LINGUAPHONE

THE SOUNDS OF
ANCIENT GREEK
AND PASSAGES FROM THE
GREEK CLASSICS

Recorded by

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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:

\[ \text{Kox - } \lambda \omega \psi \ \tau \eta \ \pi \iota - \varepsilon \ \omega - \nu o\nu * \]

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

\[ \text{El } \mu \acute{e} \nu \ \delta \eta \ \mu \acute{e} \ \tau i \zeta \ \sigma \varepsilon \ \beta i - \acute{a} \zeta - \varepsilon - \tau \alpha i * \]

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 aesthetic 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, ^ from '\', 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.
HÖMER, Iliad I. 1-16.
PINDAR, OLYMPIAN VI. 1-14.
PINDAR, OLYMPIAN X. 64-75.
I
The Sounds of Ancient Greek.
Record No. GK.S1
THE ALPHABET.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Phonetic Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>α</td>
<td>ἀλφα</td>
<td>a</td>
</tr>
<tr>
<td>β</td>
<td>βῆτα</td>
<td>b</td>
</tr>
<tr>
<td>γ</td>
<td>γάμμα</td>
<td>g</td>
</tr>
<tr>
<td>δ</td>
<td>δέλτα</td>
<td>d</td>
</tr>
<tr>
<td>ε</td>
<td>ει</td>
<td>e</td>
</tr>
<tr>
<td>ζ</td>
<td>ζητα</td>
<td>dz</td>
</tr>
<tr>
<td>η</td>
<td>ητα</td>
<td>η:</td>
</tr>
<tr>
<td>θ</td>
<td>θητα</td>
<td>th as in (ant/heap)</td>
</tr>
<tr>
<td>ι</td>
<td>ιωτα</td>
<td>i</td>
</tr>
<tr>
<td>κ</td>
<td>κάππα</td>
<td>k</td>
</tr>
<tr>
<td>λ</td>
<td>λάμβδα</td>
<td>l</td>
</tr>
<tr>
<td>μ</td>
<td>μū</td>
<td>m</td>
</tr>
<tr>
<td>ν</td>
<td>νυ</td>
<td>n</td>
</tr>
<tr>
<td>ξ</td>
<td>ξι</td>
<td>ks</td>
</tr>
<tr>
<td>ο</td>
<td>οῦ</td>
<td>o</td>
</tr>
<tr>
<td>π</td>
<td>πι</td>
<td>o</td>
</tr>
<tr>
<td>ρ</td>
<td>ροππα</td>
<td>p</td>
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<tr>
<td>σ</td>
<td>σιγμα</td>
<td>r</td>
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<tr>
<td>τ</td>
<td>ταυ</td>
<td>s</td>
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<tr>
<td>υ</td>
<td>υ</td>
<td>t</td>
</tr>
<tr>
<td>ϕ</td>
<td>φι</td>
<td>y</td>
</tr>
<tr>
<td>χ</td>
<td>χι</td>
<td>ph as in (haphazard)</td>
</tr>
<tr>
<td>ψ</td>
<td>ψι</td>
<td>ch as in (packhorse)</td>
</tr>
<tr>
<td>ο</td>
<td>σαμπι</td>
<td>ps as in (tipsy)*</td>
</tr>
</tbody>
</table>

α, ι, ο, ω, υ

F, ϕ and θ are used only as numerals, except that φ and ψ are found in inscriptions and unmistakable traces of F in early poetry.

* ψι 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.
<table>
<thead>
<tr>
<th>Diphthongs</th>
<th>Phonetic Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>αι αί</td>
<td>usually written ζ</td>
</tr>
<tr>
<td>ου ου</td>
<td>au au</td>
</tr>
<tr>
<td>ει ηι</td>
<td>usually written η</td>
</tr>
<tr>
<td>ευ ηυ</td>
<td>eu eu</td>
</tr>
<tr>
<td>εο</td>
<td>οο</td>
</tr>
<tr>
<td>οι οι</td>
<td>usually written ο</td>
</tr>
<tr>
<td>ου ου</td>
<td>u: ο:u</td>
</tr>
<tr>
<td>υι</td>
<td>yi</td>
</tr>
</tbody>
</table>

### γ before gutturals:
- ἀγγελος
- ἀγγω
- ἀγξω
- λάρυγξ
- συγχοπή

### Aspirates:
- θέλω
- ἀ-θίς
- Σαπφώ
- ἀολον
- πυθμήν, πλέθρον
- συγνός, χέω
- ἀνθρωπος
- ἐτύρθην
- ἐλέγχθην

### Double letters:
- τὸ γάλαx compared with
tá γ' ἀλα
- κάμμα
- φαενός
- θάλασσα
- πράττω

(8)
Accents: καλός, καλή, καλόν
καλά
κόβαλος
δπάδος
καμίνος
οπωρίνος
χελιδών
φλυάρια
πομφύλυξ
Μαιά
Μαιας
αλετός
αλετὼν
αλῆθεια
ἀρεία
λέγει
λέγῃ
Τροία
Τροίας
αὐτός, ἐαυτόν, ἐωτόν (Ionic)
ναῦς
εὐχομαι
ηὔχετο
Μενέλαος
οὐτίς
οὐτίς
οὐίς

Enclitic groups: τοῖς τις
ονομά τινος
ei δὲ χε μὴ τις
ei μὲ τίς που
πῶς δὴ τις

(9)
Homer, Odyssey, 9. 347.

