

L I N G U A P H O N E

THE SOUNDS OF

ANCIENT GREEK

AND PASSAGES FROM THE

GREEK CLASSICS

Recorded by

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L I N G U A P H O N E I N S T I T U T E

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PREFACE

The pronunciation of Greek has not been reformed so widely as the pronunciation of Latin. Yet we know, with reasonable certainty, what it was, and many books have been written about it. But to read about it, and to hear it, are different things; and the Linguaphone Institute has thought it useful to make records of the pronunciation, which may help anyone who wishes to learn or to teach the language in the best way.

In particular, the accents are universally neglected; and it is often said that they cannot be pronounced by Englishmen at all, or that if they are, the quantities must be neglected. The Greek accent was not a stress, like what is called accent in English; it was a musical tone: and the same combination of tone and quantity is found in Sanskrit. The Indian priests and scholars still recite their Vedas with both accent and quantity; this practice has disappeared from modern Indian languages, as it has from modern Greek, but it is handed down by immemorial tradition in the priestly schools.

Nor is the practice impossible for Englishmen; for it has been used in one school at least for thirty years, without any practical difficulty at all. Each word is learnt with its accent; and as the words are continually being spoken, both word and accent are remembered (or forgotten) together. Thus the Greek accents, which are usually taught intellectually, by elaborate rules, and learnt with difficulty, and as a rule badly, are learnt by the Direct Method without conscious effort, and well. And thus there is no need to drop Greek accents, as the Classical Association have lately recommended, in a counsel of despair. They are treating a symptom, and neglecting the disease; for the disease is a false method of teaching, and when a true method is substituted, the disease and the symptom disappear together.

In these Records, anyone can hear accent and quantity, both perfectly clear; and they hear also the musical effects of the language under these conditions, both in prose and verse.

The hearer may also notice the effect of the accent in bringing out the sense ; an entirely new topic, which promises good results. Listen to the coaxing of Odysseus :



Κύκ - λωψ τῇ πί - ε οἷ - νον*

and listen to the rising indignation of the friends summoned out of their sleep :



Εἰ μὲν δὴ μή τις σε βι - ᾶζ - ε - ται*

Most students of Greek will have heard Homer, Sophocles, and Demosthenes read aloud, at least in small quantities ; and in these authors they may make their comparisons. But I shall be very much surprised if anyone has ever heard a stanza of Pindar spoken. For myself, I attended lectures on Pindar and the dramatists by scholars of note, but I never once heard one of them attempt to read a piece of lyrical verse aloud. I hope these specimens of the noble music of Pindar may lead others to read more, for his rhythms are of great variety and beauty, and the dramatic choruses, although not more beautiful, are made on a still grander plan. A new æsthetic and intellectual pleasure is opened for the scholar, when he turns his attention to lyrical verse.

W. H. D. ROUSE.

*See page 10

ACCENT.

The Greek accent was tonic, that is, it meant a difference of musical pitch, and it was without stress.

There was only one accent in each word, the Acute, which was raised about a musical fifth above the normal tone of what was being spoken. This is what Dionysius of Halicarnassus distinctly says, where he describes the Greek accents, and gives examples (*On Literary Composition*, xi: Macmillan). The so-called grave accent is only the absence of the acute; that is, every syllable that was not acute, was grave. Confusion is caused by printed books, because the acute is printed (without ancient authority) grave in certain circumstances; but they should be all spoken as acute. Where two or more acutes come together, they have been given in a rising scale; Dionysius does not deal with this, but it is a reasonable assumption.

When two vowels are run into one, the first having the acute, there results a compound accent, called the circumflex, \wedge from \wedge , which was spoken with a falling tone.

Rules for enclitics, and other special rules, may be found in the grammars.

QUANTITY.

Vowels are long or short, according as they take longer or shorter time to utter. Taking a short vowel as the unit, a long is two units (sometimes more).

Quantity and accent must never be confused; both ought to be expressed, and it is to show how, that these records have been made.

TEXT OF RECORDS

I

THE ALPHABET

with

Specimen Words and Sentences

II

DEMOSTHENES, OLYNTHIAC I, 1-4.

SOPHOCLES, OEDIPUS AT COLONUS, 579-599.

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PINDAR, OLYMPIAN VI. 1-14.

PINDAR, OLYMPIAN X. 64-75.

I The Sounds of Ancient Greek.

Record No. GK.S1

THE ALPHABET.

