The Tongue of Those Who Journey Beyond:
Sunúz

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THE THIRD OCTANT:

✳

THE TONGUE

of

THOSE WHO JOURNEY BEYOND:

✳

SUNÚZ

✳

Annotated

for the Use of Students

PART ONE

✳

INTRODUCTION

Humans acquire knowledge in four ways: firstly, through the senses (i.e. physical experience of the material world); secondly, through reading or hearing the speech of another (i.e. learning from a book or a teacher); thirdly, through intuition from the stock of genetic imprints shared throughout our species (i.e. instincts or possibly race-memories); and fourthly, through what is termed "scrying" (i.e. serving as vessels for leakages through the fabric of the Many Planes). To these, some might add a fifth path of gaining knowledge: direct communication from some greater being (i.e. "a revelation from God" -- or Another Power).

It is to the category of scrying that this work pertains. This is distinct from thinking, imagining, or meditating. It requires that one close the doors of the senses, sit in passive and receptive awareness, open the gates of the mind, and become a ready receptacle for whatever impressions may penetrate the "Skin of Reality." This is not "meditation" in the usual sense, which concentrates upon the self, the ego, the seeker's own being (whether to expand or to control it). Another type of "meditation" includes "prayer" and also ecstatic mysticism: an attempt to approach the Divine or to see God. These endeavours differ from one another, and also from scrying. This last focuses neither upon one's self nor upon an external goal, such as a divinity. The task of the scrier is to open the mind to impressions, experiences, and ideas that come unbidden from without, willy-nilly, from the Planes Beyond. This is not easy. Sitting alone in a room, or on a mountain-top, is insufficient. The self intrudes; the world of light and colour and sense-perception beckons; and the mind wavers and betrays the seeker at every step. The scrier must be inert and passive, a bowl into which tenuous strands of alien experience drift and settle from the Planes Beyond. Sometimes the bowl is filled to overflowing, and at others it remains as empty as the vessel of a starving beggar. Patience, striving, and perseverance are one's only aids, for this art can be mastered neither from books nor from the teachings of others. Dangers, too, lie upon the scrier's path, and these must be bested or avoided if one is not to wander lost and languishing through the nullity of the Unending Grey.

Learning to scry is not easy. At first, one "sees" -- hears, senses -- fragments: a colour, a sound, a bit of a landscape, a word in some foreign tongue, a half-heard musical phrase. As one becomes skilled, more and more comes through. Words are joined together, landscapes burgeon into elaborate scenes; musical notes become melodies. If one persists, one's "bowl" fills almost by itself with spectacular detail: astronomical events, whole periods of history (human and other), stately symphonies, dramas of great poignancy, and the details of a myriad lives that one could never otherwise know. One can direct one's attention as well, seeking certain areas, topics, or personalities. It is like picking up a book again, or coming back into the theatre after intermission to continue watching a play. At last one reaches a stage where one can walk down any street or turn in at any door on the world one is scrying, and all is instantly available, known, and consistent. One can watch a child playing in front of its gate and then return ten years later to see that same child grown, although no more than a moment may have passed for the scrier. One can take up a book and read from the passage where one left off. One can do much more as well, but it is not wise to adumbrate too much; dangers lurk here for the unwary.

Scrying is a solitary skill. Few who dwell in the world of physical sense-perceptions can understand. Fewer still believe that what the scrier perceives is in any way "real." Whether the scrier be an Ezekiel or a Nostradamus, he is quickly disposed of with a superior smile and a dollop of "icy realism." It is usual, indeed, to dismiss a scrier's seeings as hallucinations or the results of an over heated imagination. Because of this, many would deny that they are scrying at all and claim that their literary fantasies are just "fiction."

The question the scrier must ask is: do the opinions of others matter, or is it enough to scry in solitude, to perceive the strange landscapes of the Planes Beyond, and to know that one has experienced the transcendental and the unique? Scrying is not for those who are bound to the world of physical perceptions. How can a bird transmit the sensations of flight to one whose feet are forever fixed in the earth?

What, then, is the objective of scrying? What is one to do with the perceptions, images, and knowledge one has scried? Rarely can one learn anything of the "practical" arts: engineering, chemistry, astronomy, and the like. Rarely, too, can one scry the future or the past. Penetrating those veils is a unique talent, vouchsafed only to a few seekers here and there across the millennia, although fragments do occasionally come through: premonitions, precognition. Languages, historical events, and esoteric wisdom are also beyond most scriers, for the Skin of Reality is thicker on this Plane than elsewhere, and there are currents and confusions that cannot be predicted or comprehended. One can only say that, for some, scrying is as natural and compelling as breathing. For others it is hard work, attained after many years of effort. It is all worthwhile. Scrying broadens the spirit and expands the soul. If we can master it, develop it, explore it, regulate and structure it, we could add a great deal to the corpus of human knowledge.

This treatise is neither a text on the theory of scrying, however, nor is it a teaching manual. It is also not a translation of the Sunúz manuscript described below; this is beyond this writer's capabilities -- and probably also beyond those of **Dumúz** Sénjukaz! Instead, what follows is an introduction to the language, the script, and something of the magical world-view of the language. It is intended as a "consciousness-raiser": a means of introducing scholars to the study of the Pariah Deities. It also offers both enlightenment and a warning. If the book speaks the truth, then humanity stands in mortal danger, and action is desperately needed. If it is false -- only a "dream" or an illusion -- or if the scried vision be accurate but the book's author a charlatan or a deluded fool -- then this treatise can be take as fiction: a "good read" for the occult-minded. If this scried vision be false, then well and good! The reader can still enjoy it as a "good read," a few hours' pastime. Pray, rather, that this be the case, for if the author has scried the manuscript correctly, and if it speaks the truth, then that will be a very terrible denouement indeed.

BACKGROUND

This treatise focuses upon a language, an archaic tongue described in a single manuscript written in a second language almost as old. Where and when and how these languages are (were -- will be?) spoken is unimportant. It is the content of the manuscript that compels. If this book is in any way "real," then humanity is confronted with a challenge from across the Many Planes that must be faced with all the skill and energy we can muster. To do otherwise is to go passively to a terrible doom.

Much of what follows will initially be strange to readers unfamiliar with the planet Tékumel, far away across time and space and the Many Planes. This cannot be helped, nor does the author have the space to explain. It would take an encyclopaedia to set out even the basic facts about Tékumel. All that can be done here is to include the most essential background materials, and ask the diligent reader to seek out the various other publications concerning Tékumel. Familiarity will come.

This treatise begins with Sunúz., a language proscribed all across the Five Empires, a region covering a large part of one hemisphere of Tékumel. Sunúz is no longer spoken in this or any other area, so far as is known. Even its original homeland cannot be certainly identified: it is difficult even to say whether it was the tongue of a fishing community, a mountain tribe, or desert nomads. It possesses words for bird snares, boats, hunting spears, and other ethnographic items, but many of these appear to be borrowed from its neighbours, and few are definitively from one region or another. The importance of Sunúz stems from the fact that it often serves as the vehicle for texts relating to the "Pariah Deities," of whom more will be said below. "Sorcerous" techniques are the most frequent topic of the texts extant in Sunúz. These incantations, spells, and rather strange philosophical concepts are closer to "ritual magic" than to any variety of "mental" discipline. They contain something of astrology and numerology as well, although these disciplines are very different from those with which we are familiar. It must be said -- and emphasised! -- at the outset that Sunúz has nothing whatsoever to do with our own philosophies or religions. The mages who employ Sunúz have never heard of Christianity, the Devil, Judaism, Hinduism, Buddhism, or any of this world's many other "isms!" Sunúz expresses a tradition all its own. That this essentially alien corpus has urgency and relevance to our lives will become apparent below.

The reason for writing this treatise at this time is a new manuscript, found some fifteen years ago in the museum of the Obsidian Palace in Tsámra, the capital of the Empire of Livyánu. Workers cleaning the back shelves in one of the cupolas atop the building came upon a panel of rotting plaster that concealed an alcove. Within, lay this one tattered volume, together with implements used in the rituals of that Pariah Deity named the "One Other." The Livyáni authorities kept the manuscript in a sealed vault until last year, when the city was looted by Mu'ugalavyáni troops following the so-called Plague of the White Hand. It was then sold in the marketplace as a near-worthless antique. It is not known who purchased it, but it eventually found its way to the city of Jakálla in the neighbouring nation of Tsolyánu, where it was acquired by a refugee Livyáni priest, one Dumúz ("Brother in the Faith") Sénjukaz Chigái. He graciously aided the present writer in the investigation of the book and provided much of the linguistic material. Why he offered this assistance is a matter for conjecture; the

Livyáni are notoriously secretive and xenophobic. But that is another tale...

As far as is known, this manuscript is the first and only lengthy Sunúz text to be intensively studied since the last centuries of the Empire of the Priestkings of Gánga. Twelve other Sunúz manuscripts are known in the Five Empires. Seven of these are fragmentary; one is a list of unidentifiable names or objects; and the remaining four are historical and religious texts of interest but little intrinsic value. Monolithic stelae inscribed in Sunúz are to be seen in the arid plains of Milumanayá, and coins, medals, talismans, and other artefacts are occasionally recovered from burial sites all across the continent from Livyánu eastward to central Salarvyá. Rumours of further manuscripts and buried libraries persist, together with whispered tales of survivals of the worship of the Pariah Deities. Most such stories are false, of course, but some may hold a modicum of truth. After all, the Pariah Deities were worshipped in one form or another throughout the Five Empires (and beyond) for a score of millennia. Shrines of the Goddess of the Pale Bone (called "She Who Cannot Be Named" by superstitious folk), the One Other, and the One Who Is are found from Dlásh in the south (where it is said they still hold secret sway) to Ghatón and the Lorún tundra in the north, and from Tané in the west to the Salarvyáni city of Tsa'avtúlgu in the east. Within Tsolyánu itself, a shrine to the Goddess Who Cannot Be Named is supposed to exist in the labyrinths below old Púrdimal. In Mu'ugalavyá, the ruins of Ch'óchi are said to conceal another of her temples. In the hot lands south of Shényu travellers have reported the remains of a huge temple devoted to the One Other; it was levelled and sown with salt by the Lords of the Latter Times so that nothing might ever grow there again. The dark threnody of the Pariah Deities' worship also runs beneath many of Tékumel's modern societies. The One Other plays a small but important part in the epic cycle of the god Ksárul, the Doomed Prince of the Blue Room, and legends of the Dread Goddess are still repeated as

parables to students in the temples. As organised religions, however, the sects of the Pariah Deities are now almost completely gone. The fifth Tsolyáni Emperor, Trákonel I, "the Blazing Light" (139-195 A.S.) obliterated their shrines, burned their books, and sent scores of their priests to the impaling stake. The worship of She Who Cannot Be Named was considered the most pernicious of the three, and her followers suffered the most. Still, hundreds of bone artefacts (knife handles, medallions, and small cylinders of unknown use) exist, covered with her curling, intricate glyphs and brief texts in Sunúz. The One Other may well be worshipped by clandestine groups here and there, and his circle-and-dot symbol is seen on monuments, coins, and tomb-lintels. The third of these deities, the One Who Is, never had much of a following in the Five Empires, although he is popular in the Naqsái lands to the south-west of the Five Empires, where his temples may still perform the hideous Sacrifice of the Null. In view of the ancient and widespread worship of these beings, it is probable that their sects continue to exist. -- And who can say what may be found across the oceans on the other continents of Tékumel?

Few modern Tekumeláni scholars have any idea of the natures of the Pariah Deities. Are they monsters, devils, demons? Are they depicted in physical form? Do they have mythologies, theologies, scriptures, services, or eschatologies? The answer to each of these questions is a firm "we do not know." If these things existed, they have long been hidden away or forgotten. The Pariah Deities have no faces, nor do they figure in the epics (with the one exception noted above). They once were worshipped in imposing temples by organised priesthoods, but no images have ever been found. Their rites were elaborate and complex, but the details are unknown. Their adherents employed symbols, talismans, and magical diagrammes, but these were not included in the symbolic systems of the deities who later came to replace them. We lack information about their rôles in family life,

marriage, birth, death, and all the rest of human culture. If they were the subjects of artists, sculptors, and miniature painters, if their hymns were ever written down, if their worshippers ever wrote of them or devoted poems to them -- we do not know. So effective were their persecutors that almost nothing remains. This alone makes this new manuscript important.

The three Pariah Deities are said to display very different "personalities." She Who Cannot Be Named is hostile and fearsome; the One Other appears more peaceable and condescending; and the One Who Is dwells remote and aloof in a place named "The Darkness Below the World," probably a cavern somewhere beneath the surface of Tékumel. The Pariah Deities (be they gods, demons, or interplanar monsters) do share one trait, however: they are inimical to all life and material substance everywhere. This is not just the ferocity of a "monster," or the evil of a fallen angel; their objective, whether deliberately or coincidentally shared, is the extirpation of **everything** on every Plane they occupy! They do not dissemble or compromise. Wherever they enter and achieve victory, that Plane becomes a void: a nothingness containing less physical substance than the lonely reaches between the galaxies! They "feed" (to use a human analogy) on the fabric of the universe itself.

Why, then, would any human serve such inimical beings? The answer lies in humanity's penchant for personal avarice. The Pariah Deities' payment for services rendered is generous, and they keep their bargains. Long life, power, glory, wealth, sex -- all are lavished upon those who do their will. They seem to need assistance from within a Plane in order to enter there and conquer it. This makes their human followers important to them, at least temporarily. Since their conquest of a given Plane may not occur for perhaps thousands of years, their worshippers can feel personally safe for many lifetimes before the terrible final denouement. There is

time to enjoy the fruits of service. After all, what does the lifespan of a transitory human being matter to the cosmic plan? The Pariah Deities have a far more overreaching goal, and they have the time, the tenacity, and the means to achieve it Their followers may thus be likened to those who pollute the sea and the air of our own planet without thought for the future. Greed and selfishness are motive enough; many would gladly serve any master, no matter how monstrous, who will satisfy their wilder fantasies.

The Pariah Deities are neither morbid nor grim; they do not seek our deaths as individuals; they are not "devils," nor "monsters"; they do not prate of death and decay, or of tombs and skeletons. They are not "demons out of nightmare," nor are they "beasts that tear and rend." Indeed, they have nothing to do with humanity's petty gods and devils, nor with human saints and sinners. They are a threat the like of which our world has never known and cannot imagine. They are wise and ancient, cold and calculating, devious and unutterably alien. They are anathema. Their "evil" (in human terms) surpasses anything we can conjecture. If they succeed, nonbeing -- nullity, emptiness -- will result for all but themselves in the cosmos. Humanity cannot hope to destroy them, for they overshadow the world as the sun overshadows all of the planets put together. Humans are to them as ants to a man's boot: one callous step and our Skeins are ripped from the Weaver's Loom. They would destroy us not because they covet our souls, not because they hate us, not because they hate God -- but rather because they hunger and they do not care...

Is there any hope at all? The unnamed author of the present manuscript tells us that there is. The Walkers Between the Worlds can be driven back from at least a few of the Planes they have invaded. This must be humanity's sole preoccupation; anything else leads to a doomsday we cannot imagine. It is this threat addressed by the latter chapters of "The Pandects of Those Who Journey

Beyond." The author's stated goal is to lead the student to proficiency in the techniques needed to repel the Pariah Deities. He tells us that this has been successful before on Tékumel. The Pariah Deities were foiled by small human groups called the Heroes of the Age. This was attempted not once but several times, the latest being only a few Tekumeláni years ago. What, then, of our own unsuspecting world? That the Pariah Deities have not yet emptied it of all substance could be an accident: they may not have found it amongst all of the richer Planes of Reality. The second and more likely possibility is that the "Skin of Reality" on our Plane is "thicker" than Tékumel's. The walls of our Planar "bubble" are like a tree with thick, hard bark, while Tékumel is protected only by thin, soft bark. This makes "sorcery" (the drawing through and moulding of Other-Planar energy) more difficult for us than for the Tekumeláni, but it also provides a "natural protection" against invaders. The Pariah Deities prefer Planes with weaker defences. Yet we cannot rely upon this to save us from beings so determined and tenacious -- and hungry. If we take no action, we are as doomed as the denizens of the many Planes that have already become empty void.

The first page(s) of the manuscript are lost. It begins in mid-sentence with a description of the language of the Third Octant, the arcane tongue used by the followers of the Pariah Deities. This is almost impossible to translate: differences in terminology and "grammar theory" could not be clarified, even by a mentor as perceptive as **Dumúz** Sénjukaz. The book continues with a description of sorcerous concepts and techniques that -- hopefully -- can ban the Pariah Deities from entering a Plane. These latter chapters are protected by a progression of Wards and Guards which only an adept can penetrate. Sunúz authors concealed their wisdom with magic, as well as with ciphers and argots. These proved impassable both for this writer and for **Dumúz** Sénjukaz. But, as the text says, once one has travelled a way along the path, one's feet begin to find their way by

themselves. It is in this hope that the author presents what follows.

The sorcerous section begins on an oddly ironic note. The author claims that he himself was a follower of the Pariah Deity called the One Other. He believed that the promised invasion of his Plane by the Pariah Deities was near at hand, and self-preservation led him to reveal the means of repelling his own masters from his world! Thus, he and his descendants could enjoy the rewards of his service while remaining safe and secure! He went still farther, however: not only did he disclose the mysteries of the Sunúz tongue and a method of foiling the Pariah Deities, he also divulged other secrets and sorcerous techniques as well. Did he suffer a change of heart? Was he an apostate who switched sides in an effort to save his own species? Or was he a selfish coward? We can never know. **Dumúz** Sénjukaz also hinted at yet another possibility: perhaps the text contains a snare for the unwary, something triggered, perhaps, by the very act of reading it. Did the author seek to entrap us with a spell that will lead to our destruction? To insert such a device into a previously safe Plane is in keeping with the practices of these sects. Yet the author appears to be honest, and **Dumúz** Sénjukaz is a Livyáni, a society renowned for its unremitting paranoia and xenophobia. Still ... The Pariah Deities have time on their side, and it is perhaps foolish to be disloyal to forces as puissant as they...

There are those who demand that all such texts be destroyed. The rulers of the Five Empires suppressed everything relating to the Pariah Deities, including the language. The survival of this manuscript in a dusty attic is therefore a wonder, if not a plot, as **Dumúz** Sénjukaz suggests. If wrongly used, this book contains knowledge sufficient to destroy the unwary reader and perhaps much more. Yet it also seems to hold the means of salvation!

Enough, then! As the manuscript's unnamed author says, "Go wisely and well. Obey your instincts and your good sense. Perform sorcerous experiments with caution. If this book seems to beckon you toward pinnacles you would rather not climb, to vistas that you do not wish to gaze upon, why, then, cast it down and be done! Others will come after you, and they may yet succeed."

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THE MANUSCRIPT

The manuscript consists of a sheaf of 73 brownish vellum leaves measuring 19.3 cm long by 12.1 cm wide by approximately 6 cm thick. It has no cover, and crumbling parchment, binding thread, glue, and dirt drift down onto the tabletop whenever it is handled. It lacks a first leaf and probably two or three from the end as well.   There is little doubt of its authenticity; were it a forgery, it would have to be a very elaborate one indeed. This copy is perhaps a thousand years old, although it is hard to be certain. It was certainly copied from an older recension, probably one that had itself been duplicated a dozen times before. The present first page bears a marginal inscription in the Dúru'ob language, inscribed in the bright red ink made from the flowers of the **Ja'athéb** tree. This reads: "The Pandects of Those Who Journey Beyond." This title is known from the "Universal Bibliography" of Minháris of Purdánim, a famed librarian of the First Imperium, and it is mentioned again in one of the twelve other Sunúz texts: "The Fifth Harmonic of True Being."

The Sunúz text is centrally placed on each page. Each of the 8 lines of writing measures 14.3 cm wide by approximately 1 cm high. The scribe laid out ruled lines of fine graphite as a guide. The ink is a rust-red substance that appears to contain no corrosive agent. The text is written in a large, uncial hand in the variant of the script called "The Powerful Composition of Játhk," the westernmost of the three common Sunúz writing styles. (The other two are "The Canon of Poróthk," used in the north, and "The Efficacious Penmanship of Dléth," popular in the centre and the east of the continent.) The variant of Játhk used in the manuscript is a late form that employs Engsvanyáli values for certain letters (e.g. the use of short /u/ (± one of the "lengthener" symbols) to represent the vowel /o/, which Sunúz originally seems to have lacked). There are also loan-words from both Dúru'ob and Engsvanyáli. All of these features are exactly what one would expect in this type of text.

