

*Lojban*¹⁵ is a *logical language*; like most *loglangs*, its aim is maximum precision and unambiguity. For example, the English phrase “a pretty little girls’ school” has a large variety of meanings, indistinguishable without awkward rephrasing—from “a school for girls who are pretty and little” to “a somewhat small school for girls”. Each has its own translation in Lojban—e.g. *cmalu melbi nixli ckule* means “a school for girls who are pretty because they are small”, and *cmalu je melbi ke nixli ckule* means “a small and pretty school for girls”.

Lojban also has the flexibility to be vague; for example, *mi rinsa lo se vitke* means “I/we (will) greet(ed) the/a host(ess)(es/s)” —all information is strictly optional, to be understood from context if left unspecified. The simplest Lojban sentence possible consists only of the word *co’e*, which is a sort of pure metasyntactic variable. In this case, in addition to not specifying any arguments, even the relationship is elided, leaving vague *what* is happening, never mind when or to whom.

Whence?

Broadly speaking, conlangs arise in two (and a half) different ways.

A posteriori languages are based on an existing language or languages.

Sometimes, they are set in an alternative history; *Brithenig*¹⁶, for example, is the result of Old Celtic being replaced by Latin, but undergoing the same changes as affected Welsh in the real world. Sometimes, it’s as part of a whole family of conlangs (like Tolkien’s Elvish languages *Quenya*, *Sindarin*, *Telerin*, *Azarin*, *Silvarin*, etc.). Each is interrelated with the others just like natural languages are on Earth (e.g. French, Spanish, Italian, etc. all deriving from Vulgar Latin).

And sometimes it’s because taking something and remixing it is just easier than making something entirely new, and the conlanger wants to concentrate on only what they find most interesting. For example, Steven Travis’ *Tapissary*¹⁷ mostly uses English grammar, but has a French-creole sound system and a highly creative writing system.

A priori languages are made from scratch. This is a challenging task—not least because it requires a significant understanding of one’s own native language to avoid unwittingly producing something only superficially different from it, with different words but identical structure.

Like any custom hack, however, with a bit of awareness of how the system functions one can make extensive changes to a language to suit one’s desires. Perhaps a novel sound system? Etymologies derived from an ontology? A syntax which prevents ambiguous sentences¹⁸? Most engineered languages are *a priori* for this reason, to avoid being overly constrained.

Some *a priori* artlangs are associated with fictive cultures of speakers, such as *Kelen*¹⁹, *Klingon*, and *Taruven*²⁰. Other *personal languages* have no fictional history to go with them, such as *Vabungula*²¹, *gjà-zym-byn*²², and *Deini*²³.

Of course, making something *truly* new is hard. So often does someone erroneously announce that they’ve done so that our community has a standard response: ANADEW (A Natlang’s Already Done it, Except Worse). No difference between verbs and nouns? No verb ‘to be’? Inflection based on where one is standing with respect to the mountain? A single category of words that includes women, fire, and dangerous things²⁴? ANADEW!

Finally, there are natural languages that nevertheless have had a significant amount of intentional human input. Some, like Cherokee and Korean, had a writing system created by a single influential leader and then promulgated to the masses. Other *reconstructed languages*, like Modern Hebrew, were dead languages for a long time until a linguist sat down and figured out how to use them for modern life... and then were widely adopted for sociopolitical reasons.

And, of course, there are always the prescriptivist²⁵ meddlers. From *l’Académie française* to *die*

15 <http://lojban.org> and <http://xkcd.com/191>

16 <http://bethisad.com>

17 <http://tapissary.com>

18 http://eskimo.com/~ram/lexical_semantics.html

19 <http://terjemar.net/kelen.php>

20 <http://taliesin.nvg.org/taruven>

21 <http://billpriceweb.com/vabgram.html>

22 <http://bellsouthpwp.net/j/i/jimhenry1973/gzb/gzb.htm>

23 <http://conlang.dana.nutter.net/index.php/Deini>

24 cf. George Lakoff’s book by this name

25 Linguists merely describe language as it is really used; telling people how they ought to use language is almost entirely the

Rechtschreibreform, officials do seem to keep trying to 'improve' their native language... or stave off the constant 'degradation' by the next generation. Unlike conlangers, such efforts tend to cling to the old ways of doing things, rather than introduce new features—and frequently focus (superficially) on spelling, since it's easier to regulate than pronunciation.