Symbol.	Name.	Phonetic Symbol.
α	ἄλφα	a
β	βῆτα	b
γ	γάμμα	g
δ	δέλτα	d
ε	εἶ	e
Ϝ	δίγαμμα	u
ζ	ζῆτα	dz
η	ἦτα	ε:
θ	θῆτα	th as in (antheap)
ι	ἰῶτα	i
κ	κάππα	k
λ	λάμβδα	l
μ	μῦ	m
ν	νῦ	n
ξ	ξῖ	ks
ο	οῦ	o
π	πί	p
Ϟ	κόππα	q
ρ	ῥῶ	r
σ	σίγμα	s
τ	ταῦ	t
υ	ῦ	y
φ	φι	ph as in (haphazard)
χ	χι	ch as in (packhorse)
ψ	ψῖ	ps as in (tipsy)*
ω	ῶ	o:
Ϸ	σαμπῖ	

α ᾱ, ε η, ι ῖ, ο ω, υ ῡ

Ϝ, Ϟ and Ϸ are used only as numerals, except that Ϟ and Ϝ are found in inscriptions and unmistakable traces of Ϝ in early poetry.

* ψῖ was inadvertently omitted when the alphabet was recorded, but as the example given in the third column gives the exact sound of this letter, it was not thought necessary to remake the record on this account.

Diphthongs.	Phonetic Symbol.
αι $\bar{\alpha}i$ usually written α	ai a:i $\epsilon\rho\tilde{\alpha}$
αυ $\bar{\alpha}u$	au a:u αὐτός, ναῦς
ει ηi usually written η	ei e:i
ευ ηu	eu e:u
εω	əʊ:
οι ωi usually written ω	oi o:i
ου ωu	u: ó:u
υι	yi

γ before gutturals :

ἄγγελος
ἄρχω
ἄγξιω
λάρυγξ
συγκοπή

Aspirates :

θέλω
ἄθις
Σαπφώ
ἄθλον
πυθμήν, πλέθρον
συχνός, χέω
ἄνθρωπος
ἐτύφθην
ἐλέχθην

Double letters :

(τὸ γάλα compared with
(τὰ γ' ἄλλα
κόμμα
φαιενός
θάλασσαν
πράττω

Record No. GK.S2

Accents :

καλός, καλή, καλόν
καλά
κόβᾱλος
ὀπᾱδός
κάμῖνος
ὀπωρίνός
χελῖδών
φλυᾱρία
πομφόλυξ
Μαῖα
Μαίας
αἰετός
αἰετώ
ἀλήθεια
ἄρεια
λέγει
λέγη
Τροῖα
Τροίας
αὐτός, ἑαυτόν, ἑωυτόν (Ionic)
ναῦς
εὐχομαι
ἡύχετο
Μενέλεως
οὔτις
οὔτις
υῖός

Enclitic groups :

ποιός τις
ὄνομά τινος
εἰ δέ κε μή τις
εἰ μέ τίς που
πῶς δὴ τις

Homer, Odyssey, 9. 347.

Κύκλωψ, τῇ, πίε οἶνον, ἐπεὶ φάγες ἀνδρόμεα κρέα,
ὄφρ' εἰδῆς οἶόν τι ποτόν τόδε νηῦς ἐκεκεύθη
ἡμετέρη.

Homer, Odyssey, 9. 403.

- Τίπτε τόνον, Πολύφημ' ἀρημένος ὦδ' ἐβόησας
νύκτα δι' ἀμβροσίην, καὶ αὐπνοὺς ἄμμε τίθησθα ;
ἢ μή τίς σευ μῆλα βροτῶν ἀέκοντος ἐλαύνει ;
ἢ μή τίς σ' αὐτόν κτείνει δόλῳ ἢ βίηφιν ;
—ὦ φίλοι, οὐ τίς με κτείνει δόλῳ, οὐδὲ βίηφιν.
—εἰ μὲν δὴ μή τίς σε βιάζεται οἶον ἔοντα.
νοῦσόν γ' οὐ πως ἔστι Διὸς μεγάλου ἀλέασθαι,
ἀλλὰ σύ γ' εὖχεο πατρὶ Ποσειδάωνι ἄνακτι.

Euripides, Orestes, 279.

ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὄρω.

Mispronounced by an actor

ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν ὄρω.

Sophocles, Oedipus at Colonus, 263.

κάμοιγε ποῦ ταῦτ' ἐστίν ; οἷτινες βάθρων
ἐκ τῶνδ' ἐξάραντες εἴτ' ἐλαύνετε,
ὄνομα μόνον δείσαντες· οὐ γὰρ δὴ τό γε
σῶμ', οὐδὲ τάργα τᾶμ'· ἐπεὶ τά γ' ἔργα μου
πεπονθότ' ἐστὶ μᾶλλον ἢ δεδρακότα.

II

Passages from the Greek Classics.

Record No. GK.GK.R1

DEMOSTHENES, OLYNTHIAC I, 1-4.