Sunúz is not a member of the Khíshan family of languages, the oldest forebear of which is Llyáni, the speech of the Empire of Llyán of Tsámra. Other Khíshan languages include Engsvanyáli, Livyáni, Mu'ugalavyáni, Tsolyáni, Salarvyáni, Yán Koryáni, and certain minor tongues.

All around the margins and between the lines of Sunúz text later writers have inserted glosses in Dúru'ob, the language employed in Livyánu after the fall of the Empire of Llyán of Tsámra and before the rise of present-day Livyánu. Dúru'ob was adopted as a literary language near the end of the Engsvanyáli Empire, just before the Time of No Kings. Because of its historical position, Dúru'ob is often called "The Speech That Came Between," although one form or another was used for millennia. It has many of the features of Llyáni and its daughter-language, Livyáni, and it also contains non-Khíshan and

Engsvanyáli elements. Dúru'ob texts make up about 35% of the collections of the libraries of the temples of the Livyáni Shadow Gods. Its grammar is difficult, and its script is comprised of about 1,700 glyphs representing phonemes, syllables, logographs, and abstract ideographs. Dialects of Dúru'ob were employed as court languages in the fragmented principalities of Livyánu until about 2,000 years ago, at which time the (semi-mythological) First Thinker, **Dumúz** Mélunez Chi'úna, ordered its abandonment and the introduction of the simpler Engsvanyáli-like script used for Livyáni today. This coincided with the rise of the monolithic and theocratic Livyáni state. Various of the Livyáni priesthoods still employ Dúru'ob as a liturgical language, and it is said to be spoken in the southern city of Dlásh, where it serves as the primary vehicle for the rites of the local deity, the One of Fears (who may be a form of the One Other --?). The Dúru'ob glosses in the present manuscript are quite distinct from the Sunúz text. They appear to have been written by many scribes, in a variety of hands, inks, and styles. **Dumúz** Sénjukaz theorises that the book was used as a teaching text in some ancient monastery or academy. This could not have been an institution devoted to the Pariah Deities because of the author's heretical views, but rather one where such texts were taught as "comparative religion" before the proscription banned them forever.

THE LANGUAGE

PHONOLOGY

he phonology, grammar, and lexicon of Sunúz are significantly different from the Khíshan tongues, if later accretions are disregarded.

Each consonant in the following table is considered a unit phoneme, even when transcribed with two English letters. Other consonant clusters are treated as sequences. Voiced and voiceless counterparts are placed together in the same box.

CONSONANTS

	Labials	Labio-dentals	Dentals and Alveolars	Alveo-palatals	Velars & Post-Velars	Glottals
Stops	p, b		t, d		k, g, q	' (glottal stop)
Nasals	m		n		ng (ŋ)	
Fricatives		f, v	th (θ) dh (δ)	ss (ṣ)	kh (x), gh (γ)	h
Grooved			s, z	sh (š) zh (ž)		
Affricates			ts (c), dz (ʒ) tl (ƛ) dl (λ)	ch (č) **j** (ǰ)		
Liquids and Others	w		r, l, hl (ł)	y		

PRONUNCIATION

Since Sunúz is a "dead" language modern speakers pronounce it according to their own phonetic values. **Dumúz** Sénjukaz employs the educated Livyáni dialect of Tsámra, while a Salarvyáni or Tsolyáni speaker would have a different "accent." The following notes are only approximations.

/p, t, k, b, d, g, m, n, f, v, h, s, z, sh, ch, j, w, y/ are probably relatively close to English.

/g/ is always "hard," as in "gun," and never as in "gym" -- which would be written /jim/.

/q/ is a back-velar "k," as in Arabic Qur'an and never as in "quick."

/'/ (the glottal stop) is a "catch in the throat," as in "oh-oh!" It is understood to occur before any otherwise word-initial vowel. It also occurs word-medially and finally.

/ng/, is as in "sing," except that it can occur at the beginning of a word as well as medially and finally.

/th/ is the "th" of "thin," and /dh/ is the "th" of "this"; English uses "th" for both sounds.

/ss/ is a retroflexed "s"; this sound occurs in Sanskrit and other Indic languages. It is common in Engsvanyáli and its daughter-languages but rare in Sunúz.

/kh/ is a back-velar voiceless spirant, as in German "ach." /gh/ is its voiced counterpart; this sound is found in Arabic ("ghain") but does not occur in other European languages.

/sh/ is as in "ship," and /zh/ is the "s" in "pleasure" or the "z" in "azure" -- or the "zh" in Russian "Zhukov."

/ts/ is as in "hats"; it can occur initially, medially, and finally. its voiced counterpart, /dz/, is as in "rods."

/tl/ is a voiceless alveo-palatal affricate, as in "Nahuatl." It is thus not the "tl" of "bottle." Its voiced counterpart, /dl/, is approximately as in "muddle."

/ch/ is the "ch" of "church" (and never as in "ach," "chagrin," etc.!). Its voiced counterpart, /j/, is as the "j" or the "dg" in "judge."

/r/ is a single-tap voiced vibrant, as in Spanish, rather than the retroflexed vowel-like "r" of American English.

/l/ is a "light" "l," as in "like," rather than the "dark" (velarised) "l" of "ball." Its voiceless counterpart, /hl/, is as in Welsh "Llewellyn."

The interpretation of the stops is problematic. **Dumúz** Sénjukaz considers the contrast between /p/ and /b/, /t/ and /d/, and /k/ and /g/ to be one of voiceless versus voiced, as in Engsvanyáli and Livyáni. Yet it is possible that **both** sets of stops were voiceless, and that the contrast was then between aspirated versus unaspirated, roughly like the difference between the "t's" of "tab" and "stab": i.e., phonetic [th] versus [t]. Melékkish Viú of Khéiris has proposed that the contrast was between voiceless and glottalised (e.g. /p/ versus /ṗ/). He uses this argument to explain the presence of glottalised stops in Classical Mu'ugalavyáni; yet it seems farfetched to claim that this feature was a borrowing from Sunúz. Still another hypothesis holds that only the voiceless stops (/p, t, k, ?/) and /ch/ were included in Sunúz' "original" inventory, and even the voiced stops (/b, d, g/) and /j/ were ancient

borrowings. This is supported by the fact that /j/ is indeed a member of the Fourth Octant, supposedly all loans from Engsvanyáli and/or Dúru'ob. This theory gives Sunúz a very regular pattern: all obstruents and fricatives are voiceless, and only the nasals, semivowels, vibrant, and lateral are voiced.

VOWELS

	Front	Back
High	i	u
Mid	e	
Low		a

PRONUNCIATION

According to the Dúru'ob grammarians, these "original" four vowels are: /i/ as in English "machine," /e/ as in French "fête" (close to English "fate"), /u/ as in English "rule," and /a/ as in English "father." These are "pure" vowels with no offglide, as in Spanish.

Sunúz also displays a contrast between short and long vowels. The former have a duration of one "mora," while the latter are held (prolonged) for two. In the script, this is represented by a short vowel symbol followed by the "Minor Extensor": e.g. /e/ + /:/ (a symbol for length) = /ī/, /a/ + /:/ = /ā/, etc. As in many languages that have this dichotomy, the short/long contrast is accompanied by differences in vowel quality, at least as modern speakers utter these sounds. **Dumúz** Sénjukaz, for example, makes the short vowels somewhat less tense and more centralised. His /i/ is thus phonetically the [ɪ] of "pit" or "pin"; his /e/ is the [ɛ] of "pet" or "men"; /u/ is [ʊ] as in "put" or "book," or [o], as in "note," or a lower, laxer vowel [Ω] (Sunúz has no other /o/), and /a/ is rather like the /ə/ in "putt" or "up." It seems clear that /o/ was not part of the original phonemic inventory of Sunúz, but it seems to have been taken from neighbouring languages as a "loan" at an early date. The long vowels are as described in the preceding paragraph, plus the length feature: i.e. /i:/, /e:/, /u:/ (possibly /o:/ in various loan-words?) and /a:/.

There are also borrowings from Engsvanyáli and/or Dúru'ob: the "Major Extensor" in the Fifth Octant allows for the vowel /ü/ (as in German "kühl") and also for three others which are not always phonemic in the Khíshan languages. These are /æ/ as in English "at" or "cap"; /Ï/ (also represented as /ɨ/) a central or back unrounded vowel found in Turkish and heard in an "American cowboy" pronunciation of words like "just" as in "he's just (often spelled "jist") comin'"; and /ɔ/ as in "awe" or "law." The four short vowels of the Second Octant followed by the Major Extensor are thus /ü:, æ:, ï:, ɔ:/, which are then long. Only /ü:/ is common, although all are used in incantations, liturgies, etc. The vowels /æ:, Ï:, ɔ:/ may have been borrowed from an unidentified stratum -- perhaps one of the Naqsái dialects? In this treatise the Major Extensor is represented by "\"; for easy recognition, the four vowels are symbolised as /ü\/, /æ\/, /ï\/, and /ɔ\/. Again, the Engsvanyáli vowel /o/ (or /o:/?) is represented by /ɔ\/.

Sunúz, unlike the Khíshan languages, has no formally recognised "diphthongs" (e.g. /ai/, /au/, /oi/). Such sequences are treated as a vowel + a /y/ or /w/: i.e. /ay/, /aw/, /oy/. Other vowel strings are either written as sequences (e.g. /ua/, /oa/, /iu/) or have a /y/ or /w/ inserted (i.e. /iya/, /uwa/, /iyu/). The choice of which of these two conventions to follow

seems to have differed from period to period, place to place, or even scribe to scribe. The present manuscript utilises the first method: i.e. /ua/, etc.

Word stress is phonemic in the Khíshan languages, although it is not written (any more than it is in English: compare "PER-mit" as a noun versus "per-MIT" as a verb). There is no evidence of this feature in the Sunúz script or in the grammar. **Dumúz** Sénjukaz employs the usual

Livyáni stress patterns: the "accent" falls on the last vowel of a word, unless a long or closed syllable precedes. There are exceptions, which is why stress (/´/) is phonemic and must be written for Livyáni, Tsolyáni, etc. It seems better to ignore it in Sunúz, however, since there are no "native speakers" left! Undoubtedly, Intonational contours existed as well, but these cannot be identified for the same reason.

MORPHOLOGY

ROOTS, STEMS, AND AFFIXES

Roots (monomorphemic units carrying lexical meaning) are of a CVC or CVCVC pattern (where "C" = one or two consonants, and "V" = a long or short vowel). No root begins or ends in a vowel. A "word-initial" vowel is invariably preceded by a glottal stop (/´/). Word-medial sequences of "VV" (i.e. two vowels) are rare and are likely to be loan-words. Borrowings that end in a vowel in their own languages have a final glottal stop in Sunúz: e.g. Dúru'ob /shagá/ "pottery cup" and Sunúz /saga'l/.

Stems consist of a single root, a root + affixes, or two roots joined in a compound. Almost all stems can occur both as nouns and verbs with the relevant affixes or in the appropriate syntactic environments. This phenomenon is common but not universal in English: e.g. "The house is large." (noun) and "It houses many people." (verb); "He is a man." (noun) and "Man the lifeboats!" (verb). Other English stems cannot be so employed: e. .g. "I appled." (verb) is not a sentence, nor is "The see hurts my eyes."

(noun). All of these sentences are possible in Sunúz. It is thus not useful to list stems as "basically" nominal or verbal. Adjectives and adverbs are also stems, but most require various affixes. Pronouns, demonstratives, clitics (a limited class containing items like /tuk/ "emphatic": see below), and interjections are also stems but cannot be used as verbs and have special affix classes and other characteristics.

The usual pattern for affixes is VC, CV or CVC. Verbal infixes of the pattern VC also occur; these indicate "tense" (the time of the action) and "aspect" (the way the action happens). Another affix class is that of noun postpositions: like English prepositions, except that they occur after the noun as suffixes: e.g. /ketep-pu/ "in the house" (lit. "house-in"). Pronoun prefixes are used to possess nouns, and pronoun suffixes are employed as subjects and objects with verbs. A small class of "classifiers" is found with numerals and demonstratives, specifying the shape, etc. of the following noun.

NOUNS

NUMBER: INANIMATE NOUNS

S unúz nouns mostly consist of single morphemes, although compounds are also found. There is no gender (i.e. "masculine" or "feminine").

ANIMATE AND INANIMATE NOUNS

A nimate nouns (large animals, people, demons, gods, and Other-Planar beings) are also always singular unless the speaker wishes to focus upon their plurality. In the latter case, the plural morpheme /-yel/ is added to the noun stem before any other suffixes: e.g. /wa'a:n/ "man" and /wa'a:n-yel/ "men." One can also express "men" with /yel/ and the classifier /-na:s/ "human being": /yel-na:s wa'a:n/ ; the difference is perhaps between "specific men" versus "men as a class."

N ouns denoting inanimate objects and abstracts are pluralised only when required by the semantic context. The suffix /-yel/ is employed: e.g. /cha:n 'unlan-yel/ "these ideas" Other inanimate nouns are usually treated as singulars": e.g. /tha:k-an ketep/ "I see house" = one or more houses. To express "plural indefinite houses," one uses /yel/ as an adjective stem ("many") + the appropriate classifier: e.g. /yel-che: ketep/ "many-bulky object house." Since there is no "the" in Sunúz, "the house" must be "this bulky-object house": /cha:n-che: ketep/; "these houses" is "this many-bulky-object house": /cha:n yel-che: ketep/.

THE DISTRIBUTIVE

A n interesting element is the "distributive" suffix /-kath/, probably originally a classifier. This occurs after a stem to indicate that the objects are plural but are not all grouped together: they are "here and there," "scattered," or "spread out": e.g. /ketep-kath/ "houses" (scattered about here and there, like farmsteads in a rural area as contrasted with tightly grouped houses in a village).

POSTPOSITIONS

S unúz expresses "cases" and "prepositions" with suffixes: postpositions added to the noun stem. These follow /-yel/ and /-kath/: e.g. /ketep-pu/ "in (the) house." Postpositions also follow the possessive pronominal prefixes: e.g. /ka-pu/ "in me"; see below. Some postpositions are:

- /-a/ "accusative: the noun object of a verb": /tha:k-an wa'a:n-a/ "I see (the) man." This is largely limited to occurrences with animate nouns. It is optional with non-sentient animates, such as animals.
- /-ba:dh/: "after": e.g. /kra:n-ba:dh/ "after (an) hour"
- /-chu/ "for, for the sake of": /wa'a:n-yel-chu/ "for the men"
- /-de:/ "from, away from": /ka-de:/ "from me"
- /-e/ "possessive (used with nouns)": -'s": /wa'a:n-e ketep/ "(the) man's house"
- /-e:pu/ "toward, to": /wa'a:n-e:pu/ "toward (the) man"; /ketep-e:pu/ "toward (the) house" After a vowel this suffix is /de:pu/: e.g. /ka-de:pu/ "toward me."
- /-hem/ "without:" /ka-hem/ "without me"; /kan-hem/ "without going." /hem is also used as a conjunction: e.g. /hem ka-yut-ut 'a:s-ti/ "without my-telling-it to-them"
- /-jeth/ "against, contrary to": /pa:l-qenmes-jeth/ "against our (inclusive) army"
- /-ma:m/ "until, up to": /'asa:sh-ma:m/ "until tomorrow"
- /-nakh/ "like, resembling": /ka-nakh/ "like me"

/-pu/ "in, into, inside": /ketep-pu/ "in, inside, into the house"

/-sath/ "with, accompanying": /wa'a:n-sath/ "with (the) man"

/-si:/ "on": /ketep-si/ "on (the) house"

/-tan/ "instrumental: with, by": /saga'-tan/ "with (the) cup"; /mu:kh-tan/ "with (the) knife"

/-ti:/ "to (dative)": /wa'a:n-tu/ "to (the) man"

/-u:/ "O! (vocative)": /wa'a:n-u:/ "O man!" After a vowel this suffix occurs as /dhu:/: e.g. /sa:-dhu:/ "O you (singular)!"

O ther locatives are expressed by a noun + the "possessive" postposition (/-e/) followed by a noun signifying a location: e.g. /ketep-e ra:sh/ "under (the) house" (lit. "house's under-ness); /ketep-e nyel/ "above, over (the) house" (lit. "house's over-ness)"; /ketep-e khe:l/ "out of (the) house" (lit. "house's out-of-ness)"; /ketep-e pur-de/ "from-inside of-(the)-house. "Such elements as /ra:sh/, /nyel/, and /khe:l/ are "stems"; they occur as nouns and verbs. E.g. /khe:l-an/ "I (am) outside" (verb); /khe:l hekak/ "(The) outside (is) cold." Such verbal uses signify only a spatial. temporal, etc. link between the subject and the verb: "I am in juxtaposition to the verbal state of "be-outside." An existential relationship requires a verb that denotes this: e.g. /demuk khe:l/ "Outside exists": "there is an outside." Note also /khe:l-e mukid-an/ "I am (live, stay, remain) outside." The pronominal possessive prefixes occur with locational elements as well: e.g. /ka-nyel/ "over, above me." Sequences of two or more postpositions are not possible; "from in the house" is expressed as /ketep-de: tye:-pu/ "from the house, its inside."

ADJECTIVES AND CLASSIFIERS

A djectival complements (e.g. "he (is) _big_") are considered verbs. An adjective used to modify a noun, on the other hand, consists of a stem + a classifier that expresses the shape, size, or semantic class of the noun. Classifiers are also added to numerals and quantifiers but not to demonstratives or other classes: e.g. /tyet-che: ketep/ "big-bulky-object house." Adjectives do not otherwise "agree" with the noun: e.g. /tyet-na:s wa'a:n-e ketep/ "(the) big man's house"; /wa'a:n-e tyet-che: ketep/ "(the) man's big house"; /dhu:pek-na:s wa'a:n-e tyet-che: ketep-pu/ "in (the) old man's big house." About forty classifiers are recorded, including ones for objects denoting fire, cities and towns, words and speech, ropes and snakes, amorphous masses (a handful of mud), and many more. Some are rather limited: e.g. kings and princes, the Words of the Octet of Power (only eight in all!), temples, sacrifices, feasts, etc. Examples are:

/-ba/ "body part": e.g. a hand, face, leg. Another classifier, /-la/, is sometimes used for body parts that come in pairs, such as eyes, lips, hands, etc. Still another classifier, /-thu/, is employed for body parts that come in eights -- ??

/-che:/ "large, bulky object": e.g. a house, boulder, mountain

/-chen/ "living object": e.g. a land animal, insect; a human baby

/-chum/ "Other-Planar being or object: e.g. a deity, demon, magical item

/-dle:/ "plant object": a tree, vegetable, grass

/-he:th/ "aquatic object": e.g. a fish, amphibian, coral, sea-beast, clam

/-ke'ep/ "time period": e.g. a day, month, year

/-kesh/ "long object": e.g. a spear, stick, pen

/-khi:l/ "bunch of objects": e.g. grape-like fruits

/-khur/ "handful of objects": e.g. pebbles, rice, sand, grain

/-li:s/ "aerial object": e.g. a bird, cloud, planet, the sun"

/-lu/ "money object": e.g. a coin, a gem used as money rather than decoration

/-men/ "abstract object": e.g. a thought, idea, verbal action

/-na:s/ "human object": e.g. a man, woman, child more than four years of age

/-pa:/ "flat object": e.g. a book, piece of paper, board

/-qu/ "weapon object": e.g. a sword, shield

/-rul/ "hollow object": a room, cavern, tomb, hole, skull, which can also be a "body part"; cf. /-ba/, above

/-sha:m/ "cloth object": e.g. a shawl, garment, blanket

/-sur/ "round object": e.g. a ball, a **Másh**-fruit, a stone

/-taf/ "unknown object": e.g. something whose size, shape or nature is not known or seen, an unfamiliar object

/-va:/ "liquid, water object": e.g. river, sea, a container of liquid

/-yel/ "plural objects": this is used in place of the appropriate shape classifier when one focuses upon the plurality of the object rather than its nature. It is also employed for two or more objects of different shape groups. See above.

/-yum/ "dead object": corpse, the Undead, rotted wood, dry grass

T he comparative consists of an adjective + a classifier + the enclitic /tuk/ "emphatic": e.g. /tyet-che:-tuk ketep/ "(the) bigger house." The superlative is a phrase denoting "... from all": e.g. /tyet-an tlom-de:/ "I am the largest" (i.e. I (am) big from-all"); /tyet-na:s tlom-de: wa'a:n/ "(the) biggest man."