Who?

The concept of constructed languages can be traced back as far as the ancient Greeks. Plato's *Cratylus* dialogue includes an argument on whether words can be arbitrarily assigned, and Athenaeus of Naucratis' work, *The Deipnosophists*, includes actual snippets of invented words.

The earliest-known working conlang is St. Hildegard of Bingen's 12th century *Lingua Ignota*, which uses invented words within a Latin grammatical framework. St. Hildegard used her language primarily for devotional purposes. From the sixteenth through the nineteenth century, an increasing number of philosophical languages and auxlangs were invented, along with a handful of sketchy artistic languages used in fiction (e.g. St. Thomas More's *Utopia*, Jonathan Swift's *Gulliver's Travels*, Edgar Rice Burroughs' *John Carter of Mars* series).

The first in-depth universal language scheme to be published was Francis Lodwick's *A Common Writing* (1647). The first conlang to acquire a fluent speaker community was *Volapük* (1879), an auxlang devised by Fr. Johann Martin Schleyer of Baden; it was fairly popular in western Europe and elsewhere in the 1880s. It was soon superseded by *Esperanto* (1887), devised by Dr. L.L. Zamenhof of Poland. Esperanto remains the most widely spoken constructed language, although a few of the auxlangs invented since then, especially *Ido* (1907) and *Interlingua* (1951), have also acquired a significant number of speakers.

In the twentieth century, especially since the publication of J.R.R. Tolkien's *The Lord of the Rings*, which showcased his Elvish languages *Quenya* and *Sindarin*, the proportion of artistic

or fictional languages to philosophical and auxiliary languages has greatly increased.

Conlanging slowly came 'out of the closet'²⁶, especially after the founding of the CONLANG mailing list in 1991. People who formerly thought that they were the only ones to have such an unusual hobby began to discover fora full of kindred crafters²⁷.

I founded the Language Creation Conference²⁸ (LCC) in 2006, which gives a new platform for conlangers to share their craft.

Of course, conlanging isn't just for enthusiasts. Novels, games, movies, and other creative works often incorporate worlds with their own languages, and increasingly, this work is being done by real conlangers²⁹.

For more on the history of conlanging, see Arika Okrent's excellent book, *In the Land of Invented Languages*³⁰.

How?

Theory's great, but how does one *do* such an enormous task? By breaking it up into small ones, of course.

First off: What is the goal of your language? What aesthetic will shape it? What is the culture and world of its speakers? What things do they talk about most? What media do they use?

A good upfront understanding of the context (real or fictional) in which this language will exist will help to shape all other decisions you make for the language; a language from a matriarchal polyandrous society, for example, will have a very different system for kinship terms than one where women are treated as chattel.

province of quacks. On the other hand, some changes may actually be useful...

26 Tolkien famously called it 'A Secret Vice' *The Monsters and the Critics*, pp. 198-223.

27 ... to mixed delight and disappointment, sometimes. As Sally Caves said in her talk at LCC1, "My reaction to CONLANG, when I got on, was: 'This is *fabulous!* ... I'm not unique any more.'" <http://video.google.com/videoplay?docid=3117774526155284922>

28 <http://conference.conlang.org>

29 http://conlang.org/jobs/hire_us.php

30 <http://inthelandofinventedlanguages.com>
<http://conlang.org/press.php#lil>

You might choose to have a ‘hook’—some interesting limit³¹ or goal to achieve, or a broader sense of personal aesthetic. For example, the speakers of *Dritok*³² have no vocal chords; *Kēlen* has no verbs; and *Láadan*³³ is meant to express a woman’s world view.

