

## **Enochian Pronunciation Guide**

by Anton Szandor LaVey ©1970

Of all the questions asked pertaining to the contents of The Satanic Bible, the most frequent is concerning the pronunciation of the Enochian Keys.

I wish to stress the fact, before even dealing with the recommended pronunciation, that the importance should be placed upon the rhythmic and sequential delivery of the words, rather than a scholarly attempt to pronounce them properly. The original renditions of the Keys were written in much the same way as Hebrew; i.e., the letters are only represented by consonants, with the vowel sounds unwritten. Only one other translation of the Keys is available, Israel Regardie's inclusion in his monumental twenty-five dollar work called The Golden Dawn.

The Keys in Regardie's work are a "white light" translation and occupy a scant few pages at the end of his two-volume compendium of the rituals of the Order of the Golden Dawn.

They are presented in their Enochian form with only consonants to read by, so that "Zodoreje" would read "Zdrj."

As you can see, this makes it decidedly tougher to pronounce! There are various opinions as to the proper pronunciation, just as in Latin there are sometimes several ways of pronouncing the same word, depending on the regional and historical speech pattern.

So it is with Enochian. The word "Cahisa," if one is to prefer a soft sound pattern, would be read "SA-HEE-SHAH" the most prevalent pronunciation, however, would be "KA-HEE-SAH," or just the way it looks like it would be said.

Generally, all consonants should be given a hard sound: C as in cake, S as in salt, G as in gold, J as in just, etc. The delivery of the words should be as deliberate and prolonged as possible, with no attempt made to jabber them quickly to show how proficient in the language you are!

For those who saw Rosemary's Baby [or The Devil's Rain, for which LaVey himself coached the extras] , you will recall the slow solemnity of the chants, performed in almost a monotone.

Each syllable should be spoken with great deliberation, care being given not to skim over the sounds. A word like "beliore" should result in "BAY-LEE-OAR-RAY." "Busada" should come out "BOO-SAH-DAH." Where two identical vowels are shown together, as in "Ooa," the pronunciation would be "OH-OH-AH."

I find most annoying the person who demands a word-for-word translation of the Keys, not realizing they are virtually like Pigeon English in their lack of grammatical nuance and literary style. If they

were to be translated literally, you may be assured that the chanter would sound most inarticulate!

Because the English language is a glorious display of words, it is criminal not to avail oneself of the majestic vocal renditions made possible by such a language.

In the ceremonies which I have conducted, I have always spoken the key I have chosen both in English and Enochian.

As a short example of pronunciation, here is THE SIXTEENTH ENOCHIAN KEY (written phonetically)

**Ee-lah-sah vi-vee-ah-lah pay-ray-tah! Sah-lah-mah-noo bah-lah-tah, dahs ah-cah-row oh-dah-zoe-dee boo-sah-dah, ode bay-lee-oh-rock-sah bah-lee-tah: Dahs ee-noo-see kah-oh-sah-jee loo-sah-dah-noo ay-mow-dah: Dahs oh-may ode tah-lee-oh-bay: dah-ree-lah-pah ee-ay-hay ee-lah-sah Mah-dah Zoe-dee-low-dah-ray-pay. Zoe-dah-cah-ray ode Zoe-dah-may-rah-noo. Oh-doe kee-cah-lay Kwah-ah: Zoe-doe-ray-jay, lah-pay zoe-dee-ray-doe Noe-coe Mah-dah, Hoe-ah-thah-hay Sigh-tahn!**