NUMERALS AND QUANTIFIERS

S unúz employs an "octesimal" numbering system: "1, 2, 3, 4, 5, 6, 7, 8" then "8+1, 8+2, 8+3" through "8+7"; then "2-8, 2-8+1," etc. "8-8" thus equals 64, and 8-64 = 512. The numerals are: /kul/ "one"; /la:p/ "two"; /shul/ "three"; /'uma:'/ "four"; /wayl/ "five"; /heret/ "six"; /'eng/ "seven"; /thu:m/ "eight." "Nine" is /thu:m kul/, "ten" is /thu:m la:p/; "sixteen" is /la:p thu:m/, and "seventeen" is /la:p thu:m kul/. There is a special term for "8-8" (= 64, the conceptual equivalent of 100): /thusu:m/. Thus, /thusu:m kul/ "65"; la:p

thusu:m shul/ "131" (i.e. 2-64 + 3). The number 512 (the equivalent of 1,000 in the system) is /thulthu:m/. The largest number recorded in the texts is 16 /thulthu:m/ = 8,192. Little is known about Sunúz arithmetic since no texts on this topic have been found.

N umeral stems are employed as nouns and verbs, as might be expected. Thus, /tha:k-an kul-a/ "I-see one-accusative"; /kul-an/ "I am alone" (lit. "I-one (a verb!). A numeral used as an adjectival modifier requires the appropriate classifier: e.g. /kul-che: ketep/ "one house" ("one-bulky-object house"); /shul-na:s wa'a:n/ "three men" ("three-human-object man"). /shul-na:s wa'a:n-yel/ is also "three men," but it focuses on the plurality of the men, while /shul-na:s wa'a:n-kath/ specifies that the men are not together in a group, but here and there.

O rdinal numbers are constructed with a prefix (proclitic?) /chi-/. This precedes the numeral. The construction requires a classifier if it modifies a noun: e.g. /chi-kul-che: ketep/ "(the) first-bulky-object house." When an ordinal number comprises two or more words, /chi-/ appears before the first of them: e.g. /chi-'uma:' thu:m la:p/ "thirty-fourth" (i.e. ordinal + 4 units of 8 + 2).

R epetition of a number signifies /X by X/: /la:p la:p-na:s wa'a:n/ "men, two by two." "Once," "twice," etc. are adverbs: e.g. /kul-e kan-an/ "I go once" (lit. "one-'s I-go"); /la:p-e kan-an/ "I go twice" (lit. "two-'s I-go"). "Both," "all three," "all four," etc. are formed with a compound of a numeral + /tlom/ "all"; these function as adjectives: e.g. /la:p-tlom-na:s jemetl/ "both village-headmen"; /wayl-tlom-fa dzü\mir/ "all five-building-object fortresses." A compounding element /-atl/ denotes a group of X": e.g. /thu:m-atl/ Octant."

Q uantifiers are stems that function as nouns and verbs, and also as numerals + a classifier. These include /tlom/ "all"; /tenga:r/ "none"; /yel/ "many" (cf. the

classifier/noun-suffix /-yel/, above); /myekh/ "some"; /betek/ "a few"; /'epep/ "any"; /leq/ "each, every"; /chewa:r/ "this many"; /vawa:r/ "that many"; /dika:r/ "as many as"; /chema:r/ "how many? how much?" Examples: /tlom-na:s wa'a:n/ "all (the) men"; /tenga:r-che: ketep/ "none (of the) houses"; /chema:r-lu besht/ "how many money-object coins?"

ADVERBS

There are two classes of adverbs:. The first includes stems with semantic content that are identical in structure to the noun-verb stems discussed above. These occur with the "possessive" suffix as verbal modifiers. For example, /me'e:sh-e kan-an/ "I go quickly" (lit. "speed-'s I-go"; /me'e:sh/ "speed"); /jethen-e sakal-af/ "he/she falls slowly" (lit. "slow-'s he/she falls); /nik-e hurul-an/ "I do (it) well" (lit. "good-'s I-do"; /tuss-e hurul-af/ "he/she does (it) badly, evilly" ("bad-'s he/she-does"); /kul-e kan-an/ "I go alone" (lit "one-'s I-go").

The same structure applies to adverbs of method, place, and time, except that the "possessive" suffix is rare. Some of these items share sound resemblances: e.g. /chalay/ "how? which way?"; /chanay/ "this way, thus"; /chekem/ "where?" /chiyun/ "why?"; /chul/ "who?"; /chenem/ "when?"; /ta:kem/ "again, another time"; /tetem/ "here"; /turem/ "now"; /tyul/ "what?"; /vanay/ "that way, thus"; /vetem/ "there"; /vurem/ "then, at that time." E.g. /chalay-e kan-is/ "how do you (singular) go?" /chenem-e kan-is/ "when do you (singular) go?" /kan-an vetem-e:pu/ "I go (toward) there."

The second class is small. Its members do not function as nouns or verbs. It contains such uninflected items as /hyep/ "back (returning)"; /kseth/ "very"; /merit/ "even"; /ne:m/ "really"; /pi:kir/ "quite, somewhat"; /ta:s/ "also, too"; /teng/ "not" (and also "no!"); and /tenggesh/ "never." Most of these precede the element they modify: e.g. /pi:kir va:las/ "quite hot"; /kseth du:r/ "very dark"; /ne:m pu'a:th/ "really far"

PRONOUNS

There are four sets of personal pronouns: (1) independent "emphatic" pronouns; (2) "possessive" pronouns that occur as prefixes with noun stems; (3) "subjects" suffixed to verbs; and (4) "objects" suffixed to transitive verbs after the subject suffixes.

Independent pronouns are employed mainly for emphasis. They take no affixes and act in apposition to "verbal" subjects or objects. They are reminiscent of some English speakers who use a "returning pronoun" for focus: e.g. "Me, I like that." In Sunúz, this is /'e:n, 'a:sh-an (va:n)/. "I, I-like (that)." /va:n/ "that" is optional.

Noun possession consists of noun "A" + the "possessive" suffix /-e/ followed by noun "B": /wa'a:n-e ketep/ "(the) man's house." A pronoun, on the other hand is prefixed to the noun it possesses: e.g. /'ar-ketep/ "his/her house." Possessive prefixes differ from the subject and object pronouns suffixed to verbs. The independent pronoun for "he/she" is /pa:r/, for example; "his/her" is /'ar-/; "he/she" as a verbal subject is /-af/; and "him/her" as the object of a verb is /-ap/.

"Equational" (or "copulative") sentences are verbal constructions and do not use "independent" pronouns. A sentence such as "I am a man" (/wa'a:n-an/) really says "I (am) man," in which "man" is a verb meaning "to be of the quality of a man." Adjectival, adverbial, and locative complements are also verbs: e.g. /tyet-an/ "I (am) large."; /ra:sh-an/ "I (am) underneath"; /khe:l-af/ "he (is) outside." Conceptually, it may be that Sunúz speakers consider reality to be in flux: i.e. either a changing "verbal" state or an action. It is futile, however, to speculate about the world view of a culture so different from our own. The four sets of personal pronouns are as follows:

English	Independent Pronouns	Possessive Prefixes	Verbal Subject Suffixes	Verbal Object Suffixes
I	'e:n	ka-	-an	-ash
you singular	se:p	sa-	-is	-i:sh
he, she	pa:r	'a:r-	-af	-ap
it*	tek	tye:-	-uth	-ut
it*	kem	ke:	-ukh	-uk
we inclusive**	pa:l	pa:l-	-u:f	-upi:l
we exclusive**	pa:p	pef	-e:f	-e:pa:l
you plural***	sre:p	se:r-	-re:s/-e:****	-resa:l
they (masc. or fem.)*	su:s	'a:s--	-a:s	-asa:l
they (inan.)*	te'e:t	ta:-	-a:th	-atha:l
they*	nikw	nu:-	-u:n	-una:l

*Animate "he/she" is distinguished from inanimate "it," as are the "they" forms. /kem/ "it" and /nikw/ they" are employed for Other-Planar objects and entities whose sex cannot be identified. Interestingly, the Goddess of the Pale Bone is referred to as /kem/ and not /pa:r/ "he/she." The One Other and the One Who Is are spoken of as /pa:r/, however.

**/pa:l/ "we (inclusive)" includes the person addressed; /pa:p/ "we (exclusive)" omits the person spoken to: e.g. : /kan-u:f svet-e:pu/ "We (including you) go home.," versus /kan-e:p svet-e:pu/ "We (excluding you) go home."

***Superiors (e.g. kings, nobles, priests, scholars) are addressed as though plural with /sre:p/, etc.. The singular "you" pronoun set is used for Other-Planar entities, demons, and deities.

****See under the sections on verbs for the plural imperative suffix /-e:/-/de:/-/e:dh/.

Scattered examples are found of pronouns other than the above. For example, a "dual" verb subject /-le/ is seen in /ghupes-le/ "we (two) arise," found in a late text from Laigás. /ghupes/ "to rise, get up," may be a loan-word, possibly from Engsvanyáli /chofés/ "float upward?"

DEMONSTRATIVES

Members of this very small class are similar to nouns. They occur with postpositions; and also as adjectives (but without classifiers). They do not distinguish between singular and plural, animate or inanimate, but only between near versus far. They cannot occur with the possessive pronouns, nor with adjectival modifiers of their own.

Demonstratives include /cha:n/ "this, these," and /va:n/ "that, those." Examples: /cha:n ketep/ "this house"

(or "these houses"); /va:n wa'a:n/ "that man"; /va:n wa'a:n-yel/ "those men"; /cha:n-pu/ "in this (these)"; /va:n-nakh/ "like that (those)"; /cha:n-e/ "of this (these)."

Other-Planar beings, particularly deities, are sometimes referred to with two special forms: /cha:ch/ and /va:ch/. These may be artificial constructions that are not used in speech.

Equational sentences with a demonstrative subject make special use of the stem /demuk/ "be, exist": /cha:n demuk ka-kurel-yel/ "These are my-books"; /va:n d(al)emuk ke:-dzunggur-yel/ "Those were its (inanimate) qualities."

CONJUNCTIONS

It is convenient to conclude the discussion of the minor classes before turning to the verb. Conjunctions are not inflected. Some are:

/'ade:/ "in order to, in order that"

/'aw/ "and" (connects nouns, etc., within a clause): e.g. /wa'a:n 'aw si:mudh/ "(the) man and (the) woman"

/'enu/ "or" (connects either items or clauses)

/'uku:n/ "while"

/dhe/ "if"

/kenet/ "then, therefore"

/nu'ut/ "although"

/pe'en/ "that" (connects a subordinate clause: "he said <u>that</u> he will come")

/pe/ "and" (connects clauses and sentences)

/sut/ "when"

/tenggu/ "but (connects clauses and sentences)"

/tengguk/ "but" (contrastive: "not red <u>but</u> black")

/weset/ "because"

/yay/ "since"

INTERJECTIONS

These include various uninflected items employed as interjections or to introduce clauses or sentences:

/'uru:n/ "hail!" (to a deity or Other-Planar entity)

/dhay/ "woe!"

/lengba'/ "homage! praise! (to a deity, etc.). (This is clearly related to the Engsvanyáli term /'otulengba/ "all hail!" used in the same way. The meaning of /'otu-/ is unknown.)

/nte'/ "?" (introduces a yes-or-no question. This is not used when a question-word is employed: e.g. /nte' je'-af?/ "(Is) he dead?"; compare /chiyun kan-af/ "Why does he go?"

/sitay/ "verily, truly"

/sye/ or /sye'/ "yes"

/teng/ "no"

/tengketme'/ "not so!"

/tun/ "lo!"

/vrenum/ "behold! see!

VERBS

Theoretically, any stem can function as a verb. For semantic reasons, many do not, or have not yet been so noted in the texts. Monosyllabic and bisyllabic stems are employed as verbs more frequently than polysyllabic literary loan-words from Dúru'ob and Engsvanyáli.

A stem employed with no affixes is syntactically a noun: e.g. /wa'a:n/ "man"; /tha:k/ "see." It may be difficult to think of "see" as a noun unless it is rendered as a gerund ("see<u>ing</u>") or an infinitive (<u>to</u> see"): e.g. "<u>Seeing</u> is easy" or "<u>To see</u> is easy." These are the same in Sunúz: /mala:sh tha:k/. A possessive pronominal prefix can be employed with such a noun, and other noun affixes also occur: e.g. /ka-tha:k/ "my seeing"; /gulum-an tha:k-de:/ "I am tired from-seeing";

/renek-an tha:k-ut/ "I want to see it" (lit. "I want seeing-it"); /renek-af tha:k-ash/ "he wants to see me" (lit. he wants seeing-me)."

VERBAL SUBJECTS

The shortest verbal construction consists of a stem + a subject suffix: /tha:k-an/ I see"; /wa'a:n-af/ "He (is) (the, a) man"; /tetem-u:f/ "we (inclusive) (are) here." When the subject is a noun, the subject pronoun does not occur: e.g. /tha:k wa'a:n/ "(The, a) man sees"; ; /si:mudh-af/ "She (is) (the, a) woman." This formation is also employed in "impersonal" sentences: e.g. /churekh-uth/ "It rains."

VERBAL OBJECTS

Transitive verbs are those that can have a direct object: e.g. "I see <u>you</u>"; "I found <u>the man</u>." A noun object uses the "accusative" suffix /-a/; a pronominal object is suffixed to the verb; and a demonstrative object requires no affix: e.g. /desep-an wa'a:n-a/ "I hit <u>(the) man</u>"; /hurul-an-<u>ut</u>/ "I do <u>it</u>"; /tha:k-af-<u>ash</u>/ "He sees <u>me</u>"; /desep si:mudh wa'a:n-a/ "(The, A) woman hits (the, a) man"; /numuy-is <u>cha:n</u>!/ "you (singular) drink <u>this</u>!"

The "object" suffix /-a/ is mostly limited to occurrences with <u>animate</u> objects. An <u>inanimate</u> object without /-a/ is identified by its syntactic position and context: e.g. /chughum-an tla:k/ "I eat (the) food." If the context requires plural "foods," /-yel/ is employed: /tla:k-yel/ "foods."

An "indirect object" (e.g. "<u>to</u> him") is expressed with the postposition /-ti:/: e.g. /nelek-an besht wa'a:n-ti:/ "I give money <u>to (the, a) man</u>." This is not the directional "to," which is /-e:pu/ (/-de:pu/ after a vowel): e.g. /kan-af tekkur-e:pu/ "He goes to the city."

THE DURATIVE

A verbal action or state seen as extended through time (i.e. continuing, lasting, enduring) is expressed by the reduplication of the first consonant-vowel (CV) of the stem: e.g. /kan/ "go" and /kakan/ "going continuously, over a period of time"; /chuchurekh/ "rain continuously." If a stem begins with two consonants, both are reduplicated: e.g. /tyet/ "big, large" and /tyetyet/ "(be) big over a long period." If the stem vowel is long, that of the reduplicated portion is the corresponding <u>short</u> vowel: e.g. /tha:k/ "see" and /thatha:k/ "seeing"; /ra:sh/ "below" and /rara:sh/ "remaining below." A short stem vowel is frequently omitted before a syllable consisting of CVC: i.e. <u>CV</u>-CVCVC becomes <u>CV</u>-C(-V)CVC: e.g. /sakal/ "fall" and /sasakal/ or /saskal/ "falling over a long period, continuously falling"; /renek/ "want" and /rerenek/ or /rernek/ "continuously want," "keep wanting."

The durative expresses such ideas as "he <u>is going</u>" (versus "he goes"); "he <u>used to go</u>"; "he <u>goes continuously</u>"; "he <u>is gone</u>" (i.e. "is in a lasting state of having gone"); and "he <u>keeps going</u>." All of these nuances can be expressed, of course, with various auxiliaries, clitics, and other elements.

TENSE INFIXES

Time is seen as a quality inherent in the verbal stem, according to **Dumúz** Sénjukaz Chigái. Nouns are "frozen": they are fragments of reality that exist at a given point of time and space specified by the verb of the sentence or by the context. Verbs, on the other hand, express temporality. As a noun, thus, /kan/ signifies "(the) going"; as a verb, it places this action in the temporal matrix: /kan-an/ "I go" occurs in present time, a generalised "now." Durative reduplication, discussed above, gives a lasting, continuous quality to the temporal position of the verb: e.g. /slal/ "light, illumination": /demuk slal/ "light exists, there is light"; /slaslal-uth "it is lit"; /slal-uth/ "it is illuminated, alight"; /slal-u:p-af-ut/ "he/she lights it (a fire, lantern); /slaslal-u:p-af mra:n/ " he/she keeps the fire lit."

To indicate other tenses (i.e. points along the temporal continuum), infixes are employed. These occur after the first consonant (or two consonants) of the stem and before the first vowel: e.g. /kan/ "go" and /k(al)akan/ "went." There are two position classes: /-am-/ "mythic action" may be followed by variant forms (allomorphs) of the other infixes. Parentheses are used to set off infixes in the examples below.

/-am-/ "mythological action": /k(am)an-af/ "he goes (in a myth or legend)." Tenses within a myth are indicated with

compounds of /-am-/ + the other infixes: e.g. /-aml-/ "past mythic time"; /-amn-/ "future mythic time"; /-ameks-/ "dubious mythic time"; /-amr-/ "near past mythic time"; /-ams-/ "mythic event that is contrary to fact"; /-amt-/ "hortative or wish in mythic time."

Not all possible combinations with /-am-/ are attested in the texts. Non-mythic tense infixes are listed below.

/-akh-/ "far past": /sakal/ "fall" and /s(akh)akal/ "fell (long ago)." This is used to translate the English pluperfect (or past perfect): "<u>had</u> seen."

/-al-/ "past": /sakal/ "fall" and /s(al)akal "fell"; /tha:k/ "see" and /th(al)a:k/ "saw"; /wa'a:n/ "be (a) man" and /w(al)a'a:n/ "was (a) man"; /t(al)etem-an/ "I was here."

/-ar-/ "near past": /sakal/ "fall" and /s(ar)akal/ "fell (recently)." This is used to express the perfect or present perfect: "has seen."

/-eks-/ "dubious, conditional": /sakal "fall" and /s(eks)akal/ "may (might, could) fall (a realisable condition)." In the protasis of a sentence with /dhe/ "if," this produces a "conditional" sentence: e.g. /dhe th(eks)a:k-an-ut/, vurem y(en)ut-an-i:sh/ "If I see it, then I will tell you (singular)."

/-en-/ "future": /k(en)an-an/ "I will go."

/-it-/ "hortative, wish": /k(it)an-af/ "let him go!"; /k(it)an-an/ "would that I might go!"

/-us-/ "contrary to fact": /k(us)an-an/ "I would have gone (but I did not)"; /m(us)ukid-an vetem/ "I would have dwelt there" Compare: /v(us)etem-an/ I would have been there." See the appropriate paragraph in the section on verbs.

The infixes also occur in the reduplicated syllable of the durative: e.g. /k(al)akan-an/ or /k(al)kan-an/ "I was going,

continued to go"; /th(am)atha:k-af/ "he sees (in mythic time)"; /s(en)asakal-a:s/ or /s(en)askal-a:s/ "they (masculine or feminine) will go on falling."

THE OTHER-PLANAR SUFFIX

In some texts, verbs with an Other-Planar entity as subject display a suffix /-a:ch/ immediately after the stem: e.g. /tha:k-a:ch-re:s-ut/ "You-(plural) Other-Planar-see-it." This suffix is also occasionally employed when the <u>object</u> is an Other-Planar being or item: /tha:k-a:ch-an-ap/ "I (human) see-Other-Planar-him." In longer texts it is usual to find /-a:ch/ only with the first verb relating to Other-Planar action. Thereafter it is understood.

MODAL SUFFIXES

Modal and derivational suffixes are relatively late and also infrequent. They may be loan formations from Dúru'ob, which has an elaborate set of such items. The Sunúz examples show no similarity in sound to their supposed Dúru'ob (or Engsvanyáli?) counterparts, however.

/-aydh/ "benefactive": the action is performed upon or for the benefit of someone else: /hurul-aydh-an-ut se:r-chu/ "I do it for-you (plural)"; /hupep-aydh-an-ap/ "I seat him" (lit. "I sit-benefactive-him"). In this way an intransitive verb is changed to transitive when it benefits the object.

/-e:v/ "reflexive" or "medio-passive": the action focuses strongly upon the actor him/herself: /tha:k-e:v-an/ "I see myself"; /sakal-e:v-an/ "I myself fall"; /nelek-e:v-an-ut/ "I give it (to) myself."

/-eve:v/ "reciprocal": plural actors perform the action on each other: /tha:k-eve:v-u:f/ "we (inclusive) see one another." This appears to be an example of reduplication: /-e:v/ + /-e:v/.