Κύκλωψ, τῇ, πίε οἶνον, ἐπεὶ φάγης ἀνδρόμεα κρέα, ῥφρ' εἰδῆς οἶνον τοι ποτόν τόδε νησι ἐκεκεύη ἡμετέρη.

Homer, Odyssey, 9. 403.

—Τίππτε τόσον, Πολύφημ' ἀρημένος ὃδ' ἐβόησας νῦκτα δι' ἀμβροσίην, καὶ ἀόσπινος ἄμων τίθησθα; ἢ μὴ τίς σει μῆλα βρωτῶν ἀέλοντος ἐλαύνει; ἢ μὴ τίς σ' αὐτὸν κτείνει δόλῳ ἢ βίηριν;
—ὦ φίλοι, οὔ τίς με κτείνει δόλῳ, οὔδὲ βίηριν.
—εἰ μέν δὴ μὴ τίς σε βιάζεται οἶνον ἔντα.
νοῦσών γ' οὔ πως ἐστι Δίῳς μεγάλου ἀλάσθαι, ἄλλα σὺ γ' εὐχεο πατρι Ποσειδάονι ἄνακτι.

Euripides, Orestes, 279.

ἐκ κυμάτων γὰρ ἀδῆς αὖ γαλην' ὀρῶ.

Mispronounced by an actor

ἐκ κυμάτων γὰρ ἀδῆς αὖ γαλην ὀρῶ.

Sophocles, Oedipus at Colonus, 263.

χάμοιγε ποῖς ταῦτ' ἐστίν; οἰτινες βάθρων ἐκ τώνδε μ' ἐξάραντες εἰς' ἐλαύνετε, ὄνομα μόνον δεῖσαντες οὐ γὰρ δὴ τὸ γε σῶμ', οὔδὲ τάργα τάμ' ἐπεὶ τὰ γ' ἔργα μου πεπονθότ' ἐστι μᾶλλον ἢ δεδρακότα.

(10)
II
Passages from the Greek Classics.

Record No. GK.GK.R1

DEMOSTHENES, OLYNTHIAC I, 1-4.

ἀντὶ πολλῶν μὲν, ὁ ἄνδρες Ἀθηναῖοι, χρημάτων ὑμᾶς ἐλέσθαι νομίζω, εἰ φανερὸν γένοιτο τὸ μέλλον συνοίδειν τῇ πόλει περὶ ὅν νυν ἱκάνη σκοπεῖτε. ὒτε τοινυν τοῦτο ὑδρὸς ἔχει, προσήκει προθύμως ἐθέλειν ἄκουειν τῶν βουλευμένων συμβουλευόντων· οὐ γὰρ μόνον εἰ τί χρήματον ἐσκεμμένος ἦκει τις, αὐτὶ τά ἄκουσαντες λάβοιτε, ἀλλὰ καὶ τῆς ὑμετέρας τύχης ὑπολαμβάνω πολλὰ τῶν δεόντων ἐκ τοῦ παραχρῆμα· ἐνίοτε ἄν ἐπελθεῖν εἰπεῖν, ὡστε εξ’ ἀπαντῶν ῥᾳδίαν τὴν τοῦ συμφέροντος ὑμῖν αἴρεσιν γενέσθαι.

ὁ μὲν οὖν παρὼν καρός, ὁ ἄνδρες Ἀθηναῖοι, μόνον οὐχὶ λέγει φωνήν ἄφεις, ὅτι τῶν πραγμάτων ὑμῖν ἐκεῖνων αὐτοῖς ἀντιληπτέον ἔστιν, εἰπεῖτε ὑπὲρ σωτηρίας αὐτῶν φροντίζετε· ἡμεῖς δ’ οὐκ οἶδ’ ἄντικα μοι δοκοῦμεν ἔχειν τρόπον πρὸς αὐτὰ· ἔστι δὴ τὰ γ’ ἐμοὶ δοκοῦμαι, ἡγησάσθαι μὲν ἢ δὴ τὴν βοήθειαν, καὶ παρασκευάσασθαι τὴν ταχίστην ὅπως ἐνθένως βοηθήσετε (καὶ μὴ πάθητε ταὐτὸν ὅπερ καὶ πρῶτον), προσβείαν δὲ πέρπειν, ἡτις ταῦτ’ ἔρει, καὶ παρέσται τοῖς πράγμασιν· ὡς ἐστὶ μᾶλλον τούτο δέοις, μὴ πανούργος ἄν καὶ δεινὸς ἄνθρωπος πράγμασι χρὴσθαι, τὰ μὲν εἰκών, ἦνικ’ ἄν τύχη, τὰ δ’ ἄπειλὼν (ἀξιόπιστος δ’ ἄν εἰκόνως φαίνοιτο), τὰ δ’ ἡμᾶς δια- βάλλων καὶ τὴν ἀπουσίαν τὴν ἡμετέραν, τρέψηται καὶ παραστάσηται τι τῶν ὅλων πραγμάτων.
SOPHOCLES, OEDIPUS AT COLONUS, 579-599.