You also need to decide what scope of work you’re aiming for. *A naming language* is a minimalist conlang that has just enough detail to allow you to create proper names for a fictional setting. For this, you need a sound system (*phonology*), basic rules for word formation (*morphology*), and a list of root words³⁴ and affixes with their meanings.

A more extensive language, which allows you to write actual phrases and sentences, requires more attention to the *morphology* (word-formation rules) and also *syntax* (rules for arranging words within sentences). A fully speakable language, in which you can write or speak at length on arbitrary subjects, will require attention to *pragmatics* and *stylistics* (rules for structuring of texts and conversations, differentiation of texts of different genres, etc.), as well as a much larger vocabulary.

Care in designing the *semantics* of your language (the way its words map to parts of reality and imagination, perhaps in ways interestingly different from any natural language³⁵) is good for any kind of conlang, but especially important for artlangs. Real languages have very few words that mean the exact same thing as another language’s words—especially when you consider prepositions and idioms. For instance, English *body* and German *Körper* both can mean ‘a live human body’, but in German it also means ‘field’ (as in math), and in English it also means ‘dead body’ (vs. *Leiche*). Then try contrasting English *to* vs. German *zu*...

To give a sense of how a typical artlang answers these questions, for the rest of this section, we’ll be using examples from David Peterson’s language *Zhyler*³⁶, which he began in 2001. His goal was to implement a vowel

harmony system similar to Turkish’s, while using no adpositions³⁷ whatsoever, instead relying solely on a large system of noun cases (57, compared to the 4-14 most case languages usually have). In addition, Peterson wanted to create a noun class system as extensive as Swahili’s, yet entirely unique amongst natural and created languages (for example, there are separate classes for land mammals, other non-mammalian land animals, human beings without titles, and human beings with titles).

Now that you know *what* to make, where do you start? Generally, from the basic building blocks of language: sounds. It is sounds that are primary, not letters³⁸; every human is well on their way to mastering at least one language before they even learn what writing is, and of course preliterate societies get by fine without writing.

The International Phonetic Alphabet³⁹ (IPA) is the standard system among linguists for transcribing sounds. CONLANG-extended X-SAMPA⁴⁰ (CXS) is used among conlangers for rendering the IPA in plain ASCII.

The primary ways consonants are arranged is by where in the mouth they are pronounced, or the *place of articulation* (PoA—from the lips to the throat), and the *manner* of articulation (MoA), like whether the tongue fully *stops* the air, vibrates against the palate (a *fricative*), etc. There are also other factors, such as whether the vocal chords are vibrating (*voicing*) or the sound is routed through the nose (*nasalization*). Vowels are similar, but also involve the relative *height* of the tongue in the mouth and whether the lips are *rounded*.

The sound of a language—its *phonaesthetics*, or *sprachgefühl*—contributes a tremendous portion to the perception of a language. As John Quijada said⁴¹ at the 2nd Language Creation Conference, “Phonaesthetics is the reason that *Aragorn*, having defeated the evil lord of *Mordor*, becomes King of the West and takes

31 <http://equilibrium-economicum.net/twokindsoffreedom.htm>

32 <http://kryslan.pbworks.com/Dritok>
<http://podcast.conlang.org/2009/02/dritok-the-sound-of-no-voice-speaking>

33 <http://laadanlanguage.org>

34 Jeffrey Henning recommends devising about 150 root words for a naming language: <http://langmaker.com/ml0102.htm>

35 <http://nkuitse.com/conlang/glosses>

36 <http://dedalvs.conlang.org/zhyler>

37 The generic name for prepositions, postpositions, etc.

38 For sign languages, the building blocks are elements of signing, like hand shape and movement. Linguists use the term ‘phonology’ for both, because they’re so similar. Creatures that use something else (e.g. scent?) would probably still have a similar system.