/-im/ "passive": a semantically transitive verb is made passive: /tha:k-im-an/ "I

am seen"; /th(al)a:k-im-af/ "he/she was seen." With an intransitive verb, this suffix has much the same meaning as the "reflexive" above. The sense of action directed toward the actor is stronger, however: e.g. /sakal-im-an/ "I am fallen, made to fall."

/-u:p/ "causative": /kan-u:p-an-ap/ "I cause him to go"; /tha:k-u:p-af-i:sh/ "he causes you (singular) to see." A second pronominal object -- "he causes you (singular) to see <u>it</u>" -- is expressed with a demonstrative, such as /va:n/ "that." This affix also functions as a "transitiviser," making a semantically intransitive verb transitive: e.g. /sakal-u:p-an-ut/ "I cause it to fall" or "I fell it (as a tree)" or "I knock it down"; /mur-uth/ "it burns" and /mur-u:p-an-ut/ "I cause it to burn, burn it"

THE PLURAL IMPERATIVE

A command addressed to plural persons requires a pronominal subject suffix different from that used in a statement or a question: /-e:/ instead of /-re:s/. This is the only example of this phenomenon: e.g. /chughum-e:!/ "you (plural) eat!" but /chughum-re:s/ "you (plural) eat." /-e:/ occurs with an imperative verb: i.e. gives an order. E.g. /kan-e:!/ go!" The other form, /-re:s/, is used in statements and questions: e.g. /kan-re:s/ "you (plural) go." When an object suffix beginning with a vowel follows a plural imperative, the latter displays a variant /-e:dh/: e.g. /kwes-e:dh-asa:l/ "you (plural) kill them!"

The structures described above complete the description of the Sunúz verbal stem. Pronominal subject and object suffixes are considered inflectional.

DERIVED FORMATIONS

Engsvanyáli and Dúru'ob "derive" nouns from verbs by affixing an element to the verb stem. In Sunúz, a stem with no affixes is considered a syntactic noun. Further noun formations are made by following a stem with semantic content with an "empty suffix" + the nominal affixes. An "empty suffix" only occurs with a preceding stem and never by itself. It has only "grammatical" meaning (i.e. no semantic content of its own).

/-kun/ "participial adjective formant: ...ing": /mur-kun-che: ketep/ "(the) burning-bulky-object house"; /tha:k-kun-sur thakel/ "(the) seeing-round-object eye"; /sakal-kun-sur shelu:k/ "(the) falling-round-object stone." Passive participles require the "passive" suffix /-im/: e.g. /sakal-im-kun-sur shelu:k/ "(the) fallen-passive-round-object stone"; /mur-im-kun-pa:da'ap/ "(the) burn-passive-flat-object bread" = "the burnt bread"; /desep-im-kun-na:s wa'a:n/ "the hit-passive-human-object man" = "the man who has been hit"

/-she:/ "person who performs a verbal action": /tha:k-she:/ "(the, a) one who sees"; /je'-she:/ "(the, a) dying one"; /sre:v-she:/ "the one writing"; compare /sre:v-ter/ "(professional) writer, scribe," just below

/-tehl/ "instrument used to perform the verbal action": /qumes-tehl/ " tool used to open (something): key, crowbar"; /mur-tehl/ "instrument used to burn (something): branding iron"; /chughum-tehl/ "instrument used to eat: eating utensil"; /sre:v-tehl/ "writing instrument: pen" (a more common word for "pen" is /su'e:r/)

/-ter/ "person who performs a verbal action as a habit or a profession": /mü\ng-ter/ "dancer"; /kek-ter/ "invocator: priest who performs the invocation at a ceremony"; /mukid-a:ch-ter/ "one who dwells on another

Plane"; /ɼre:v/-ter/ "scribe"; /chupek-ter/ "treasurer: one who tallies" ("treasure," however" is /nekwa:n/)

/-la:n/ "place where the action is usually performed: /dhel-la:n/ "temple: place where worship is performed"; /mü\ng-la:n/ "dancing platform"; /chughum-la:n/ "eating place: dining hall"; /mræ\ɼ-la:n/ "rotting-place: mausoleum, ossuary, cemetery"; /ɼre:v-la:n/ "scriptorium" (writing-place)" /chupek-la:n/ "treasury": ("counting-place")

COMPLEX VERBAL CONSTRUCTIONS

An inflected verb is followed by a stem (i.e. a syntactic noun) to produce a variety of "aspects": equivalent to an English verb + an infinitive or a gerund. If the subject of the inflected verb is the same as that of the verbal noun, then the latter requires no subject suffix. On the other hand, if the two subjects are different, then the verbal noun is possessed by its semantic subject. The verbal noun may also occur with an object of its own. Examples:

/'echesh/ "stop ... ing, cease ...ing": /'(al)echesh-e:f margha:n-asa:l/ "We (exclusive) stopped fighting them"

/bulun/ "have to, be compelled": /b(al)ulun-af chughum-ut/ "He was compelled to eat it" (lit. "he was compelled eating-it"); compare: /b(al)ulun-af ka-chughum-ut/ "He compelled me to eat it" (lit. "He compelled my-eating-it")

/duq/ "try to": /d(al)uq-an hi:zh-ut/ "I tried to climb it"

/fumul/ "stop (someone from ...ing)": /f(al)umul-an 'a:r-mihetl-ut/ "I stopped him from entering it" (lit. "I-stopped his-entering-it"); f(en)umul-af ka-pɔ\yel-ut/ "He will stop me from descending it" (lit. "He-will-stop my-ascending-it")

/garak/ "intend to" : /g(al)arak-af hikkech-ash kwes-ap/ "He intended to help me kill him" (lit. "He-intended helping-me

killing-him"; here two verbal nouns are employed with different objects. Other ways to express this include: /g(al)arak-af hikkech-ash ka-kwes-ap/ (lit. "He intended helping-me him" and /g(al)arak-af hikkech-ash pe'en kwes-an-ap/ "He intended helping-me that I-kill-him." All are equally correct, according to **Dumúz** Sénjukaz. Sunúz seems to prefer the verbal noun construction over two-clause formations with /pe'en/ "that."

/mis/ "be able to, can": /m(en)is-is chuk-ut/ "You (singular) will be able to find it" (lit. "You (singular)-will-be-able finding-it"); /m(al)is-af tla:p murjun-e kawp/ "He was able to smash the monster's skull"

/nuhesh/ "command, order": /n(en)uhesh-a:s 'a:r-chemek-ut/ "They will order him to attack it" ("They-will-order his-attacking-it"

/peq/ "be about to": /p(al)eq-an kwes-asa:l/ "I was about to kill them" (lit. "I-was-about-to killing-them")

/pÏ\r/ "know how to": /pÏ\r-an fathay-ut/ "I-know-how-to sing-it (a hymn, invocation)"

/renek/ "want": /renek-an kan svet-e:pu/ "I want to go home." Compare: /renek-an 'a:r-kan svet-e:pu/ "I want him to go home" (lit. "I-want his-going to-home")

/sish/ "let, allow, permit": /sish-e: ka-beleq-ut/ "Allow me to leave it" (lit. "Allow-you (plural)-imperative my-departing-it")

/tenmis/ "be unable to": /tetenmis-is tha:k-ash/ "You are (continuously) unable to see me" (lit. "you-(singular)-are-unable-durative seeing-me")

/wetlap/ "ask, urge, request": /w(al)etlap-a:s ka-kwes-ap/ "They urged me to kill him" (lit." They-urged my-killing-him"); /wewetlap-a:s ka-su:l/ "They (continuously) ask me to come" (lit. "They ask-durative my-coming")

/zettes/ "begin to, start ...ing": e.g. /z(al)ettes-af mÏ\s/ "he began walking";

/zettes-u:f myalat/ "we (inclusive) begin to sing (a secular melody)."

SYNTAX

An analysis of the syntactic patterns of Sunúz is not possible. No speakers are to be found, and the few available texts are written in a stilted, scholarly, arcane style that sometimes defies translation. **Dumúz** Sénjukaz believes that scholars of the Pariah Deities' sects still survive who could clarify many things, linguistic and otherwise, were they so-minded. (He makes reference, for instance, to the Tsolyáni renegade, Méngan hiTirrúne, but stories about this mysterious priest are probably no more than rumours. No one man could possibly have committed all of the vile acts that **Dumúz** Sénjukaz attributes to him! But that is another story.) Only the following brief description of Sunúz syntax can be offered here.

THE NOUN PHRASE

The structure of the noun phrase is quite rigid: Demonstrative ± Numeral or Quantifier ± one or more qualitative Adjectives + the Noun head: e.g. /va:n yel-pa: mrü\n-pa: kurel/ "That many-flat-object old-flat-object book": "Those many old books." In longer phrases there is a tendency to omit all but the last classifier: e.g. /cha:n 'uma:' tyet muga:r-pa: kurel/ "these four big black books" (lit. "this four big black-flat-object book(s)"); /va:n mekhi:n qepeq-na:s tlusur-yel/ "those too-few strong-human object soldiers": i.e. "those strong soldiers who are too few for the purpose."

A few Adverbs and enclitics precede adjectives as modifiers: e.g. /kseth kurnay-sur jnæ\p/ "(the, a) very red-round-object fruit"; /pezh mræ\s-byen cha:sh/ "somewhat rotten meat."

THE VERBAL PHRASE

A verb may be "possessed" by one or more Adverbs: /layl-e mamargha:n tlusur-yel/ "The soldiers keep-fighting hard" (= violently, energetically"); /qepeq-e ch(al)irit pa:l-nare:n/ "powerfully spoke our-(inclusive) lord." Only pronominal object suffixes can occur in a verb phrase; nouns and demonstratives are usually separated from the verb by the subject and hence must be considered tactic blocks of themselves.

The negatives /teng/ "not" and /tenggesh/ "never" are included in the verbal phrase: e.g. /tenggesh kan-is vetem-e:pu/ "You (singular) never go there"; /teng peras sa:-tigu:n. tenmis-af margha:n pa:l-'utsa:n-jeth/ "Not mighty is their god; he cannot fight against our god (a Pariah Deity)"; /teng v(al)etem-an/ "I was not there."

THE DECLARATIVE SENTENCE

A verb with a pronominal subject can function as a complete sentence: e.g. /kan-is/ "You (singular) go." This can be expanded with an object suffix or with a noun object: e.g. /hurul-is-ut/ "You (singular) do it"; /hurul-is haggath/ "You (singular) do (the) task"; /tha:k-is wa'a:n-a/ "You (singular) see (the, a) man." With an appropriate intonation contour, these sentences can serve as commands: the suffix /-is/ "you (singular)" is used for both statements and for imperatives, as has been noted above.

The following abbreviations will help to present the syntax of Sunúz: V = Verb; S = Subject; O = Object; IO = Indirect Object; L = Locative (e.g. "in the house"); T = Temporal (e.g. "today," at night"). Each block

can include the modifiers discussed in preceding paragraphs.

T he most frequent pattern for a sentence having a noun subject is V + S ± O. An alternative pattern, S + V ± O, also occurs, probably as a stylistic "balance shift," as when an English author alternates between "he said" and "said he": e.g. /ra:chek-yel chichirit dawm/ "(The) priests (of deities other than the Pariah Deities) (continuously)-speak lie(s)"; /mich-na:s wa'a:n luyar nep-lu besht/ "(A) little man has little money": (proverb: "the small (= unimportant) man has little (= in quantity) money"). Rarely does one encounter other patterns (e.g. O + V + S, S + O + V, etc.) The rôle of poetry and ceremonial speech in Sunúz syntax remains to be studied.

A demonstrative subject often (but not invariably) precedes the verb (± an O): /cha:n desep-ap/ "This (one) hits-him"; /va:n h(en)elek tyet/ "That (one) will become large." Equational sentences with a demonstrative subject were noted above.

A n indirect object (e.g. "he gave it to him") usually follows any object: V + S ± O ± IO: e.g. /teng hl(al)u:r chusutl kurel ngali:n-ti:/ "(The) priest did not send (the, a) book to-(the) boy." An indirect object does sometimes occur in first place in the sentence (set off by a comma?) for reasons of emphasis: "To him did I give it."

L ocative blocks (e.g. "in the city") are more free. They tend to occur after an O (and an IO): e.g. /th(al)a:k chusutl wa'a:n-a tekkur-pu/ "The priest saw the man in the city" (lit. "Saw (the)-priest (the)-man in-(the)-city").

T emporal blocks (e.g. "tomorrow," "at midday") are most frequent at the beginning of a sentence but may also occasionally occur after a sentence-initial subject, after a verb before an object, or even at the end of a sentence: e.g. /dulum-e

j(al)ekur-an dhel-la:n/ "Yesterday I visited (the) temple." Those adverbial temporals that grammatically "possess" the verb (like /dulum-e/, above) closely precede the verb they modify: e.g. /nu:s-e kan wa'a:n tekkur-e:pu/ "Today the man goes to the city."

INTERROGATIVE SENTENCES

"Y es-or-no" questions are introduced by /nte'/; the word order remains the same as for a statement: e.g. /nte' vetem-af?/ "Is he there?" /nte' k(al)an-is?/ "Did you go?" /nte' teng tha:k-re:s-ap?/ "Do you (singular) not see him?" /nte'/ may be omitted, in which case it is probable that there is an unwritten intonational contour that carries the question meaning. Judging from the spacing between words in manuscripts, it is also likely that /nte'/ is verbally set off from the rest of the utterance by some sort of /,/ juncture.

U tterances containing a "question word" (e.g. "how?" "how many?" "what?" "who?" "where?" "why?") do not employ /nte'/. They also have a different word order from declarative sentences: the question word or phrase comes first: e.g. /chiyun kan-is?/ "Why do you (singular) go?"; /tyul h(en)urul-is?/ "What will you (singular) do?"; /chul h(ar)urul-ut/ "Who did it?" /chalay kw(al)es-af-ap?/ "How did he kill him?"

I n keeping with Sunúz' tendency to use stems as verbs wherever possible, question words in "equational sentences" are grammatically and tactically verbs! E.g. /chul-af?/ "Who is he?" (/chul/ "who?" is a verb with the subject pronoun /-af/ "he/she"); /tyul sa-khet/ "What is your name?" (/tyul/ "what?" is a verb, and /sa-khet/ "your (singular) name" is the subject); /ch(al)ekem-a:s?/ "Where were they?"; /ch(al)iyun va:n?/ "Why was that?" Some question words function as adjectives: e.g. /chema:r-lu besht renek-is?/ "How much money do you (singular) want?" (lit. "How-many-money-object money you (singular) want?"); /chumen-pa: kurel renek-is tmur?/

"Which book do you want to buy? (lit. "Which-flat-object book you (singular) want buying?"

CONDITIONAL SENTENCES

The protasis ("if"-clause) of a conditional sentence usually comes before the apodosis ("then"-clause). The former is often introduced by the conjunction /dhe/ "if," and the latter by /vurem/ "then." Either or both conjunction can be omitted for stylistic reasons.

If the condition is almost certain to be realised, the verbs of both clauses are indicative present: e.g. /dhe tusup tü\l, vurem h(en)urul-an-ut/ "If the sun rises, I will do it"; /dhe wumesh pa:l-melkur, vurem h(en)elek hekay su'un/ "If our Master wills, then day will change (into) night."

Conditions that are possible but not certain are expressed with the verbal infix /-eks-/: e.g. /dhe s(eks)enef-an ka-zhæ\th, vurem k(en)ussul-an besht/ "If I sell my land, then I will lose money." /dhe shekil-af 'a:r-dye:n-de:, vurem j(en)e'-af/ "If he gets up from his bed, then he will die." If both clauses are considered dubious, then /-eks-/ may occur in both: e.g. /dhe kh(eks)ech-is sa-sÏ\r, vurem j(eks)e'-re:s/ "If you (singular) pick up your sword, then you (singular) may die." The apodosis may also contain an imperative: e.g. /dhe vi:sh-ut vemi:sh se:r-ti:, vurem chughum-e:dh-ut/ "If the servant serves it to you (plural), then eat it!"

Conditions contrary to fact require /-us-/ in the verbs of both clauses: e.g. /dhe th(us)a:k-af-ash, g(us)esh-an/ "If he had seen me, I would have fled"; /dhe l(us)uyar-af je:lun, ch(us)in-af/ "If he had had armour, he would have lived"; /dhe me'e:sh-e teng b(us)ekkut-af, vetem dz(us)ekh-ap tichutl/ "If he had not lain down quickly, then the arrow would have struck him."
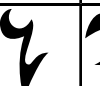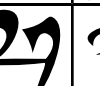
SCRIPT
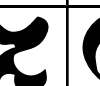
unúz script is remarkably consistent: a palimpsest from Tsatsayágga displays almost the same letter-shapes as the manuscript described here. There are small differences between written Sunúz and that found on stelae and other objects, however.

An alphabet of 64 letters, is used, written from left to right, top to bottom. In addition, one encounters about twenty further characters, called /taya:kh/. These occur in diagrammes and magical inscriptions and apparently have no linguistic content. Some **Taya:kh** are local or are limited to specific historical periods. They are similar to the *__Kenemúz__* of modern Livyáni, conveying arcane and sorcerous meanings.

The Script of Sunúz

q	w	e	r	t	y	u	i	o	p	[	]	\
q-4	w-2	e-2	r-1	t-3	y-2	u-2	i-2		p-3	ts-5	dz-5	
I-8	J-8	K-8	L-8	M-8	N-8	O-8	P-8			A**	B**	

a	s	d	f	g	h	j	k	l	;	'
a-2	s-1	d-3	f-2	g-3	h-1	j-4	k-1	l-1		' (Glottal)-3
	sh-1			gh-4				hl-5	C**	D**

z	x	c	v	b	n	m	,	.	/
z-4	kh-2	ch-3	v-5	b-3	n-1	m-1	Minor Ext.-3	Period	Major Extensor-5
zh-4		tl-5	dl-5	ss-5	ng-4		th-4	dh-4	' (Glottal)-3

1	2	3	4	5	6	7	8	9	0	-	=
1-6	2-6	3-6	4-6	5-6	6-6	7-6	8-6	A-7	B-7	C-7	D-7
								E-7	F-7	G-7	H-7

Top line: English lower case key names on the keyboard
Second line: Sunúz phonetic values on the lower case keys + Octant numbers: e.g. "p-3"
Third line: Sunúz letters on the lower case keys
Fourth line: Sunúz phonetic values and Octant numbers on the shift keys
Fifth line: Sunúz letters on shifted keys
Four samples of **Taya:kh** are given: A**, B**, C**, and D**

Two variants of the glottal stop character occur: that on the single quotation key is the commoner.
The "period" is only one of the many variants found. A simple dash is also common.

Occasionally one finds texts running from right to left, probably due to Engsvanyáli influence. Characters in right-to-left texts are often reversed, although not invariably. In addition, two Milumanayáni stelae have been discovered, written in "boustrephedon" fashion: i.e. running from left to right, then back from right to left in a zig-zag.

Letters are not joined to one another, although cursive and conjunct forms do occur. The present manuscript uses very few of the latter, indicating that the book was intended as a solemn and important treatise, rather than a mere personal account. It seems to have been written with a fine brush, a technique common until the end of the Engsvanyáli era, when reed pens came into vogue.

PART TWO

✳

THE SYMBOLIC SYSTEM

Before discussing the doctrines presented in the manuscript, it is necessary to offer a brief sketch of the cosmological system of the Pariah Deities. In spite of their essential alienness, these doctrines form the basis of many Tekumeláni schools of thought. It is likely that they all arise from one philosophical tradition, perhaps dating from the end of the Latter Times, before the long night of barbarism that was only dispelled by the formation of the Empire of Llyán of Tsámra.

The universe, says the Engsvanyáli philosopher Pavár of Gánga, may be likened to a great tree extending from roots at the beginning of time to its highest fronds at the end. The Tree extends along the time-line from Creation to the Final Leaf at the Terminus. There is nothing before or after the Tree, and no possibility of there being other, similar "trees." Pavár does not speak of the origin of the universe itself, although creations and origins within it are copiously discussed. Neither he nor the other sects of Tékumel have any concept of one theological "God" or of other topics so important to the religions of our own Plane. More will be said about the "gods" below.

The trunk of the Tree of Time contains those Planes of Existence which are primary and most probable. The larger branches are those major "bundles" of Planes which have split off due to event(s) occurring at one or another "decision node." Lesser branches are minor time-lines, and these in turn are diversified into still smaller Planes as they spread farther and farther away from the main trunk. The leaves that grow from each branch are pocket universes, each with its own reality. Some are tiny "bubble-verses," while others are almost as extensive as those of the main trunk itself. Each has its own specific contents: suns, planets, creatures, and all the rest. Some are empty void; others are crammed full of matter, like the crowded stars of our own Milky Way. Between them lies the amorphous void of the Space Between, filled with formless, roiling power.