ἀντὶ πολλῶν μὲν, ὧ ἄνδρες Ἀθηναῖοι, χρημάτων ὑμᾶς ἐλέσθαι νομίζω, εἰ φανερόν γένοιτο τὸ μέλλον συνοίσειν τῇ πόλει περὶ ὧν νυνὶ σκοπεῖτε. ὅτε τοίνυν τοῦθ' οὕτως ἔχει, προσήκει προθύμως ἐθέλειν ἀκούειν τῶν βουλομένων συμβουλευεῖν· οὐ γὰρ μόνον εἴ τι χρήσιμον ἐσκεμμένος ἤκει τις, ταῦτ' ἂν ἀκούσαντες λάβοιτε, ἀλλὰ καὶ τῆς ὑμετέρας τύχης ὑπολαμβάνω πολλὰ τῶν δεόντων ἐκ τοῦ παραχρῆμ' ἐνίοις ἂν ἐπελθεῖν εἰπεῖν, ὥστ' ἐξ ἀπάντων ῥαδίαν τὴν τοῦ συμφέροντος ὑμῖν αἴρεσιν γενέσθαι.

ὁ μὲν οὖν παρῶν καιρός, ὧ ἄνδρες Ἀθηναῖοι, μόνον οὐχὶ λέγει φωνὴν ἀφιεῖς, ὅτι τῶν πραγμάτων ὑμῖν ἐκείνων αὐτοῖς ἀντιληπτέον ἐστίν, εἴπερ ὑπὲρ σωτηρίᾳς αὐτῶν φροντίζετε· ἡμεῖς δ' οὐκ οἶδ' ὄντινά μοι δοκοῦμεν ἔχειν τρόπον πρὸς αὐτά· ἔστι δὴ τὰ γ' ἐμοὶ δοκοῦντα, ψηφίσασθαι μὲν ἤδη τὴν βοήθειαν, καὶ παρασκευάσασθαι τὴν ταχίστην ὅπως ἐνθένδε βοηθήσετε (καὶ μὴ πάθῃτε ταῦτόν ὅπερ καὶ πρότερον), πρεσβείαν δὲ πέμπειν, ἥτις ταῦτ' ἐρεῖ, καὶ παρέσται τοῖς πράγμασιν· ὥς ἔστι μάλιστα τοῦτο δέος, μὴ πανοῦργος ὢν καὶ δεινὸς ἄνθρωπος πράγμασι χρῆσθαι, τὰ μὲν εἰκων, ἡνίκ' ἂν τύχῃ, τὰ δ' ἀπειλῶν (ἀξιόπιστος δ' ἂν εἰκότως φαίνοιτο), τὰ δ' ἡμᾶς διαβάλλων καὶ τὴν ἀπουσίαν τὴν ἡμετέραν, τρέφῃται καὶ παρασπάζεται τι τῶν ὅλων πραγμάτων.

SOPHOCLES, OEDIPUS AT COLONUS, 579-599.

- Theseus. ποῖον δὲ κέρδος ἀξιοῖς ἤκειν φέρων ;
 Oedipus. χρόνῳ μάθοις ἄν, οὐχὶ τῷ παρόντι που.
 Th. ποίῳ γὰρ ἢ σὴ προσφορά δηλώσεται ;
 Oe. ὅταν θάνῃ ᾿γὼ καὶ σὺ μου ταφεὺς γένη.
 Th. τὰ λοίσθι' αἰτεῖ τοῦ βίου, τὰ δ' ἐν μέσῳ
 ἢ λῆσιν ἴσχεις ἢ δι' οὐδενὸς ποιεῖ.
 Oe. ἐνταῦθα γὰρ μοι κεῖνα συγχομίζεται.
 Th. ἀλλ' ἐν βραχεῖ δὴ τήνδε μ' ἐξαιτεῖ χάριν.
 Oe. ὅρα γε μὴν· οὐ σμικρὸς, οὐχ, ἀγῶν ὅδε.
 Th. πότερα τὰ τῶν σῶν ἐκγόνων κάμοῦ λέγεις ;
 Oe. κεῖνοι κομίζειν κεῖς', ἀναξ, χρήζουσί με.
 Th. ἀλλ' εἰ θέλοντά γ', οὐδὲ σοὶ φεύγειν καλόν.
 Oe. ἀλλ' οὐδ', ὅτ' αὐτὸς ἤθελον, παρίεσαν.
 Th. ὦ μῶρε, θυμὸς δ' ἐν κακοῖς οὐ ξύμφορον.
 Oe. ὅταν μάθῃς σὺ, νουθέτει, τανῦν δ' ἔα.
 Th. δίδασκ'. ἄνευ γνώμης γὰρ οὐ με χρὴ λέγειν.
 Oe. πέπονθα, Θησεῦ, δεινὰ πρὸς κακοῖς κακά.
 Th. ἢ τὴν παλαιὰν ξυμφορὰν γένους ἔρεῖς ;
 Oe. οὐ δῆτ'· ἐπεὶ πᾶς τοὔτό γ' Ἑλλήνων θροεῖ.
 Th. τί γὰρ τὸ μεῖζον ἢ κατ' ἄνθρωπον νοσεῖς ;
 Oe. οὕτως ἔχει μοι.