39 <http://web.uvic.ca/ling/resources/ipa/charts/IPAAlab/IPAlab.htm>

40 <http://theiling.de/ipa>
<http://www.let.rug.nl/~kleiweg/L04/Tutorial/xsamchart.gif>

41 <http://podcast.conlang.org/2009/11/lcc2-john-quijada-language-personalities>

the name *Elessar Telcontar*, rather than having defeated the evil lord of *Ailuanymarë* and being crowned under the name *Kratchmurg Brogdoodle*.”

Languages’ use of sounds can be described at two levels: *phonetics*, the actual sounds (*phones*) that speakers produce, written between square brackets (e.g. [p^h]⁴²), and *phonology*, the more abstract underlying level of *phonemes*, written between slashes (e.g. /p/). Phonemes are the contrastive units of language, and different phonemes can make the difference between different words.

In Zhyler, the *phonetic inventory* (the list of all the sounds that occur in the language) consists of the consonants [p b t d tʃ dʒ k g f v θ ð s z ʃ ʒ x ɣ m n ɲ l r j w] and the vowels [i y u u e ø a o]. This is fairly typical in size and distribution.

Each phoneme can have more than one *allophone*, or way it can be pronounced. Which allophone you use is usually determined by the surrounding sounds; the difference between the allophones is never meaningful. For example, in English, the /t/ in *stop* is pronounced without aspiration (a little puff of air), whereas in *top* it is⁴³. Thus we say that in English, [t^h] is an allophone of /t/ that occurs at the beginning of a word.

In Zhyler, there are ten fricative phones. However, four of them—x, ɣ, f, and θ—are not *phonemes*; that is, they appear only as pronunciation variants of other phonemes.

This is controlled by two rules⁴⁴:

1. Spirantization: /k/ and /g/ become [x] and [ɣ] between two vowels.
2. Devoicing: /v/ and /ð/ become [f] and [θ] at the end of a word or next to a voiceless sound.

Thus, /mekel/ ‘you are’ is pronounced [mexel], and /tiv/ ‘swollen’ is pronounced [tif]. And a word like /werven/ ‘wolf’ in Zhyler could never contrast with a word like */werfen/⁴⁵. Zhyler, like most naturalistic languages, has

many more phonological rules affecting the formation of words.

Natural languages exhibit recurring tendencies in their inventories of sounds; they tend to favor symmetric inventories without lots of gaps (e.g. if /t d g/ are there, expect /k/ as well), and if they include complicated sounds (e.g. nasal vowels) they tend also to include more basic versions⁴⁶.

Languages have restrictions on which strings of phonemes are pronounceable, known as *phonotactics*. What are the possible shapes of syllables? Some languages only allow (C)V syllables, i.e. one Vowel (the *nucleus*) with an optional Consonant before it (in the *onset*) and nothing at all allowed after it (in the *coda*). Other languages allow much longer syllables, with clusters of consonants in both coda and onset, though with restrictions; e.g. English allows /tr-/ but not /tn-/.

Zhyler’s syllables are (C)V(C)—that is, it can have up to one consonant in both the onset and the coda (e.g. /bul/ ‘thin’; /za/ ‘that’). So whereas in English there are words like ‘blow’, ‘start’ and even ‘strap’, a word of Zhyler will never begin with anything more than a single consonant.

Even though sounds are primary, you still do need to write your language down somehow. This might be any or all of the actual orthography used by your language’s speakers (if they have one), a romanization invented by the linguists who first study your language, or a romanization simply for your own use.