At this point Pavár's metaphor falters: the branches of the Tree of Reality, he says, have a tendency to turn and grow back into the trunk or branch from which they split. They thus coalesce into the larger time-line again. Pavár likens this phenomenon to rivulets that wander away from a stream only to rejoin it later. Those leaves and branches that fail to re-enter the Tree become Shadow Worlds: Planes of Unreality that eventually become tenuous and dissipate into formlessness.

Each part of the tree -- the trunk, every branch, every twig, and even the smallest leaf -- consists of an infinity of sub-Planes, like the layers of an onion. Each of these differs minutely from its neighbours. Some "decision node" originally caused them to diverge, but not enough to split them into separate "bundle"-branches. The difference between two neighbouring "layers" may be infinitesimal: on one such Plane a fruitfly chooses the larger of two melons on which to feed, versus another Plane where it lands on the smaller. A leaf falls unseen in the forest

on one Plane, while on another it stays on the tree for yet awhile. The larger branches are quite distinct: e.g. a Plane on which humanity never existed, versus another on which life did not develop at all; versus another where humankind dwells in a peaceful galactic utopia, versus still others where one of the nonhuman races holds sway. An infinity of Planes means exactly that: an infinity of possibilities, an infinity of realisations, an infinity of nodes and layers and branches. The human mind cannot conceive of such an infinity; yet we can name it, catalogue it, and deal with it to some extent.

U nlike certain other doctrines, time is not a dimension. In a three-dimensional model, temporal duration may be considered a fourth dimension; in a four-dimensional universe, time can be the fifth, etc.. The Tekumeláni disagree; time, Pavár says, is a "piling up," or a "density," according to Súbadim the Sorcerer. Time is thus not a dimension in itself but rather the "duration" of the multi-dimensional whole. One can travel "crosswise" from Plane to Plane as far as one wishes, out to the enigmatic Pylons, where the Planes begin to drift and twist into patterns unbearable to the human eye. One can also journey backwards or forwards along the Tree's mighty trunk, or upon a single branch. Here there are limitations, for unguessable reasons: travel into the past is limited to about sixty million years, while one can visit the future (and there is an infinity of futures, requiring careful navigation indeed!) as far ahead as one wishes, out to the very apex of Time itself, the Termination, the end of the sidereal universe, where the College of the Undying Wizards sits brooding, bathed in the dull bronze light of the final sunset of the world. Beyond this none can go.

NEXUS POINTS

T he concept of a multi-planar cosmos is not new; philosophers of many places and times have postulated it before.

Their musings would have remained idle theory had not someone on Tékumel (or another of the "thin-skinned" Planes) discovered the means to achieve interplanar (and temporal) travel. Some ancient sage developed his innate psychic powers and applied the techniques of "ritual magic" to open a "nexus point" between the worlds. His successors contacted and learned from such "Plane-travelling" races as the Mihálli, and, to some extent, the Chíma. These species possess senses different from our usual six, and their formulations of dimensionality are alien to ours. The "Skin of Reality" -- the barriers separating the poly-dimensional "bubble worlds" -- is thinner on Tékumel than on our own Plane, and it is easier to find and open such gateways there. On our own Plane, we can make only sporadic use of "nexus" doorways, due to the thickness" of the "Skin" that separates us from the Space Between. Our experiments produce only erratic results, but nexus points are almost commonplace on Tékumel.

N exus points are not creations of human magic but rather naturally occurring phenomena: when perceptible, they appear as shimmering, dull-grey ovals hanging in space. Some are large enough to admit three humans abreast, while others are too tiny to be entered at all. Some open directly into other worlds; others are twisted and dangerous, leading to terrifying, distorted places where nothing lives -- not life as we know it, anyway.. Some are fixed in relation to their own Planes, while others "drift" in the unimaginable tides of Other-Space. Still others are nothing more than weak points in the "Skin of Reality" that a mage can find and penetrate. Some Planes have "barren" regions: "dead zones" where nexus points do not exist and interplanar energy cannot be employed, even by a highly skilled mage. Other areas are fertile, allowing power from the Planes Beyond to leak in easily, as water seeps through a cloth. Nexus points are found on every Plane but do not all lead to the same places: some take the mage

only a short distance temporally, spatially, or across the Planes; others transport the traveller halfway across the Multiverse! Often one must "hop" from one Plane to a second, then to a third, etc., to reach a given destination. A nexus point may sometimes open of itself and "swallow up" the unwary, as examples from our own history attest. Great caution is advised: a nexus doorway may open into a "safe" location, or into solid rock or the heart of a sun! (Fortunately, there are spells that let the experienced traveller see what lies on the other side of a "door" before venturing to open it.)

The contents and inhabitants of the Planes Beyond are as infinitely varied as the Planes themselves. One can encounter advanced civilisations (some peaceful, others ferocious and warlike), empty void, planets without air or life, rolling fields and forests, mighty beasts, terrible monsters (to human eyes), noxious gases, streams of blazing lava gushing through canyons of black stone -- an infinity! The "heavens" and "hells" of the gods exist as Planes in themselves, as do the dim lands of ghosts and darkness, and those happier Planes called the Isles of Teretané, through which the spirit-souls of the dead must pass before being reborn into yet other incarnations. All exist, and all are reachable by those who know the way.

THE DEITIES AND THEIR SERVITORS

The "gods" of Tékumel are not "Gods" in the theological sense, but rather mighty interplanar beings as far beyond us as we are beyond the amoeba. The three Pariah Deities are similar beings. Humankind is rather far down on the list of the servitors of the gods; many nonhuman races excel us in this or that attribute. (So much for human conceit!) We serve the gods, and they, in turn, provide assistance and rewards. The gods of Tékumel are those of the pantheon discovered (or devised?) by Pavár: the five Lords of Stability and their five Cohorts, who are ever at war with the five Lords of Change and their five Cohorts. Each of these twenty "deities" has a specific sphere of influence and tasks that he or she (or it) performs. The "gods" conflict: the Lords of Stability seek to keep things as they are, while the Lords of Change prefer constant alterations and transformations. We have no idea of their eventual goals, any more than the theologians of Earth can satisfactorily explain the existence of "evil" in a universe created and ruled by a God who is omnipotent and "good." The gods co-exist and conflict; yet they co-operate against the greater threat of the Pariah Deities. The gods wish to maintain the Planes they rule; that of the Pariah Deities is to destroy all life and substance, leaving nothing, not even an empty void that can be entered through a nexus point!

Both the Pariah Deities and the gods have their human (and nonhuman) followers. The temples and priesthoods of the former are now dust, but the latter are thriving institutions. The forces of the gods include more than these formidable forces: more powerful are the Undying Wizards, who travel the Planes to fend off the assaults of the Pariah Deities. The epics sing of gentle Thómar the Ever-Living; Súbadim the Sorcerer, who fishes the River of Souls at the College at the End of Time; Qiyór the Many-Tongued; Metállja of Salarvyá, who betook himself and his followers, the Blasphemous Accelerators, to the lost ruins of Ónchash Cháiran in the Whispering Desert and to the Crater of the Unstraightened City; the warrior Hagárr of Paránta; Pendárte of Khéiris, who defeated the minions of She Who Cannot Be Named in the Citadel of Ebon Light beneath old Ch'óchi; Turshánmü the Summoner of Demons; ferocious Chirené of N'lüss, and many more. These individuals are said to be ordinary humans who were chosen by the gods as their champions. Small groups of humans have also been selected at crucial temporal intersections to serve as "Heroes of the Age." These defenders have succeeded over the millennia, although the invasion at the end of the Engsvanyáli Empire was only narrowly

defeated, and the Isle of Gánga itself was sunk beneath the Deeps of Chanayága. The manuscript described in this treatise speaks of onslaughts yet to come -- and warns of future attacks upon Planes that have never yet known such violence. **Dumúz** Sénjukaz believes this to be a reference to the bundle of Planes which include our Earth. If this be so, then we must admit to being quite unprepared to face the ghastly weapons wielded by the myrmidons of the Pariah Deities! Compared to them, the might of Assyria, the Legions of Rome, the Mongols, the Nazis -- all are but minor ripples in the pool of history!

THE FUNDAMENTALS OF MAGIC

Although most temple academies teach Other-Planar "sorcery," not every student has the talent to master it. One needs more than just willpower or "psychic ability." Meditation without guidance is as useless as a cart without a driver. The beginner must study magical theory and develop those mind-sets that draw power from the Space Between. Students say that this is like raising one's head and staring into the darkness of an attic: one sees unexpected shapes and shadows, which one must group, "connect," and "bridge." The resulting constructs become energised, as when one puts power through an electrical circuit. This energy is shaped and moulded by spell Gestalts that one learns by rote. Without these "circuit-boards," Other-Planar power would be as uncontrolled and undisciplined as a bolt of lightning.

Some spells are purely "psychic": mind-sets that are memorised, practised, and reproduced as swiftly as thought itself. Other spells are "ritual," requiring incantations, diagrammes, gestures, chalk, precious stones and metals, paper, inks, wax, and a veritable "wizard's bag" full of odd substances. Also needed are a sure hand, a good memory, skill in mime and gesture, and a modicum of musical talent (in order to modulate the voice precisely for incantations).

In theory, both types of "magic" are straightforward. In practice, they are complicated by Other Planar factors that often cannot be put into human words. For example, it is very difficult to open a Nexus Point into a <u>nearby</u> "layer of the onion": one cannot travel from a Plane where one has just wiggled a big toe to one where one did not. The experts attribute this to "unattainable parabolas within the harmonic progression": it is harder to establish an "arc" between two nearby Planes than it is to travel halfway across the Multiverse to a completely alien Plane. Whatever the reason -- and whatever jargon one chooses to use -- this seems to be a fact.

Spells suck power through from the formless chaos of the Space Between the Planes, shape it according to the patterns taught by the temples, and manifest it on one's own Plane in forms that vary from phantasms, to bolts of energy, to the creation or transmutation of substances, to healing, to the opening of nexus points, to almost anything the one can imagine. Spells are rarely invented today, however, because of unknown limitations on the manipulation of the "points" and "connectors" of the Planes Beyond.

The devotees of the Pariah Deities rarely employ "psychic" spells. All of the techniques described in this manuscript are "ritual": they use diagrammes, inscriptions, words of power, and the like. Much stress is laid upon the arcane meaning of written symbols. Some of the concepts offered below are not to be found in the spell compendia of the other sects. The early chapters of the manuscript could serve as a useful addition to the syllabus of any temple on Tékumel. Invaluable are the "directional" orientations; the connections between symbol, sound, and esoteric meaning; and the logical progression from simple to complex in developing the relationships between spell and object. All of these techniques would be

acceptable, were they not connected with the doctrines of the hated Pariah Deities.

DIRECTIONS

The earliest scholars of Tékumel described the geography of the Multiverse in terms of "directions": north, south, east, and west. Later authors have added others, such as "up" and "down," which are included in this manuscript. Khmúish of Ssa'átis successfully argues, however, that all such variants are the same four two-dimensional directions "laid on their sides and seen from a different point of view." He proposes the individual as the centre of all measurement: "there is nothing to perceive and no perception without a perceptor."

During the Latter Times, four more directions were added. They are the "directions" of Other Space, which cannot be conceived of in human terms but are perceptible to the nonhuman Mihálli and Chíma, from whom they probably arise. They are needed to navigate in multi-planar Other-Space. Their Sunúz names are /kep/, /per/, /'enjeq/, and /sanu:r/. The Engsvanyáli later called them /grái/, /chío/, /grél/, and /vráz/. The universe is thus measurable in terms of our own "flat" directions, plus these four Other-Planar "directions," plus time. These are the co-ordinates used by such as Wába, the Cartographer of Suns, in his famous "Almanac," now lost except for a few odd pages.

COLOURS

Each of the eight "directions" is identified with a colour. This concept is similar to various archaic Terran systems, particularly the nomenclature of ancient Meso-America. A direct historical connection is possible, in view of the fact that Tékumel's human inhabitants are partially descended from Maya ancestors. The four Other-Planar "colours" are perceptible only to such races as the Mihálli, the Chíma, and the

Hokún. In Sunúz these "colours" are called: /'untet/, /'unpur/, /'unway/ and /'unsháp/. The meaning of /'un-/ is unknown. Their Engsvanyáli names are: /ázh/, /méth/, /mür/, and /hétha/. In pictures and manuscripts, these "colours" -- which humans cannot see -- are painted as follows: /'untet/ = gold, /'unpur/ = silver, /'unway/ = copper, and /'unshap/ = iron grey.

ASTROLOGY

Tékumel's sun, two moons, four planets, and Tékumel itself figure into the symbolism expressed in Sunúz. These celestial bodies are similar in significance to those of Terran astrology, although there are differences. The sun is heat and energy. The innermost planet Ülétl is the counterpart of Mercury: i.e. communication and the intellect. The orange-red moon Káshi is not the same as our moon but stands more for warlike Mars. The green moon Gayél has no exact equivalent but symbolises something akin to the "Trans-Uranian" planet Lilith: hedonism and sensual pleasure. The blue planet Shíchel is gentle and beautiful, like Venus. The distant, purplish, outer planet Zirúna represents the cold, limiting force of Saturn. The rest have no precise cognates: blood-red Riruchél, the second planet from Tékumel's sun, stands for honourable war for the sake of society, and societal strength: it thus is similar to Achilles or Zeus with an admixture of Jupiter. The Terran moon, and the planets Jupiter, Uranus, Neptune, and Pluto have no direct counterparts. Since there are no stars or constellations visible from Tékumel (for reasons which cannot be gone into here), Tekumeláni astrological relationships are based only on aspects between the four planets, two moons, and the sun, rather than to a "backdrop" of "zodiacal signs." Sunúz authors use an eight-equal-house system, as might be expected, in which each house comprises 45° of the 360° circle. This is still favoured in Livyánu today, while the rest of the Five Empires prefer a twelve-house system. Sunúz astrologers recognise the eastern horizon as the Ascendant and also

use the Midheaven as an important point, as do their Terran counterparts. Tekumeláni astrology does not seem to employ "parts," however: e.g. the Part of Fortune. These topics are too complex to be gone into here.

MUSIC AND HARMONICS

Musical "harmonics" or vibrations are another feature of the Sunúz system. Engsvanyáli writers speak of an octave (**Chúdduk**) in which each symbol represents a musical note. In Dúru'ob what is presumably the same octave is called /chukhúz/, and the writer Mréz Kadái states that this structure was "taken from those who worship the Pale Lady." Unfortunately, musical notation is lacking, and it is thus impossible to say what each note represents acoustically. In Sunúz these "notes" are numbered in progression for the First Octant only. Presumably high Octants also have musical content.

THE OCTANTS

The worshippers of the Pariah Deities divide their the 64-letter alphabet into eight "Octants" of eight symbols each. These are basic to the sorcerous system, and their functions will be discussed in detail below. Members of these groups are roughly listed in order of their positions in the chart of phonemes, but this is not their order in Sunúz, which seems to differ from scholar to scholar. The names of the Octants are as follows:

First Octant: "The Tongue of the Unmoving Ones": /m, n, r, l, sh, h, s, k/

Second Octant: "The Tongue of the Lesser Ones": /i, e, u, a, kh, w, y, f/

Third Octant: "The Tongue of the Seekers": /p, t, ch, ? (the glottal stop), b, d, g/ and the "Minor Extensor." These are the letters traditionally assigned to the "original" linguistic base. Members of the Fourth Octant also occur in "native" Sunúz lexemes, however, as do some from the Fifth Octant as well. Many loan-words must thus have been borrowed very early, or else belong to non-Sunúz linguistic strata that have not yet been identified.

Fourth Octant: "The Tongue of the Savants": /q, ng, gh, j, z, zh, th, dh/.

Fifth Octant: "The Tongue of the Adepts": /tl, dl, ss, v, hl, ts, dz/ and the "Major Extensor"

Sixth Octant: "The Tongue of the Effectuators": 8 numerals used in the octesimal mathematical system, each of which also has a "causational" symbolic meaning.

Seventh Octant: "The Tongue of the Higher Powers": the Seventh and Eighth Octants contain only symbols with sorcerous, non-linguistic content.

Eighth Octant: "The Tongue of Ultimate Might": symbols for the deities and Other-Planar manifestations

THE FIRST OCTANT

THE TONGUE OF THE UNMOVING ONES

T he First Octant contains sounds and symbols related to "the basics of being" and to inanimate objects. These symbols also represent the four "two-dimensional" directions and the "human-perceptible" colours. Three sounds of the first Octant are fricatives or sibilants: /s, sh, h/; two are nasals: /m, n/; and two are laterals: /r, l/. The eighth is the stop /k/. With the exception of this last, these sounds can be prolonged and modulated to produce various lengths, pitches, etc.

- /m/ "The One of Being": continuation or prolongation of existence; the Sun; the colour pale yellow: i.e. the white-yellow glare of midday; and the direction West; the first (lowest) note or harmonic
- /n/ "The One of Stone": hard objects, stones, mountains, minerals; the dark brown planet Ülétl; the colour black; and the direction North; the second note or harmonic
- /r/ "The One of Life": non-animal life, including plants, trees, and growing things; the colour emerald (or grass-) green; the centre: Tékumel itself; the directional symbolism of "here"; the third note or harmonic
- /l/ "The One Who Flows": water or liquids, oceans, seas, pools, lakes, slow rivers; the bluish planet Shíchel; the colour blue; and the direction South; the fourth note or harmonic
- /s/ "The One of Sibilance": fire, flame, steam, inanimate things that hiss; war and violence; the orange-red moon Káshi; the colour orange-red; and the direction East; the fifth note or harmonic
- /h/ "The One Who Was": non-animal life that has died, dead leaves, dry wood, rotted stalks; the dim purple outer planet Zirúna; cessation, termination;

the colour dark red-purple: death in the Sunúz belief system; and the direction "down" or "past" in time; the sixth note or harmonic
- /sh/ "The One of Air": wind, air, the sky, rapidly flowing water; the scarlet planet Riruchél; the colour crimson; and the direction "up" or "future" in time; the seventh note or harmonic
- /k/ "The One of Command": used in magical incantations and diagrammes involving inanimate objects: force, action, change; the second and larger moon, Gayél; light blue-green; sexual activity (both male and female), sensuality; /k/ has no associated direction or colour but does represent the highest note on the musical or harmonic scale

THE SECOND OCTANT

THE TONGUE OF THE LESSER ONES

T he symbols of the Second Octant include the four simple vowels: /i, e, u, a/, two fricatives: /kh, f/; and two semi-vowels: /w, y/. These represent non-sentient animal life. Various Tekumeláni creatures are mentioned as examples in the texts, and Terran animals are added for the sake of clarity. In some texts, further musical notes are ascribed to this and higher Octants, but the present manuscript does not mention them.

- /i/ "The One of Greater Life": large herbivorous animals: e.g. the **Tsi'íl, Nráishu, Chlén,** etc.; pasturage, meat and meat products; deer, elephants, moose
- /y/ "The One of Lesser Life: small wild land animals: **Jakkóhl, Horók, Chnéhl;** squirrels, otters, foxes
- /w/ "The One Who Comes to Hand": domestic animals, e.g. **Hmá, Hmélu,** domesticated **Chlén, Küni-**birds; dogs, cats, sheep, goats, cows
- /e/ "The One of the Heights": aerial creatures: e.g. birds, bats, **Shánu'u,**

Gíriku; eggs and poultry products; eagles, chickens

/u/ "The One of the Deep": aquatic creatures: fish, shellfish, sea monsters: e.g. **Akhó, Feshénga, Chashkéri;** both river and sea products; salmon, tuna, clams, oysters

/a/ "The One of Fangs": large land predators: e.g. **Zrné, Sró, Gacháya;** animal bones and teeth; lions, tigers, leopards, wolves

/f/ "The One Who Crawls: insects, spiders, centipedes, flies, etc. These include all such creatures, even those that swim or fly; worms, termites, ants, houseflies

/kh/ "The One Who Writhes: serpents, larger worms, eels, lizards, underground creatures

THE THIRD OCTANT

THE TONGUE OF THE SEEKERS

Τhis Octant contains further "original" Sunúz phonemes: the voiceless stops (/p, t, ch, '/), the voiced stops (/b, d, g/), and the "Minor Extensor." Some interpretations of the stops have been discussed above. This set symbolises humans and their relationships, possessions, and personal interests.