Record No. GK.GK.R2

Homer, Iliad I. 1-16.

μῆνιν ἄειδε θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἀϊδὶ προΐαβεν
ἡρώων, αὐτοὺς δὲ Φελώρια τεῦχε κύνεσσιν
οἴωνοῖσί τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,
ἔξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε Φάναξ ἀνδρῶν καὶ διὸς Ἀχιλλεύς.
τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι ;
Λητοῦς καὶ Διὸς υἱός· ὁ γὰρ βασιλῆϊ χολωθεὶς
νοῦσον ἀνὰ στρατὸν ὥρσε κακὴν, ὀλέκοντο δὲ λαοί,
οὐνεκα τὸν Χρῦσῃν ἠτίμασεν ἀρητῆρα
Ἀτρεΐδης· ὁ γὰρ ἦλθε θεὸς ἐπὶ νῆας Ἀχαιῶν
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματα ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος
χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιοῦς,
Ἀτρεΐδα δὲ μάλιστα δῶω, κοσμήτορε λαῶν.

PINDAR OLYMPIAN VI. 1-14.

Dorian rhythm.

στρ.-α'. Χρυσέας ὑποστάσαντες εὐτειχεῖ προθύρῳ θαλάμου
κίονας, ὥς ὅτε Θαητὸν μέγαρον,
πάξομεν. ἀρχομένου δ' ἔργου πρόσσωπον
χρῆ θέμεν τηλαυγές. εἰ δ' εἴη μὲν Ὀλυμπιονίκας
βωμῶ τε μαντείῳ ταμίας Διὸς ἐν Πίσᾳ,
συνοικιστὴρ τε τᾶν κλεινᾶν Συρακοσῶν, τίνα κὲν φύγοι
ὕμνον
κεῖνος ἀνὴρ, ἐπικύρσαις ἀφθόνων ἀστῶν ἐν ἱμερταῖς
ᾠοῖσιν ;

ἀντ. α'. ἴστω γὰρ ἐν τούτῳ πεδίλῳ δαιμόνιον πόδ' ἔχων
 Σωστράτου υἱός. ἀκίνδυνοι δ' ἄρεται
 οὔτε παρ' ἀνδράσιν οὔτ' ἐν ναυσὶ κοίλαις
 τίμιαί· πολλοὶ δὲ μέμνανται, καλὸν εἴ τί ποναθῇ.
 Ἀγῆσία, τὴν δ' αἶνος ἐτοῖμος, ὃν ἐν δίκῃ
 ἀπὸ γλώσσας Ἀδραστος μάντιν Οἰκλείδαν ποτ' ἐς
 Ἀμφιάρηον
 φθέγγατ', ἐπεὶ κατὰ γὰρ αὐτόν τε νιν καὶ φαιδίμας ἔππους
 ἔμαρψεν.

PINDAR, OLYMPIAN X. 64-75.

Aeolian and Paeonian rhythms.

στρ. δ'. σταδίου μὲν ἀρίστευσεν εὐθὺν τόνον
 ποσσὶ τρέχων παῖς ὁ Λικυμνίου
 Οἰωνός. ἔκιν δὲ Μιδέαθεν στρατὸν ἐλαύνων· ὁ δὲ πάλαι κυδαίνων
 Ἐχεμος Τεγέαν·
 Δόρυκλος δ' ἔφερε πυγμαῖς τέλος
 Τίρυνθα ναίων πόλιν·
 ἄν' ἵπποισι δὲ τέτρασιν
 ἀντ. δ'. ἀπὸ Μαντινέας Σᾶμος ὠλιροθοῦ·*
 ἄκοντι Φράστωρ ἔλασε σκοπόν·
 μᾶκος δὲ Νικεὺς ἔδике πέτρῳ χέρα κυκλώσας ὑπὲρ ἀπάντων, καὶ
 συμμαχία θόρυβον
 παραίθυξε μέγαν· ἐν δ' ἔσπερον
 ἐφλεξεν εὐώπιδος
 σελάνας ἐρατὸν φάος.

*The metre demands this pronunciation.

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