Romanizations are pragmatic tools, which exist so that you can discuss your language’s words and phrases without requiring your readers to learn a whole new script. So in designing a romanization, be systematic, and don’t do anything too unique. By contrast, there is great variation in *orthographies*. An orthography is the method by which speakers of a given language write their own language. For example, Zhyler uses⁴⁷ an *alphabet*, like English:

42 IPA font is Gentium: <http://scripts.sil.org/Gentium>

43 To test this, try pronouncing each with your hand in front of your lips.

44 In more formal style: C[+velar] > [+cont] / V_V and C[+cont, -stri] > [-voice] / _C[-voice] or _#

45 Linguists use * to mark hypothetical words that are ungrammatical.

46 For lots of examples of inventories of natural languages, see the UPSID database:

<http://web.phonetik.uni-frankfurt.de/upsid.html>

47 <http://dedalvs.com/zhyler/orthography.html>

Once a language has its words, the creator needs to decide how to string them together. In English, for example, the *subject* (S) of the sentence normally comes before the verb (V), which is followed by the *direct object* (O). In Zhyler, on the other hand, the order of O and V is the opposite (like in Latin). In English you have “The man (S) sees (V) the wolf (O)”; in Zhyler, that would be “*Sexa* (S) *wervener* (O) *mat* (V).”

The ordering of S, O and V is a common way to distinguish between language types (*typology*). Cross-linguistically, SOV is the most common, followed closely by SVO. There are a number of languages with an order of VSO (e.g. Hawaiian), and a modest amount with a VOS word order (e.g. Malagasy), but very few have orders of OSV or OVS (the latter is notable for being the word order of Klingon).

Typically in a natural language, the various elements already mentioned hang together in an important way. For example, if O precedes V in a language, it’s likely that adjectives will precede the nouns they modify. The reason is that the verb and the noun are the *heads* of their respective phrases, and heads tend to occur in the same place in every phrase (either first or last). In Zhyler, a *head-final* language, O precedes V, adjectives precede nouns, relative clauses precede the nouns they modify, and possessors precede possessed nouns. It’s also no accident that Zhyler is a suffixing language, with tense elements, cases and noun classes coming after the roots they modify. The result is a language that has internal linguistic consistency, which is precisely what linguists find more often than not in natural languages⁵².

So you have the skeleton of a language⁵³. Now what? Use it!

The usual way one takes a language sketch and ‘promotes’ it to the status of full conlang is by translating a short text. The most common are the Tower of Babel story from Genesis 11:1-9⁵⁴, the Lord’s Prayer, the North Wind and the Sun, and the UN’s Declaration of Human Rights. There’s certainly no limit,

52 Of course, all natural languages also have exceptions to this kind of common trend; *not* having exceptions would be just as unnatural as having too many.

53 This text has of course only discussed a small part of what goes into a real language, and omitted many details. If you want to learn more, see the appendix.

54 <http://langmaker.com/babel/babel.htm>

though. A group of translators from the Klingon Language Institute have translated Shakespeare’s *Hamlet* and the epic of Gilgamesh into Klingon⁵⁵, and their current project is the Old Testament of the Bible. Ambitious conlangers also make original works, like LoCoWriMo⁵⁶ and Paul Purgess’ *Mna Sipri Cilama*⁵⁷.

One activity unique to the online conlanging community is what’s known as the Conlang Relay⁵⁸. In a Relay, the first participant creates a short text in their conlang, and then passes it—with grammar notes—to the next participant, whose job it is to decode the text and translate it into their own conlang. That is sent on to the next participant, and so on, until the text has passed through often more than twenty languages. By the end, the text has usually become something quite different from what it was, and each participant has learned something about how to translate a text, and how to teach others to work with their language

Of course, just because one is able to translate a text in a language, that doesn’t mean the language is complete. English has ~300k-1M words, and the average adult knows about 10k-60k words⁵⁹. Creating even 5,000 words is a tall order and can take a lot of time, so realistically, a conlang’s lexicon is never complete.

Outside of vocabulary, many conlangers find ways to expand their languages over time. For a language spoken by an imagined group of speakers, new dialects may emerge over time, or perhaps different social registers. Advanced conlangers will create a *proto-language* from which future languages are derived in the way that Spanish, French and Italian ultimately derive from Latin⁶⁰.