/p/ "The One of Plumes": man, virility, strength, male children, male sexual prowess. The name apparently stems from a head-dress of **Khéshchal**-- plumes worn by males pictured on the stelae.

/t/ "The One Who Sits": woman, marriage, childbirth, female children, female sexual prowess. In Sunúz iconography women are often shown seated, wrapped in a ceremonial shawl, and wearing an elaborately carved helmet of what appears to be gold. Women seem to have ruled the community as matriarchs and priestesses, while men

hunted, fished, fought wars, and performed "outdoors" duties.

/ch/ "The One of Internality": oneself, personal goals, interests, and ambitions, hunger, thirst, feelings, sensations

/'/ "The One of Externality": personal possessions: one's house, money, furnishings, clothing, books, tools, weapons and armour; rank, position, pride, honour

/b/ "The One of the Other": other persons and their possessions, as just above

/d/ "The One of the Foe": opponents, enemies; their possessions and dignities

/g/ "The One of Memory": one's elders, the honoured dead, persons in one's past, those who are far away (apparently both friend and foe)

/:/ "The One of Desire": persons one desires: sweetheart, lover, friend; also talismans, amulets, sacred objects (images of one's personal deity?)

THE FOURTH OCTANT

THE TONGUE OF THE SAVANTS

Αt least two members of this Octant (/th, dh/) occur in dozens of "original" Sunúz lexemes. /q/ and /j/ may also belong to this category, while /ng, gh, z, zh/ are probably borrowings. The set largely symbolises human emotions.

/q/ "The One of Well-being": health, bodily conditions, organs; illnesses, medicines, drugs, poisons, surgery. As with many of the members of the higher Octants, both "positive" and "negative" aspects of the category are included.

/ng/ "The One of Revelry": food, drink, laughter, joy; feasts, overeating and indulgence; celebrations, festivals; marriage

/gh/ "The One of Frolic": games, sports, (secular) dancing, hunting, archery, falconry, swimming, gambling, etc.

/j/ "The One of Lusts": sex, love songs, sensuous dancing; entertainment

/z/ "The One of Rage": personal bravery, courage; fury, hatred; violence, harm, injury, murder; swords, daggers, weapons; other means of death

/zh/ "The One of Utterance": speech, words; writing, books, writing tools, paper; eloquence, recitation of the epics, incantations, ritual speech; dialogues, communications

/th/ "The One of Fears": darkness, night, one's own death; depression, worry, anguish, pain; the unknown, insecurity, uncertainty; the past; falsehood; fantasy; dreams; prayer for something negative

/dh/ "The One of Hope": light, daytime, warmth; optimism, anticipation, conviction; the future; fact, truth; meditation, prayer for something positive

THE FIFTH OCTANT

THE TONGUE OF THE ADEPTS

Members of this Octant comprise the remaining Engsvanyáli and Dúru'ob loan phonemes. The set symbolises human institutions, their members, and their activities.

/tl/ "The One of Might": kings and queens, princes, rulers, judges, officials, wealthy persons; palaces, courts, public buildings, cities and towns; secular ceremonies, pomp and splendour; prisons, executions; death by assassination or political coup

/dl/ "The One of Sanctity": priests and priestesses, religious scholars, mages; temple servitors; temples, altars, shrines, holy places; ceremonials, rituals, incantations, religious symbols, scriptures, sacrifices, victims, blood (used in sacrificial rites); religious dancing and singing; death by sacrifice

/ss/ "The One of Swords": soldiers, armies, warriors; fortresses, battlefields; fighting, marching, besieging; weapons, armour, shields; military glory, victory, defeat; heroism, cowardice; death in battle

/v/ "The One of Skills": craftsmen, artists, musicians, dancers (secular), arts and crafts; shops, merchandise, materials, money, gems, jewellery, profit and loss, taxes; transportation, slaves, carts, ships, cargo, roads, markets; buying, selling

/hl/ "The One of Lands": farmers, labourers, slaves; lands, storehouses, farmhouses, villages, rural areas; crops, grain, fruits, produce; farm tools; planting, harvesting

/ts/ "The One of Tombs": embalmers, professional mourners, gravediggers tomb-robbers (!); corpses, dead bodies, carrion, unclean things; graves, tombs, coffins, sarcophagi, mausoleums, cemeteries, ruins, tunnels beneath the earth; funerals, grieving

/dz/ "The One of Sails": seamen, sailors, fishermen, ships, boats, tackle; harbours, voyages; fishing, sailing, steering a true course; death by drowning

/\/ "The One of Scrolls": scholars, librarians, students; schools, universities, academies, laboratories; books, scrolls, paper, inks, pens, languages, scripts; reading, writing, literature, "high" art and music, painting, sculpting, and the like; death by sorcery

THE SIXTH OCTANT

THE TONGUE OF THE EFFECTUATORS

This Octant contains the numerals 1 through 8. Higher numbers are constructed of sequences of these. Symbolically, this Octant stands for the specific powers of sorcery.

1 "The One of Renewed Life": healing, restoring, revivifying; pure air, wind; rain; fecundity, birth and rebirth; the spring when all is resurrected; creating light, beginning; rising, flying, breathing

2 "The One of Flame": fire, flame, lightning and thunder; candle or lantern light, the hearth, cooking; setting a fire, illuminating, burning; attacking with flame or a sharp weapon; causing passion; ending by flame

3 "The One of the Pallid Face: cold, cooling, rigidity, paralysis; decay; death by cold or old age; closing, shutting down, ending by withdrawing energy (one of the primary means by which the Pariah Deities exterminate all life on a Plane); attacking with cold, paralysis, etc.

4 "The One of Creation": phantasms, magically created substances (e.g. food and drink); illusions

5 "The One of Reaching Out": telepathy, communicating magically, telekinesis; clairaudience, clairvoyance; summoning a person or animal, an Other-Planar being, or the Undead; visitations, ghosts, spirits from the Planes of the Dead; sending out one's mind or vision; attacking with psychic and mental powers

6 "The One of the Mighty Shield": defence, protection against both physical and sorcerous attack; shielding, guarding, setting a magical sentry to watch; using one's mental and psychic powers as weapons; protecting oneself against demonic attack

7 "The One of Mastery": controlling, dominating, commanding lesser beings (e.g. animals); causing physical or sexual obedience or compliance; ruling demons, the Undead, and beings summoned from Other Planes

8 "The One of Keys": opening nexus points; travelling the Planes; going up or down the time axis. In order to see what lies on a given Plane, a Dúru'ob gloss says, one must employ the numeral "5," above.

THE SEVENTH OCTANT

THE TONGUE OF THE HIGHER POWERS

The eight glyphs of this Octant symbolise the nonhuman races, the powers of the Planes Beyond, etc. They are called "the sounds that human mouths cannot utter," which implies that they come from one of the nonhuman languages, possibly Chíma. In "human" Sunúz, this set has no linguistic content, however. For convenience' sake, they are named here with letters of the English alphabet. Four glyphs of this set also represent the four Other-Planar directions and their associated colours; see above.

A "The Ones Who Smile": the friendly nonhuman sentient races of Tékumel: the Chíma, Mihálli, some Hokún, the Shén; the cities, lands, and possessions of these species. A Dúru'ob note in the margin of the manuscript gives an alternate title: "The One of Distant Friends."

B "The Ones Who Slay": the hostile nonhuman races of Tékumel: the Ssú, the Hlüss, some Hokún, the Hlutrgú, the Shunned Ones; the cities, lands, and possessions of these beings. A Dúru'ob note in the same hand as that above titles this symbol as "The Ones of Eternal Hatred."

C "The Ones of Might": the great sorcerers of Tékumel's Plane. Marginal notes warn against summoning mages who

are hostile to the Pariah Deities. Those who may be called include: Ardzá "the Slayer of All," Kakán Tisélma, "the Sweet Maiden from the College at the End of Time"; Lady Sarvodáya Di'éla, "She Who Travels Away (?)," Suribáya "the Beauteous" (a demoness or demi-goddess whose face resembles a cat); Torisú "the Manipulator of Skeins," Thukén "the Wisest One," etc. All of these beings either serve the Pariah Deities or else are neutral to their activities.

D "The Ones of the Desolate Tombs": the dead, ghosts, spirits; the Undead who return; the liches and monsters of the Catacombs; the Singers of the Threnodies (?); the Heroes of the Past; those who have gone beyond into the Isles of Teretané. These all exist on Tékumel's Plane, while the dead of Other Planes belong to the categories below.

E "The Minor Minions": beasts, subsidiary demons, and less-intelligent or less-powerful species from the Planes Beyond. The manuscript gives no examples, but notes in Dúru'ob supply the names of several nonhuman races, together with descriptions of their Planes and powers: e.g. the Dolél, who are like "rapacious funnels" (?); the Ma'achnáà, who "wander on mountains"; the He'é:sa, who turn their victims into "rotting curd"; the Nzékkumai, "who eat all there is," the "White-Haired Woman," said to be the daughter of the warrior Arumél and granddaughter of Hagárr of Paránta. Some of these are familiar from Llyáni or later Engsvanyáli sources, while others are unknown outside of this manuscript. This symbol also stands for the Other-Planar direction /kep/ and the colour /'untet/ (Engsvanyáli /grái/ and /'ázh/).

F "The Major Minions: the "Great Races," such as the so-called "Silver Suits, famed for their technological skills; the

Tà Kôn Dé, "Who Come Willingly to the Isle of Eyes" (the name appears to be Aí Chè in origin); the Shrouded Ones of Tu'enkáimo, "who frequent ancient Nenu'ú with steps of horror"; etc. The Dúru'ob commentators add further "Lords of Planes" e.g. Chóm the Unexpected, "he who dwells where none can see"; Lords Áinh Áing and Urkaném, of the 26th Plane who are supposed to be servitors of the Flame God, Lord Vimúhla but appear here "because their actions aid the One Other"; "the Striped One, who cannot be described," the greater He'é:sa. "who skulk between the Planes" -- etc. Some of the demons listed in "The Book of Ebon Bindings" are also included here, particularly in the Dúru'ob marginal glosses: e.g. Zanátl, "Lord of the Forty-Fourth Circle and Foe to All Being," Lelmiyáni, "the Sweet Singer of Doom," and others who serve the Demon Lord Origób. From this it appears that certain of the demons work for more than one master. This symbol also represents the Other-Planar direction /per/ and the colour /'unpur/ (Engsvanyáli /chío/ and /méth/).

G "The Greatest Sovereigns: the most powerful of the Demon Lords: great Origób, the Beast Without a Tail, and Lord Marássu. The glosses also mention Drakhé, "the Viper of Bitter Pain (?)," Sangnákht, "the Grey Mistress of Dissolution," and two others that have been scratched out in the manuscript. This symbol also signifies the Other-Planar direction /'enjeq/ and the colour /'unway/ (Engsvanyáli /grél/ and /mür/).

H "The Dwellers in the Dark": these are the most feared of all, the special followers of She Who Cannot Be named. The Dúru'ob gloss says, "None knows their semblance, nor their substance, nor their essence. So much do they adore their Lady that they do

not hold back, or stint, or resist her in any particular." It is not known whether the Dwellers in the Dark also aid the One Other or the One Who Is. Their glyph symbolises the Other-Planar direction /sanu:r/ and the colour /'unshap/ (Engsvanyáli /vráz/ and /hétha/).

THE EIGHTH OCTANT

THE TONGUE OF ULTIMATE MIGHT

T he Eighth Octant symbolises the gods and actions relating to them. Copious notes fill the margins here, intertwined with protective symbols, warnings, and instructions for performing these rituals very carefully.

I "The One of Opening the Greatest Gate": this glyph opens a nexus point to the deity and summons him (her, it). This is fraught with danger, as many marginal notes attest.

J "The One of Safe Journeying": this provides protection for the mage from the deity summoned. The seeker must use this in conjunction with various defensive diagrammes, and **Taya:kh.** Marginal notes in Dúru'ob (and also in some other language -- perhaps the Naqsái Runes of Sarakhané?) point out that protection is not always possible, and some summonings have resulted in hideous failure.

K "The One of Dispersing the Foe": this "attack" glyph is to be used against the enemies of the Pariah Deities: the gods of Pavár's pantheon and other interplanar beings. In conjunction with one of the Effectuators, it can drive a hostile deity or great demon back to its own Plane. Again, numerous failures are recorded in the margins of the manuscript.

L "The One of Seeking Succour": correct use of this glyph allows the seeker to plead for help, rewards, favours, etc.

The Pariah Deities are generous, as a marginal note declares. Other glosses point out that this is not always the case when the gods' own objectives are different from those of the worshipper.

M "The One of Ultimate Acquiescence": followers are instructed to employ this symbol in one final ritual intended to allow the Pariah Deities to enter a Plane that is ripe for the taking. The text states that the time will be known to the worshippers, and they must first eliminate any hostile Wards and Guards, prepare the Way, and ready the Plane for extinction. This will result in the deaths of the worshippers themselves, of course, but the zealots of these sects are prepared for this. The use of a single glyph for the advent of all three of the Pariah Deities implies that these beings work in concert, rather than independently.

N "The Lord of Eyes": the dot-in-a-circle symbol of the One Other forms a part of this glyph. In the manuscript it is coloured a shimmering gold: probably gold leaf laid over wax. Marginal glosses warn against touching this and the following two symbols. The penalty, according to one Dúru'ob gloss, is "to suffer **Cha'akób."** What this means is not explained.

O "The Lord of Solitude": "The One Who Is." This glyph is painted with a silvery-grey ink that has a sheen resembling polished steel. A lengthy note in Dúru'ob gives instructions for finding the lair of this strange being. These are probably legendary rather than geographic: for example, the seeker is told to "pass by the Valley of the Seven Moons on the left and enter into the Caverns of Korrúo." This cannot refer to Tékumel, of course, which has only two moons.

P "The Mistress of the Null": "She Who is Not to Be Named" herself. A tiny piece of what appears to be yellowed bone carved in the form of this glyph has

been fastened to the manuscript page with some kind of brownish glue.

Several more warnings and protective glyphs surround the goddess' symbol.

THE SPELL SYSTEM

THE OCTANTS AND SPELLS

The manuscript describes the Octants and the symbolic system used to work spells. Some of these are petty enchantments designed to summon animals, ensorcel one's beloved, defeat one's foes, and the like. Only a few powerful spells are given, and these are almost all in cipher. Most of these enchantments will not work on our Plane -- at least not consistently. The "Skin of Reality" is too thick here, as noted above, and Terran mages lack the training to draw energy from the Planes Beyond. This can be remedied only through study and discipline. Focusing upon the spell, shutting out external interference, and reciting the incantation over and over will help, but there is no substitute for the instruction available in the temples of the Five Empires.

Each of the manuscript's spells consists of the relevant glyphs from the Octants, a diagramme to serve as a matrix, an incantation, substances, and gestures that "guide the power along the force-lines from the Planes Beyond." Glyphs and diagrammes are usually drawn with coloured chalks, although higher spells demand cinnabar, ochre, lamp-black, powdered lapis lazuli, pearl dust, gold and silver inks, and "parchment from a virgin **Hmélu**-beast." Several kinds of oil and incense are also mentioned. Aside from blood, no unpleasant substances are specified in the manuscript. Skulls, bones, and the paraphernalia of the necromancer of the temple of Sárku are absent. As the author says, the spells of the Pariah Deities are far beyond any such petty concerns.

A spell of the First Octant affects only one target: natural substances, plants, etc. To create a fire, for instance, one chooses /s/ "the One of Sibilance," plus /k/ "The One of Command," plus /h/ "the One Who Was," to provide fuel. The matrix is a two-dimensional square, oriented to the East, the direction specified by /s/. This is drawn in orange-red ochre, the colour of /s/ and fire, upon a flat surface, using an ink made of lamp-black. The oval at the bottom of the diagramme indicates "zero": a space that cannot be left open lest "power spill out." The mage stretches out his arms like those of a cross and stands with his feet slightly apart. He concentrates on the mental image of a flame and cries, /mur-is!/ "burn!" A colleague must be ready with kindling or a candle, since the sorcerous flame only lasts a moment.

A spell of the Second Octant designed to summon a domestic animal is shown next. It consists of a pentagon

containing /w/ "The One Who Comes to Hand"; /k/ "The One of Command"; /r/ "The One of Life" because of its emphasis on soothing green plants and growing things; and the numeral 5: "The One of Reaching Out." Since the diagramme has five angles ("power points," according to one marginal note), a fifth glyph is chosen for "balance": /m/ "The One of Being," which gives a sense of existence, warmth, and sunlight. These symbols are drawn in black upon a green surface. The invocator then cries /su:l-is!/ "Come!" and concentrates upon the creature summoned. The spell is said to have a range of about 100 yards.

A means of telling fortunes is also included in the manuscript: "The Following of Skeins" as the author calls it. The diagramme is named "The Court of the Eight Celestial Orbs." This consists of eight octagons coloured according to their astrological values and marked with the glyphs assigned to them in tye First Octant. The invocator prepares a set of 24 ivory plaques, each inscribed with a glyph from the third through fifth Octants. The remaining Octants either have little relevance to the personal life of a human being, or are "too high and too dangerous" to invoke. The glyph /ch/ "The One of Internality" is extracted and placed upon the green glyph for Tékumel. The remaining plaques are turned over, and the seeker then picks seven of them without seeing their glyphs. These are randomly set down upon the seven "planets" of the diagramme. Each is turned over in counterclockwise sequence, starting with the blue planet Shíchel (/l/). The invocator then

reads each combination: e.g. /tl/ "The One of Might" in the blue planet's house: "You shall dwell in a beautiful and peaceful city"; /ts/ "The One of Tombs" in the red moon Káshi's house: "You will be killed or wounded in battle." A marginal gloss refers to a number of tomes detailing these readings. The system is apparently quite complex: combinations and interrelationships between the glyphs, the "Planets," and present positions of the celestial bodies in the sky (= transits) are all combined to provide lengthy "readings."

Spells of the Third Octant concern human beings and their relationships. The diagrammatic matrix is usually an octagon, although simple results may be obtained with a hexagon, and complex effects with a ten- or twelve-sided matrix. For example, to attain the affections or compliance of a love-object, one chooses the person-symbol for the appropriate sex (i.e. /p/ "The One of Plumes" or /t/ "The One Who Sits"); /:/ "The One of Desire"; /ng/ "The One of Revelry" if marriage is desired; or /j/ "The One of Lusts." One may add a place and/or a profession from the Fifth Octant: e.g. /tl/ if one's beloved lives in a city; /v/ "The One of Skills" if he/she owns a shop"; /\/ if the person attends a school, etc. From the Sixth Octant one may choose the number 2: "The One of Flame " to increase passion"; possibly 5: "The One of Reaching Out" to summon the target; and 7: "The One of Mastery" if an unwilling individual must be dominated. The more ingenuity one displays in selecting relevant glyphs, the more specific and likely the outcome. A marginal gloss gives the extremely

specific example of a girl who dwells by the sea (/l/) and loves pets (/w/)!

ᛉᚳᛈᛁᛏᛁᚨᛁᛏ ᚤᛈᛁᛏᛁᛏ ᛁᛏᛈᛁᛏᛈ

T he foregoing diagramme is an example of such a "love spell." The colours are the reds of passion; the centre is occupied by two glyphs: a large /ng/ and a /:/; the white glyphs in the margins are repetitions of those inside, except for two (decorative?) periods; and /aleshande/ and /mirisu:/ are written at the top and bottom, presumably the names of the girl and her swain. The incantation /bekhal-is-ash! su:l-is ka-de:pu!/ "Love me! Come to me!" is to be accompanied by incense (the generic word /ne'lekh/ is given) and "soft music, focusing upon the eighth note." Whether this was successful or not is not recorded in the marginal gloss.

T o slay an enemy mage with a bolt of freezing cold, one employs the glyphs: /p, d, z, tl, dl, \, 3\ and possibly 5. One can add further locational glyphs or specify one's own defence with the number 6). The matrix is again an octagon, but the background is a "sorrowful blue," done in powdered lapis or an indigo dye. There are also other shapes in the background, probably denoting protections and wards. The

invocator must cry /je'-is hekak-de:/ "Perish from cold!" and /teng demuk-is!/ "Do not live!"

ᛁᛉᚳᛁᛏ ᛈᛉᛁᛏᛈᛁᛏᛁ ᛏᛈᚤᛏ ᛁᛏᛈᛈᛁᛏᛏ

M ages who are actively moving about may have no time to sit down and draw spell diagrammes. Substitutes can be used for sacrifices and substances, but in many cases it is difficult to define a specific target: e.g. one expects to face a male soldier but instead confronts a woman warrior! A dangerous animal turns out to be a charging **Tsi'íl** (a huge herbivore) instead of **Zrné** (a large predator)! If one has prepared a spell only against the latter, the chance of success is diminished. There may also be no time for incense, gestures, incantations, and the placement of substances. The text recommends preparing spells in advance on sheets of parchment or vellum and carrying them on one's person. To cast them, one need only concentrate upon the diagramme and pronounce one of the key glyphs of the spell. The system appears to be more precise than comparable techniques in the Five Empires, but it is not as flexible. A real disadvantage, too, is the absence of psychic spells, at least in this manuscript. It is said that modern mages of the Pariah Deities have learned the

importance of psychic spells, however, as witness the large repertoire rumoured to be practised by the renegade, Méngan hiTirrúne.

To bring forth the Undead, the following glyph is used. This is found in Llyáni, Dúru'ob, and Engsvanyáli grimoires as well, and it is still employed by the Temple of Sárku, Master of the Undead. The glyphs and the incantation are uniquely Sunúz, however: a prolonged ululation by 2 evocators, accompanied by drums and gongs, while the principal invocator recites /tenggesh je'-e:! kherj-e: mræ\s-la:n-de:!/ "Never die (plural)! Come forth from the tomb(s)!" Further words and names of helpful demons are added in cipher in the margin.

THE GLYPH OF RAISING THE DEAD

The opening of nexus points is effected with the "Glyph of the Eight Keys," focusing upon the numeral 8 "The One of Keys." Glyphs are added for the type of location sought: e.g. /n/ "The One of Stone" for mountainous terrain; /r/ "The One of Life" for a forest or grassy place; /b/ "The One of the Other" if one seeks a comrade; /g/ "The One of Memory" to find a person who is lost or dead; /:/ "The One of Desire" to seek a beloved; /tl/ "The One of Might" to travel to a city"; glyph A: "The Ones Who Smile," when journeying to a Plane occupied by friendly nonhumans, etc. A picture, artifact, or mental image of the

species sought is helpful. Again, the greater the precision, the more likelihood of success.

The incantation is performed by the principal invocator, who stands in the "House" at the bottom. Two subordinates are placed at key points: one in the "Eye of the Beast" and the other in the "Eye of Seeing" at the top of the diagramme. The first recites (hums?) /m/ "The One of Being," "in the first note in order to maintain juxtaposition to the universe and remain close to reality." The second acts as an antiphonal response to the invocator's chant. The invocator calls out /qumes-e: tsu'un-a! nesay-e: ru'us-a! su:l-u:f mejek-pu!/ "Open the Gate! Prepare the Road! We (inclusive) come in glory!" His subordinate recites the names and attributes of the Pariah Deity who will open the nexus point. Thuribles of incense and "bottles of life fluids" (blood?) are placed at specified "power points" in the diagramme. The principal invocator must also "perform the usual gestures," but these are not further described.

THE GLYPH OF THE EIGHT KEYS

The manuscript also provides glyphs for dispelling the Undead, for the revivification of the recently deceased persons, and other useful spells. These require four or eight evocators. To dispel the Undead

a vat of the oil /'arudh/ is required, into which the evocator plunges his hand and scatters drops in the direction of the foe. The incantation has no apparent meaning: /ne'udla:n dzeshqulaynen kurukh na: qa:qu:/. A Dúru'ob note in the margin states that this incantation "is the gift of the Lord of the Thirty-Third Plane." The glyph is said to be a more complex form of a mysterious magical object (an amulet, talisman, wand?) called "The Silver Butterfly," the functions of which are not clear. The glyph is shown below:

THE GLYPH OF DISPELLING THE UNDEAD

To revivify a deceased person, one employs "The Diagramme of Returning in Peace." Glyphs needed include /m/ "The One of Being"; either /p/ or /t/, depending on the sex of the deceased; /q/ "The One of Well-being"; /ts/ "The One of Tombs"; the number 1 "The One of Renewed Life"; the number 6 "The One of the Mighty Shield"; the number 8 "The One of Keys"; and glyph D: "The Ones of the Desolate Tombs." The incantation consists of a hymn: /hyep shu:l-is, sa-dasen-de:! teng hlendek je'! ta:kem kherj-is, sa-ni:n-de:! pa:l-melkur-e shɔ\n-u:! pa:l-'utsa:n-e vemi:sh-u:!/ "Come back, from your grave! Death (is) not eternal! Come forth again, from your sleep! O slave of our Lord! O servitor of our god!" This is sung "with the sixth and eighth notes" by four invocators, while eight assistants chant (hum?) /m/ and /r/ from outside the matrix. They also recite the "Names of the Gods" and the "Titles of the Lords of Beyond." A male slave is sacrificed if the deceased is male, and a female slave if female. A golden ewer of sacrificial blood is poured over the "House" at the top of the diagramme, and drums, cymbals, and bone flutes are played. Incense of the type called /je'-uruk/ ("Death-?") is burned. Once revivified, the person is bathed in sacrificial blood, then in pure water, and then in the "oil of the tree" (?). Thereafter he or she is warmed, garbed in festive vestments with the emblem of the god prominent upon them, and fed. When this is done, all join in rejoicing. The diagramme is:

THE GLYPH OF RETURNING IN PEACE

Still more complex spells require choruses of 2, 8, and 16 persons. The "One of Opening the greatest Gate" uses a matrix of great complexity. It requires a choir of 8 principal invocators, 8 antiphonal choirs of 4 males and 4 females each, 8 hierophants and bearers of censers to "summon the Null," 8 sacrificial priests and 16 victims (8 of each sex), 8 groups of 8 male ritual dancers, the same numbers of females, and 4 Chíma, Mihálli, or Hokún "for perfect results!" A note in the margin states that all of these can be dispensed with, except the principal invocator, one sacrificer, two victims, and a chorus of 2 males and 2 females. The manuscript gives the words of the incantation in cipher "in order to keep fools away": /'ay 'esu dla dumende:, nikuande sa:da:ni. 'u:ru neshqu niriya:! 'u:ru naruda:ni! 'u: 'enti: 'eusa:mbe:! lengba'! lengba'! naruda:ni:!/
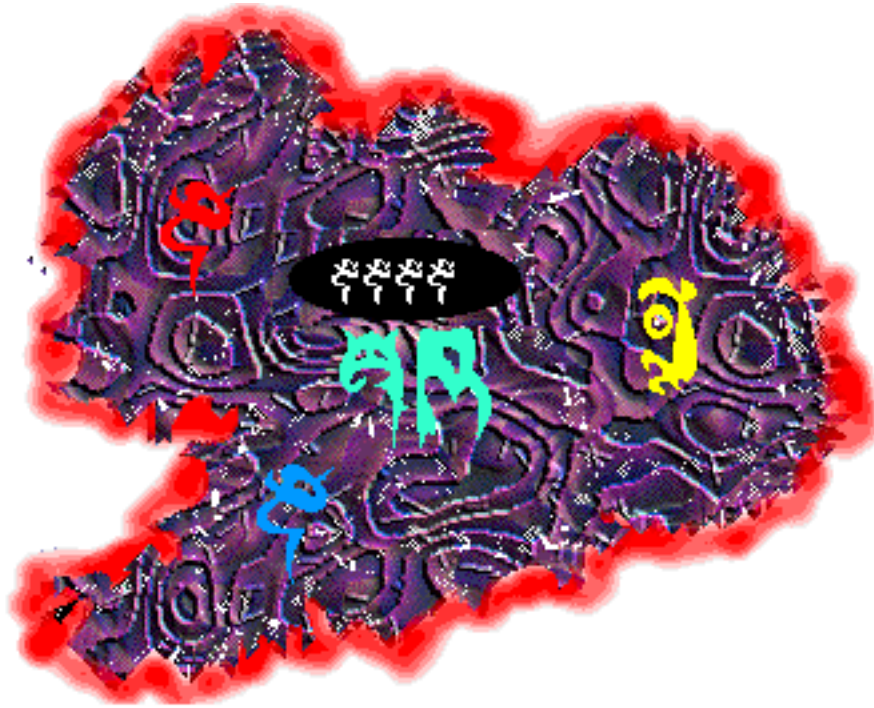
THE GLYPH OF OPENING THE GREATEST GATE

T he spell needed to repel the Pariah Deities from one's Plane is similar to that just described. The author presents a new glyph, one of the **Taya:kh,** that will repel the Pariah Deities. This is to be placed in the black oval in the centre of the diagramme shown above.

H e then describes a ceremony similar to the rites for Glyph M: "The One of Ultimate Acquiescence." The ritual is complicated, requiring eight invocators, four human sacrifices, and a number of special substances identified only with ciphers! In view of its danger, the author urges the participation of all of these personnel. He warns against substituting animals for the human sacrifices and also against the use of "weak, old, or sick persons." Eight sacrifices are to be by fire, and eight by the /qü\nü\r/ "sacrificial dagger." The victims are not to be tormented or molested before the ritual, as is apparently the case with sacrifices to the Shadow Gods, according to the Dúru'ob gloss. The incantation consists of words in cipher or from some unknown tongue: /'alu'ɔ\t senikdeth, ni:miyot, sutheth neka:ndel 'aqtu'e:dh mi'yæ\nsa/. These are to be recited by the chorus, while the principal invocator reads passages from the book /tlom je'e:/ "All perish!" We must employ this difficult rite if we would save our Plane. The author speaks of the terror felt by his colleagues, his people, his loved ones, and himself, and beseeches his

readers to repel the Pariah Deities from Tékumel's Plane "so that your world might live." "A way exists," he says, "known to the greatest hierophants, from whom I have taken [stolen?] this spell. It will bar the Dread Lords from ingress into your Plane and aid you to fend off the Doom of the Void. Join! Unite! Work as one, you races and creatures! Else are we gone more utterly than a candle that gutters out in the wind." When confronted with such daunting secrecy and musty obscurantism, however, the solution appears almost more arduous than the fate the Pariah Deities propose for us. Yet, as the author says:

k(ar)aslan-an 'utsa:n-e jimur-chum veregh-yel.

I have learned the hated secrets of the Goddess.

k(eks)an-an du:r-e:pu weset ka-na:qup

I may go to the Dark because of my disclosure.

tenggu kh(en)em-an 'utsa:n-a tyet-men tuk ke:-tsulel-de:

But I shall deprive the goddess of (lit. from) her great victory:

ke:-mihetl na:q-yel-pu dusum-yel-say.

Her entry into the Planes Beyond the Pylons.

PROTECTIVE GLYPHS

In view of the author's constantly repeated warnings of the dangers of trespassing into the realms of beings so much more powerful than we, it would be strange if the manuscript did not include glyphs of warding and defence. Many of the defensive glyphs given in the manuscript are still used today in the temples of the Five Empires, and one may question whether this section of the manuscript is as old as it purports to be. It is possible, of course, that these spells are indeed archaic and are so efficient that mages have preserved them down through the centuries.

The simplest defensive glyphs require no invocation or ceremony but are drawn upon the floor, door, etc. of one's chamber, always oriented toward the east. Others demand incense (of the variety called /dzenel/); some call for the invocator to shed drops of his own blood upon the diagramme; and the highest require censing, incantations, and even human sacrifices. Substitutions are permitted, and the spells can be inscribed upon parchment and carried in phylacteries (small boxes or tubes of silver) tied to one's upper arms or around one's neck. As the author notes, "These need only the sound /k/ to activate them."

The most common protective diagramme is variously called "The Twelve Tangents of the Circle of Dló,"

"The Variegation of Reality," or "The Sphere of Lights." It is found in a Llyáni treatise, in Dúru'ob sources, and in Engsvanyáli, from whence it is now employed throughout the Five Empires. It is as follows:


THE TWELVE TANGENTS TO THE CIRCLE OF DLÓ

Another common spell of great antiquity is that called "The Four Interlocking Squares of Djaréva." The invocator sits in the very centre and utters /lengba'lengba'/ and the names of the deity most likely to protect him. Candles set in each of the four outer corners of the diagramme, pots of incense in the middle of each of the central squares, and four antiphonal singers in each of the central "aisles" add to the likelihood of success. In addition to these persons, two individuals can be protected within the outer four squares. The spell lasts as long as eight hours.
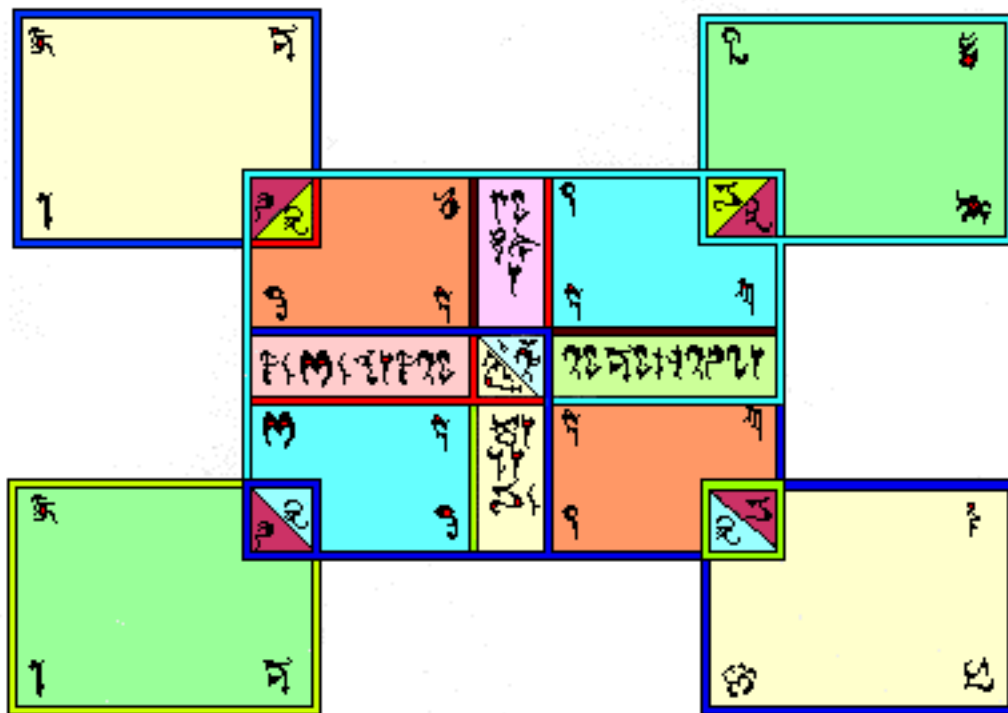
THE EIGHT INTERLOCKING SQUARES OF DJARÉVA

The spell called the Four Oblongs of Surety is probably not as old as those just given, but it dates back at least to Llyáni times. Its origin is unknown. The oblongs are drawn in coloured chalks, although powdered green malachite and red cinnabar are recommended. The invocator stands in the pale green triangle containing /ch/ "The One of Internality" in the centre. As many as two comrades can be protected in each of the four tan squares.
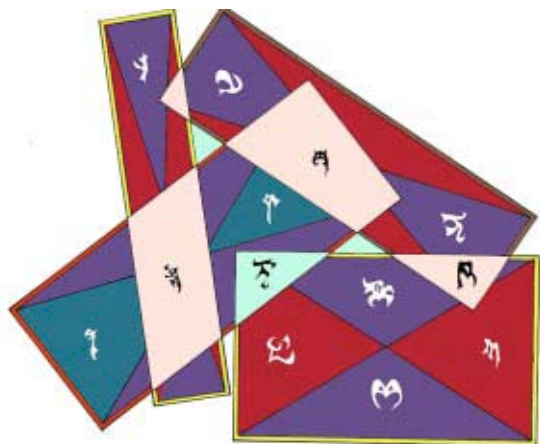
THE FOUR OBLONGS OF SURETY

On the margins of one of the last pages of the manuscript someone has copied the common Glyph of Present Defence. This is probably not old, dating perhaps only to the age when modern Livyánu was founded, but the gloss states that it is efficacious in repelling the demon races who serve the Pariah Deities. It requires no invocation but must be carefully drawn so that no enclosed space is left open. It is given below:

THE GLYPH OF PRESENT DEFENCE

Several common modern spell diagrammes are omitted from the manuscript: e.g. "The Circle of Diodasü and the Station of Kelúo," "The Glyph of the Demons of the Dark," "The Sign of the Triangle of Being Repelled Forever," "The Ovals of the Fourth World," "The Chart of Auspicious Voyaging," etc. These are available in the temples and acadamies of the Five Empires.

The last glyph provided in the manuscript -- in light of the warnings given **passim** -- is that needed to protect oneself against the Pariah Deities. This diagramme, named "The One of Safe Journeying," is drawn at dawn in powdered gemstones and gold dust. It is oriented toward the east. A censer of the incense called /khe:nuk/ is set at each corner, and torches made of the wax of the /jumul/-berry tree are lit in front of the chief invocator in the circle at the lower left. The invocator sings the following words "in the third note": /da:th-e: da:th-e:, tyet-chum melkur-yel-u:! teng myupel-a:ch-e:dh-upi:l! k(it)an-re:s-upi:l pa:l-ru'us-si:! hlendek-e nü\m-u:f-resa:l!/ "Depart! Depart! O great Lords! Do not harm us! Let us go upon our way! Eternally do we serve you!"

THE GLYPH OF SAFE JOURNEYING

[decorative script text]

With this, the manuscript breaks off. The book probably lacks only a leaf or two, judging by the remains of the binding and sewing. The author's message is complete, except, perhaps, for a final plea for action against the incursions of the Pariah Deities. One could also have expected an apology or at least a rationalisation of his treachery against his masters. It is now left to us to believe and act, or disbelieve and risk the terrifying Doom of the Null.