Once a language is ready to be presented, the usual method is to make a website⁶¹. Even if you don’t have your own webspace, there are conlang wikis which let you document a language in its entirety for free⁶². Reading others’

55 <http://kli.org/stuff/Hamlet.html>
<http://kli.org/stuff/ghllghameS.html>

56 <http://wiki.fraath.net/LoCoWriMo>

57 <http://paulburgess.org/msc.html>

58 <http://dedalvs.com/relay/oldrelays.html>

59 depending on how exactly you define ‘word’ (it’s hard!)

60 This is a major simplification of a fairly complex language family.

http://en.wikipedia.org/wiki/Romance_languages#History

61 The Ithkuil website is an example of ‘gold standard’ level documentation.

62 <http://wiki.fraath.net>

work will give you a better idea of how to do this well.

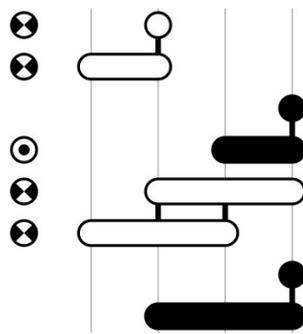
Of course, there really is no such thing as a 'finished' language, and the process presented above is normally not done in an exact logical sequence. In real life, it's a huge tangle of revision piled on revision—figuring out which early vocabulary is now 'incorrect' and needs to be either changed or *retconned*⁶³, tweaking this or that grammatical rule or word root, etc. All good conlangs have gone through many such revisions, so don't feel intimidated that your first try isn't perfect!

Me?

So, what am I into? With my organizational hat off, I'm mostly an engelanger. I have two current primary conlanging interests.

One, developed together with my partner Alex Fink (an artlanger), is a *gripping language*⁶⁴; it has no proper name so far, the medium being unique enough to identify it: it is entirely tactile, consisting of motions made by the two conversants' clasped hands. Its goal is to be an intimate and nearly undetectable language, allowing two people to converse freely and covertly, especially about other people and situations at hand.

The phonology consists of presses on various points on the back and side of the other person's hand using one's fingers and thumb. Such finger presses can be made very lightly, and are easier to feel than to see; even in the unlikely event that someone is staring directly at the your hands, they're unlikely to discern anything. Several presses can be made simultaneously; there are 125 permitted *chords* of presses, perhaps the analogue of spoken phonemes or syllables. Sequences of chords are strung together into words, with most common words being no longer than two chords. The language has an orthography reminiscent of musical tablature, as well as a romanization



for convenience; the example, transcribed *3a23a 5'45e 35a24a 5'35*, means "(they say) a snake perceived a mouse"⁶⁵.

The gripping language is morphologically mostly isolating and syntactically lean, with many structural words omissible where context makes the sense clear. Only

two people can be involved in a gripping conversation, and the channel is inherently asymmetric in that someone's thumb will be on the outside of the clasping; therefore, the pronoun system is built not around first and second person pronouns but 'thumb-outside' and 'thumb-inside' ones. There are also several special series of pronouns to refer specifically to other people present, things they said, etc.

The lexicon is arranged taxonomically, with special emphasis placed on families of words whose meanings smoothly vary on a scale as the thumb moves within its range (e.g. from 'deeply asleep' with the thumb at one end to 'wide awake' at the other). There's also a special mode for encoding English words, used for proper names and one-time borrowings.

My other main interest is in *non-linear writing systems* (NLWSs). A NLWS is to normal text as a graph is to an array; it uses two dimensions to visually encode the relationships between words, and has lots of interconnections between them, rather than merely stringing them out in a line.

Fundamentally, all natural orthographies are really *transcription* systems for the spoken language⁶⁶. They're not optimized for their medium (a 2D writing surface), let alone for the media that are possible with computer-driven interfaces (e.g. reader interaction). A NLWS, by contrast, doesn't care much about spoken language; instead, it primarily tries to be an optimized system for conveying linguistic information in 2D.