[decorative script text]

NOW I HAVE ENDED IT

[decorative script text]

PART THREE

✵

G LOSSARIES

SUNÚZ-ENGLISH VOCABULARY

'ade:	in order to, in order that Conj
'a:r-	his/her NP
'a:s-	their (masc. or fem.) NP
'a:sh	like (verb)
'alqar	planet: Zirúna (fifth from the sun)
'arudh	oil (type)
'asa:sh	tomorrow
'aw	and Conj
'echesh	stop ...ing
'e:n	I Pron
'eng	seven Num
'enu	or Conj
'epep	any (Num)
'uku:n	while Conj
'uma:'	four Num
'unlan	idea, concept
'uru:n	hail! (to a deity, etc.) Interj
'utsa:n	deity (one of the Pariah Gods)
-a	accusative: object of a verb Post
-a:ch	Other-Planar suffix VS
-akh-	far past infix VI
-al-	past tense infix VI
-am-	mythic action infix VI. See also the section on verbal tenses
-ar-	near past tense infix VI
-a:s	they (masc. or fem.) VSS
-a:th	they (inanimate) VSS
-af	he/she VSS
-an	I VSS
-ap	him/her VOS
-asa:l	them (masc. or fem.) VOS
-ash	me VOS
-atha:l	them (inanimate) VOS
-atl	group formant for numbers: e.g. /thu:m-atl/ "Octant" NS
-aydh	benefactive: action performed for someone else VS
-ba	body part Cl
-ba:dh	after Post
-byen	amorphous object: mud, meat Cl
-che:	large bulky object Cl
-chen	living object Cl
-chu	for, for the sake of Post
-chum	Other-Planar object Cl
-de:	from, away from Post
-dle:	plant object Cl
-e	possessive: -'s Post
-e:/-de:/-e:dh/	plural imperative suffix VSS
-e:f	we (exclusive) VSS
-eks-	dubious, conditional infix VI
-en-	future infix VI
-e:pu/de:pu	toward, to Post
-epa:l	us (exclusive) VOS
-e:v	reflexive: action upon oneself VS
-eve:v	reciprocal: action VS
-fa	building object Cl
-hem	without Cl; also Conj
-he:th	aquatic object Cl
-i:m	passive formant VS
-i:sh	you (singular) VOS
-is	you (singular) VSS
-it-	hortative infix VI
-jeth	against, contrary to Post
-ke'ep	time period Cl
-kath	distributive, here and there NS
-kesh	long object Cl
-khi:l	bunch of objects Cl
-khur	handful of objects Cl
-kun	participial formant VS

-la	body part objects that come in pairs Cl	chema:r	how many? how much? (Num)
-la:n	place of the verbal action VS	chemek	attack
-le	we (dual) **(rare)**	chenem	when? Adv
-li:s	aerial object Cl	chewa:r	this many, much (Num)
-lu	money object Cl	chi-	ordinal number formant NP
-ma:m	until, up to Post	chin	live, life
-men	abstract object Cl	chirit	speak, utter
-na:s	human object Cl	chiyun	why? Adv
-nakh	like, resembling Post	chughum	eat
-pa:	flat object Cl	chumen	which (of several)? Adv
-pu	in, inside Post	chuk	find
-qu	weapon object Cl	chul	who?
-re:s/-e:	you (plural) VSS	chupek	tally, count
-resa:l	you (plural) VOS	chura:n	planet: Tékumel (third from the sun)
-rul	hollow object: room, cavern, tomb, hole, skull Cl	churekh	rain
-sath	with, accompanying Post	chusutl	priest (of one of the Pariah Deities); see also /ra:chek/)
-say	beyond Post		
-she:	person who performs a verbal action" VS	chiyun	why? Adv
-sha:m	cloth object Cl	da'ap	bread
-si:	on (locative) Post	da:th	go away, depart
-sur	round object Cl	dasen	grave
-taf	unknown object Cl	dawm	lie, falsehood
-tan	with (instrumental), by Post	demuk	be, exist
-tehl	instrument used to perform the verbal action VS	desep	hit (with a fist)
		dhay	woe! Interj
-ter	person who performs the verbal action VS	dhe	if Conj
		dhu:pek	old (aged)
-thu	body part objects that come in eights (?) Cl	dika:r	as many as (Num)
		du:r	dark
-ti:	to (dative) Post	dulum	yesterday
-u:/-dhu:	O! (vocative) Post	dusum	Other Planar Pylon
-u:f	we (inclusive) VSS	dye:n	bed
-u:n	they (Other-Planar) VSS	dzekh	hit, strike (missile)
-uk	it (Other-Planar) VOS	dzenel	incense (type)
-ukh	it (Other-Planar) VSS	dzun	planet: Ülétl (first from the sun)
-una:l	them (Other-Planar) VOS		
-u:p	causative, transitiviser VS	dzunggur	quality, attribute
-upi:l	us (inclusive) VOS	dzü\mir	fortress, castle
-us-	contrary to fact infix VI	fathay	sing (a hymn, chant)
-ut	it (inanimate) VOS	fumul	stop (someone from ...ing)
-uth	it (inanimate) VSS	garak	intend
-va:	liquid object Cl	gesh	run away, flee
-yel	plural objects Cl NS (Num)	ghupes	arise, get up
bekhal	love (sexually)	gulum	tired, fatigued
bekkut	lie down	haggath	work, task, job
beleq	leave, depart, go away from	hekak	cold
besht	coin, money	hekay	day
betek	a few (Num)	helek	change into, become, transform into
bulun	have to, be compelled to	hem	see -hem
cha:ch	this, these (Other-Planar) D	heret	six Num
chalay	how? which way? Adv	hikkech	help
cha:n	this, these D	hi:zh	climb, ascend, go up
chanay	this way, thus Adv	hlendek	eternal, eternity
cha:sh	meat (raw or cooked)	hlu:r	send
chekem	where? Adv	hupep	sit

The Third Octant

hurul	do, make		mü\ng	dance
hyep	back (returning) Adv		myalat	sing
ja:'ut	spell diagramme, matrix		myekh	some (Num)
je'	die, perish		myelel	planet: Shíchel (fourth from the sun)
je'-uruk	incense (type)			
je:lun	armour		na:q	Plane
jekur	visit		na:qu:p	disclose, reveal
jemetl	headman of a village		ne'lekh	incense
jethen	slow		nekwa:n	treasure
jimur	hate		nelek	give
jumul	berry: species from which wax candles are made		neles	moon (smaller: Káshi)
			ne:m	really, quite Adv
ka-	my NP		nep	little (in quantity) (Num)
kan	go		nesay	prepare, make ready
karslan	learn		neyit	beautiful
kawp	skull		ngali:n	boy (over 8 years of age)
ke:-	its (Other-Planar) NP		ni:n	sleep
kek	invoke, recite an incantation		nik	good
kem	it (Other-Planar) Pron		nikw	they (Other-Planar) Pron
kenet	then, therefore Conj		nte'	? (introduces a question) Interj
ketep	house		nu:-	their (Other-Planar) NP
khech	pick up, raise		nu:s	today
khe:l	outside, out		nu'ut	although Conj
khem	deprive, take away		nuhesh	command, order
khe:nuk	incense (type)		numuy	drink
kherj	emerge, come forth		nyel	above, over
khet	name		pa:l	we (inclusive) Pron
kra:n	hour (64 minutes)		pa:l-	our (inclusive) NP
kseth	very Adv		pa:p	we (exclusive) Pron
kul	one Num		pa:r	he/she Pron
kurel	book		pe	and (connects clauses) Conj
kussul	lose, suffer a loss		pe'en	that (clause connector) Conj
kwes	kill		pef-	our (exclusive) NP
la:p	two Num		peli:r	spell, incantation
lengba'	homage! praise! Interj		peq	be about to
leq	each, every Num		peras	mighty, splendid
mala:sh	easy		pezh	somewhat Enclitic
maræ\sh	planet: Riruchél (second from the sun)		pi:kir	quite, somewhat Adv
			pï\r	know how to
margha:n	fight		pu'a:r	far
me'e:sh	speed, quick(-ly, -ness)		pur	inside, interior
mejek	glory, splendour		qalü\s	moon (larger: Gayél)
melkur	Master, Lord (one of the Pariah Deities)		qepeq	strong, powerful
			qumes	open
merit	even Adv		qü\nü\r	dagger (sacrificial)
mich	little, small (in size)		ra:chek	priest (of a deity other than a Pariah Deity)
mihetl	enter			
mis	be able to, can		ra:sh	beneath, below
mï\s	walk		renek	want
mra:n	fire		retlan	end, terminate
mræ\s	rot		ru'us	road, way
mræ\s-la:n	cemetery, mausoleum, ossuary		sa-	your (singular) NP
mrü\n	old, ancient		saga'	cup (Dúru'ob /shagá/)
muga:r	black		sakal	fall (down)
mu:kh	knife		senef	sell
mukid	be, dwell, live, stay		se:p	you (singular) Pron
mur	burn		se:r-	your (plural) NP
murjun	monster, huge beast		shala:kh	mage, wizard

shekil	rise, get up
shelu:k	stone, rock
shɔ\n	slave
shul	three Num
si:mudh	woman
sish	let, allow, permit
sitay	verily, truly! Interj
sï\r	sword
slal	light, illumination
sre:p	you (plural) Pron
su'e:r	pen (writing instrument)
su'un	night
su:l	come
su:s	they (masc. or fem.) Pron
sut	when Conj
svet	home
sye (or /sye'/)	yes Interj
ta:	their (inanimate) NP
ta:kem	again, another time Adv
taya:kh	glyph: special magical symbol
ta:s	also, too Adv
te'et	they (inanimate) Pron
tek	it (inanimate) Pron
tekkur	city
teng	not, no Adv
tenga:r	none Num
tenggesh	never Adv
tenggu	but (connects clauses) Conj
tengguk	but (contrastive: not X but Y) Interj Conj
tenketme	not so! Interj
tenmis	be unable to
tetem	here Adv
tha:k	see
thakel	eye
thu:m	eight Num
thulthu:m	unit of 8 x 8 x 8 = 512 Num
thusu:m	unit of 8 x 8 = 64 Num
tichutl	arrow
tigu:n	god (not one of the Pariah Deities)

tla:k	food
tla:p	smash, crush
tlom	all (Num)
tlusur	soldier
tmur	buy
tsulel	victory, be victorious
tsu'un	door, gate
tuk	emphatic Enclitic
tun	lo! Interj
turem	now
tuss	bad, evil
tusup	rise (sun)
tü\l	sun
tye:-	its (inanimate) NP
tyet	big, large
tyul	what? Adv
va:ch	that, those (Other-Planar) D
va:las	hot
va:n	that D
vanay	that way, thus Adv
vawa:r	that many, much Num
vereg	secret
vetem	there Adv
vemi:sh	servant
vezur	world
vi:sh	serve (food)
vrenum	behold! see! Interj
vurem	then, at that time Adv
wa'a:n	man, male
wayl	five Num
weset	because Conj
wetlap	ask, urge, request
wumesh	will, resolve
yay	since Conj
yel	many Num
yut	tell
zettes	begin to, start ...ing
zhæ\th	land (agricultural)

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ENGLISH-SUNÚZ VOCABULARY

able to, be, can	mis
about to, be	peq
above, over	nyel
abstract object	-men Cl
accusative, object	-a Post
aerial object	-li:s Cl
after	-ba:dh Post
again, another time	ta:kem

against, contrary to	-jeth Post
all	tlom (Num)
allow, let, permit	sish
alone	kul-e Adv
also, too	ta:s Adv
although	nu'ut Conj
amorphous object: mud, meat	-byen Cl
ancient, old	mrü\n
and (connects clauses and	

sentences)	pe Conj
and (connects items in a clause)	'aw Conj
any	'epep Num
aquatic object	-he:th Cl
arise, get up	ghupes
arise, get up (from bed)	shekil
armour	je:lun
arrow	tichutl
as many as	dika:r Num
ascend, climb, go up	hi:zh
ask (request)	wetlap
attack	chemek
attribute, quality	dzunggur
away from	-de: Post
back (returning)	hyep Adv
bad, evil	tuss
be, exist	demuk
be, live, dwell	mukid
beautiful	neyit
because	weset Conj
become, change into, transform into	helek
bed	dye:n
begin, start ...ing	zettes
behold! see!	vrenum Interj
below, beneath	ra:sh
benefactive: act for someone	-aydh VS
beyond	-say
big	tyet
black	muga:r
body part object	-ba Cl
body part objects that come in eights (?)	-thu Cl
body part objects that come in pairs	-la Cl
book	kurel
boy	ngali:n
bread	da'ap
building-object -	fa Cl
bulky object	-che: Cl
bunch of objects	-khi:l Cl
burn	mur
but (connects clauses and sentences	tenggu Conj
but (contrastive: not X but Y)	tengguk Conj
buy	tmur
can, be able to	mis
castle, fortress	dzü\mir
causative	-u:p VS
cemetery	mræ\s-la:n
change into, become, transform into	helek
city	tekkur
climb (ascend, go up)	hi:zh
climb (descend. go down)	pɔ\yel
cloth object	-sha:m CV

coin	besht
cold	hekak
come	su:l
come forth, emerge	kherj
command, order	nuhesh
compelled to, have to	bulun
conditional infix	-eks-
contrary to fact infix	-us- VI
count, tally	chupek
crush, smash	tla:p
cup (of pottery) (Dúru'ob /shagá/)	saga'
dagger (sacrificial)	qü\nü\r
dance	mü\ng
dance-platform	mü\ng-la:n
dark	du:r
day	hekay
depart, leave	beleq
depart, go away	da:th
deprive, take away	khem
descend, go down	pɔ\yel
diagramme, spell matrix	ja'ut
die, perish	je'
dining hall	chughum-la:n
disclose, reveal	na:qu:p
distributive: here and there	-kath NS
do, make	hurul
door, gate	tsu'un
drink	numuy
dubious (conditional) tense infix	-eks- VI
durative verbal action	reduplicated first CV
dwell (live, be)	mukid
easy	mala:sh
eat	chughum
each	leq Num
each other (reciprocal)	-eve:v VS
eight	thu:m Num
emerge, come forth	kherj
emphatic	tuk Enclitic
end, terminate	retlan
energetic, violent, hard	layl
enter	mihetl
eternal, eternity	hlendek
even	merit Adv
every	leq Num
evil	tuss
exist, be	demuk
eye	thakel
fall	sakal
far	pu'a:th
far past tense infix	-ar- VI
few, a few	betek Num
few (too few)	mekhi:n Num
fight	margha:n

find	chuk	illumination, light	slal
fire	mra:n	in	-pu Post
five	wayl Num	in order to, in order that	'ade: Conj
flat object	-pa: Cl	incantation, spell	peli:r
flee, run away	gesh	incantation, recite	kek
food	tla:k	incense (generic term)	ne'lekh
for	-chu Post	incense (type)	dzenel
fortress	dzü\mir	incense (type)	je'-uruk
four	'uma:' Num	incense (type)	khe:nuk
from	-de: Post	inside, interior	pur
future tense infix	-en- VI	intend	garak
gate, door	tsu'un	interrogative: ?	nte' Interj
get up, arise	ghupes	instrumental stem	-tehl VS
get up, arise (from bed)	shekil	invoke	kek
give	nelek	it (inanimate), , it, its	see pron. chart
glory, splendour	mejek	it (Other-Plan.), it, its	see pron. chart
glyph: special magical symbol	taya:kh	job, work, task	haggath
		kill	kwes
		knife	mu:kh
go	kan	know how to	pï\r
go away, depart	da:th	large bulky object	-che: Cl
go down, descend	pכ\yel	large	tyet
go out, emerge	kherj	leave, depart	beleq
go up, ascend	hi:zh	land (agricultural)	zhæ\th
god (one of the Pariah Deities)	'utsa:n	learn	karslan
		let, allow, permit	sish
god (not one of the Pariah Deities)	tigu:n	lie down	bekkut
		lie, falsehood	dawm
good	nik	light, illumination	slal
grave	dasen	like (verb)	'a:sh
group formant for numbers: e.g. /thu:m-atl/ "Octant"	-atl	like, resembling	-nakh Post
		liquid object	-va: Cl
hail! (to a deity)	'uru:n Interj	little (in quantity)	nep (Num)
handful of objects	-khur Cl	little, small (in size)	mich
hate	jimur	live (dwell)	mukid
have, own, possess	luyar	live, life	chin
have to, be compelled to	bulun	living object	-chen Cl
he, him, his	see pron. chart	lo!	tun Interj
headman of a village	jemetl	long object	-kesh Cl
help	hikkech	lord, master (secular)	nare:n
here	tetem	lose	kussul
hit (with a fist)	desep	love (sexually)	bekhal
hit, strike (missile)	dzekh	mage, wizard	shala:kh
hollow object: room, cavern, tomb, hole, skull	-rul Cl	make, do	hurul
		man, male	wa'a:n
homage! praise! (to a deity)	lengba' Interj	many	yel Cl NS (Num)
home	svet	Master, Lord (religious:): one of the Pariah Deities	melkur
hortative infix	-it- VI	master, lord (secular)	nare:n
hot	va:las	meat (raw or cooked)	cha:sh
hour (64 minutes)	kra:n	mausoleum	mræ\s-la:n
house	ketep	mighty	peras
how?	chalay	money	besht
how many? how much?	chema:r Num	money object	-lu Cl
human object	na:s Cl	monster	murjun
I, me, my	see pron. chart	moon (larger: Gayél)	qalü\s
idea	'unlan	moon (smaller: Káshi)	neles
if	dhe Conj	mythological action infix	-am- VI

name	khet	plural imperative suffix	-e:/-de:/-e:dh VSS
near past tense infix	-ar- VI	plural suffix	-yel Cl NS (Num)
never	tenggesh Adv	possess, have, own	luyar
night	su'un	possessive: -'s	-e Post
none	tenga:r Num	powerful, strong	qepeq
not, no	teng Adv	praise! (to a deity)	lengba' Interj
not so!	tengketme Interj	prepare, make ready	nesay
now	turem	priest (of one of the Pariah Deities)	chusutl
number: 8 x 8	thusu:m Num	priest (of a deity other than a Pariah Deity)	ra:chek
number: 8 x 8 x 8	thulthu:m Num	Pylon (one of the great pylons at the end of Other-Planar space)	dusum
Octant	thu:m-atl	quality, attribute	dzunggur
oil (type)	'arudh	question marker	nte' Interj
old (ancient)	mrü\n	quick(-ly)	me'e:sh-e Adv
old (aged)	dhu:pek	quite, somewhat	piki:r Adv
O! (vocative)	-u: Post	rain	churekh
on (locative)	-si: Post	raise, pick up	khech
once	kul-e Adv	ready, prepare	nesay
one	kul Num	really	ne:m Adv
open	qumes	reciprocal action	-eve:v VS
or	'enu Conj	reflexive action	-e:v VS
order, command	nuhesh	request, urge	wetlap
ordinal number formant	chi- NP	reveal, disclose	na:qu:p
ossuary	mræ\s-la:n	rise (sun)	tusup
Other-Planar object	-chum Cl	road, way	ru'us
Other-Planar suffix	-a:ch VS	rock, stone	shelu:k
outside, out	khe:l	rot	mræ\s
over, above	nyel	round object	-sur Cl
own, have, possess	luyar	run away, flee	gesh
participial actor formant	-she: VS	scribe	sre:v-ter
participial adjective formant	-kun VS	scriptorium (writing-place)	sre:v-la:n
passive	-im/ VS	secret	vereg
past tense infix	-al- VI; cf. -akh- and -ar-	sit	hupep
pen (writing instrument)	su'e:r (or /sre:v-tehl/)	see	tha:k
perish, die	je'	see! behold!	vrenum Interj
permit, let, allow	sish	sell	senef
person who performs a verbal action	-she: VS	send	hlu:r
person who performs a verbal action as a profession	-ter VS	servant	vemi:sh
pick up	khech	serve (food)	vi:sh
place where an action is per-performed	-la:n VS	seven	'eng Num
Plane (one of the Planes Beyond)	na:q	she, her, her	see pron. chart
planet: Ülétl (first from the sun)	dzun	since	yay Conj
planet: Riruchél (second from the sun)	maræ\sh	sing (a hymn, invocation)	fathay
planet: Tékumel (third from the sun)	chura:n	sing (a secular melody)	myalat
planet: Shíchel (fourth from the sun	myelel	six	heret Num
planet: Zirúna (fifth from the sun)	'alqar	skull	kawp
plant object	-dle: Cl	slave	shɔ\n
		sleep	ni:n
		slow	jethen
		smash, crush	tla:p
		small, little (in size)	mich
		soldier	tlusur
		some	myekh Num

somewhat	pezh Enclitic	truly	sitay Interj
speak, utter	chirit	try to	duq
speed	me'e:sh	twice	la:p-e Adv
spell diagramme	ja:'ut	two	la:p Num
spell, incantation	peli:r	unable, be	tenmis
splendour, glory	mejek	under	ra:sh
start ...ing	zettes	unknown object	taf Cl
stay (be, live, dwell)	mukid	until, up to	-ma:m Post
stone, rock	shelu:k	urge	wetlap
stop (someone from ...ing)	fumul	verily	sitay Interj
stop ...ing	'echesh	very	kseth Adv
strike, hit (missile)	dzekh	victory, be victorious	tsulel
strong, powerful	qepeq	violent, energetic, hard	layl
sun	tü\l	visit	jekur
sword	sï\r	vocative: O!	-u:/-dhu: Post
take away, deprive	khem	walk	mï\s
tally, count	chupek	want	renek
task, work, job	haggath	way, road	ru'us
tell	yut	wax (from a sp. of tree)	jumul
temple	dhel-la:n	we (dual) **(rare)**	-le VSS
terminate, end	retlan	we (exclusive), us, our	see pron. chart
that (connects a subordinate		we (inclusive), us, our	see pron. chart
clause)	pe'en Conj	weapon object	-qu Cl
that, those	va:n D	well (in a good way)	nik-e Adv
that, those (Other-		what?	tyul Adv
Planar)	va:ch D	when	sut Conj
that many, much	vawa:r Num	when?	chenem Adv
that way, thus	vanay Adv	where?	chekem Adv
then, at that time	vurem	which(of several)?	chumen Adv
then, therefore	kenet Conj	which way? how?	chalay Adv
there	vetem	while	'uku:n Conj
therefore	kenet	who?	chul Adv
they (inanimate),		why?	chiyun Adv
them, their	see pron. chart	will (resolve)	wumesh
they (masc. or fem.),		with (instrumental), by	-tan Post
them, their	see pron. chart	with, accompanying	-sath Post
they (Other-Planar),		without	-hem Post Conj
them, their	see pron. chart	wizard, mage	shala:kh
this, these	cha:n D	woe!	dhay Interj
this, these (Other-		woman	si:mudh
Planar)	cha:ch D	work, task, job	haggath
this many, much	chewa:r Num	world	vezur
this way, thus	chanay Adv	worship	dhel
thought, idea	'unlan	write	sre:v
three	shul Num	yes	sye (or /sye'/)
thus	chanay, vanay		Interj
	Adv	yesterday	dulum
time period	-ke'ep Cl	you (pl., you, your	see pron. chart
tired, fatigued	gulum	you (sg.), you, your	see pron. chart
to (dative)	-ti: Post		
today	nu:s		
tomb	mræ\s-la:n		
tomorrow	'asa:sh		
too, also	ta:s Adv		
toward, to	-e:pu/de:pu Post		
treasure	nekwa:n		
treasurer ("counter")	chupek-ter		
treasury ("counting-place")	chupek-la:n		

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