In a NLWS, you can do some things you can't in linear writ-



63 From 'retroactive continuity', the practice of fixing something in historical canon by changing the rules
64 <http://000024.org/conlang/gripping.html>

65 <http://youtube.com/watch?v=7DRnXASa1VM>
http://bit.ly/gripping_examples

66 (modulo historical cruft and semantic components of logography)

ing systems. You can have the *visual* structure of an argument correspond to its *logical* structure⁶⁷. You can have fractal-like text, where ‘zooming in’ on a node reveals more detail—e.g. if the top-level story of *Romeo and Juliet* is “boy meets, woos, loses girl” then zooming in on *boy* would give Romeo’s personal history. You can have stories (and poetry) that isn’t dependent on restricting the reader to reading in a particular order, but rather has its ‘punch line’ be based on the gestalt of comprehending the overall structure. And of course there’s plenty of planar graph theory to explore, for people interested in math.

For me, this is primarily a theoretical and design problem, but others—particularly Schuyler Duveen, with his language *Ouwi*⁶⁸—have actually implemented their versions of this concept, to my delight.

Woot!

Hopefully this has given you a taste for the unique craft of language creation.

If you find yourself interested, I encourage you to just try it for yourself. It’s not hard to start (though to become a master certainly takes practice), and the community is very supportive of newbies.

As you explore this, consider joining⁶⁹ the nonprofit Language Creation Society. We do lots of stuff for conlangers: conferences, podcasts, publishing, hosting, jobs, and more.

In any case: happy hacking—or as we say, *fiat lingua!*

More?

Conlang Mailing List (CONLANG-L)
<http://listserv.brown.edu/archives/conlang.html>
Founded in Sept. 1991; oldest & most active conlanging mailing list; many linguists; original usage of the word ‘conlang’

Mark Rosenfelder, *Language Construction Kit* (LCK)
<http://zompist.com/kit.html>
Step-by-step guide conlanging for beginners; in English, Portuguese, Italian, and German.

Language Creation Society (LCS)
<http://conlang.org>
Runs Language Creation Conferences, LCS Podcasts (w/ interviews of Okrent, Higley, & Payne), etc.

Omniglot
<http://omniglot.com>
Major online collection of writing systems, both historical and fictional (see Alternative section)

Arika Okrent, *In the Land of Invented Languages*
ISBN 978-0385527880
Excellent history of conlangs: Esperanto, Lojban, Wilkins’ philosophical language, Blissymbolics, Klingon, etc.

Thomas E. Payne, *Describing Morphosyntax*
ISBN 978-0521588058
Guide to documenting a real language. Excellent intro to the range of grammatical options. AKA ‘the conlanging bible’.

Pablo David Flores, *How to Create a Language*
http://www.angelfire.com/scifi2/nyh/how_all.html
Similar to the LCK, with a different approach. Explains a lot of linguistic concepts.

Sarah Higley, *Hildegard of Bingen’s Unknown Language*
ISBN 978-1403976734
Scholarly yet very readable re. Lingua Ignota, its cultural & historical context (w/ comparisons to modern arlangs)

Zompist Bulletin Board (ZBB)
<http://spinnoff.com/zbb>
PhpBB; younger, more informal and broader than CONLANG, about as active; run by Rosenfelder

Auxlang Mailing List (AUXLANG-L)
<http://listserv.brown.edu/archives/auxlang.html>
Split from CONLANG, exclusively for discussion of auxiliary languages.

That’s just the biggest ones! For more, visit the Conlanger’s Library⁷⁰ and the LCS press info page⁷¹.

67 This itself is fairly radical; e.g. it breaks the notion of ‘rephrasing’.

68 Example is complete 1st chapter of Tao Te Ching
<http://ouwi.org/writing.html#taoteching>

69 <http://conlang.org/members.php>

70 <http://library.conlang.org>

71 <http://conlang.org/press.php>