Theseus. τοῦν δὲ κέρδος ἄξιοις ἥκειν φέρων;
Oedipus. χρόνῳ μάθοις ἂν, οὐχὶ τῷ παρόντι ποι.
Th. πολφ γὰρ ἢ σῇ προσφορᾷ δηλώσεται;
Oe. ὅταν θάνω γάρ καὶ σὺ μοῦ ταφεύς γένη.
Th. τὰ λοιπὰ αἴτει τοῦ βίου, τὰ δὲ ἐν μέσῳ
     ἢ λήστιν ἐσχες ἢ δʼ οὐδενὸς ποιεῖ.
Oe. ἐνταῦθα γὰρ μοι κεῖνα συγκομίζεται.
Th. ἀλλʼ ἐν βραχεὶ δὴ τήνδε μʼ ἐξαιτεῖ χάριν.
Oe. ὅρα γε μὴν οὐ σμικρός, οὐχ, ἀγών ὤδε.
Th. πῶτερα τὰ τῶν σῶν ἑκατόν κάμοι λέγεις;
Oe. κεῖνοι κομίζειν κεῖσθαι, ἄναξ, χρήζουσί με.
Th. ἀλλʼ εἰ θέλοντα γʼ, οὐδὲ σοὶ φεύγειν καλόν.
Oe. ἀλλʼ οὐδʼ, διὸ αὐτὸς ἡθελον, παρίσσεσαν.
Th. ὦ μῶρε, θυμὸς δʼ ἐν κακοῖς οὐ ξύμφορον.
Oe. ὅταν μάθης σὺ, νουθετεί, ταῦτα δʼ ἔχα.
Th. δίδασκαί. ἀνευ Γνώμης γὰρ οὐ με χρῆ λέγειν.
Oe. πέπονθα, Θησεῦ, δεινὰ πρὸς κακοὶς κακὰ.
Th. ἢ τὴν παλαιὰν ξυμφορὰν γένους ἔρεις;
Oe. οὐ δῇτʼ ἐπεὶ πᾶς τοῦτο γʼ Ἑλληνίων θροεῖ.
Th. τί γὰρ τὸ μείζον ἢ κατʼ ἄνθρωπον νοσεῖς;
Oe. οὕτως ἔχει μοι.
Record No. GK.GK.R2

Homer, Iliad I. 1-16.

μὴνιν ἀεὶδε θεά, Πηληηίδεω 'Αχιλής
οὐλομένην, ὣ μυρί 'Αχαιοὶς ἠλέγε' ἔθηκε,
pολλᾶς δ' ἱερῶμοις ψυλήζε 'Αἰδί προϊάζεν
ἡρώων, αὐτοὺς δὲ Φελώρια τεῦχε κὺνεσσιν
οἰνοῦσί τε πάσι, Διὸς δ' ἐτελείετο βουλή,
ἐξ οὖ δὴ τὰ πρῶτα διαστήσει ἐρίσαντε
'Ατρείδης τε Φάναξ ἀνδρῶν καὶ Δίος 'Αχιλλεύς,
τίς τ' ἄρ σφοιε θεῶν ἐρίδι ξυνέκηκε μάχεσθαι;
Λητοῦς καὶ Διὸς ἔλος: ὡ γὰρ βασιλῆι γολῶθείς
νοῦσον ὄνα στρατόν ὄρεσ κακῆν, ὀλέγκντο δὲ λαοί,
οὔκεκα τὸν Χρύσην ἡτίμασεν ἄρρητα
'Ατρείδης: ὡ γὰρ ἐκεὶ θοᾶς ἐπὶ νήχας 'Αχιλλος
λυσόμενος τε θύγατρα δέρφων τ' ἀπερείσι' ἀποινα,
στέμματ' ἔχων ἐν χερσῖν ἐκχέβαλο 'Απόλλωνος
χρυσέω ὑπ' ακόρτῳ, καὶ λίσσατο πάντας 'Αχαιοὺς,
'Ατρείδα δὲ μάλιστα δύω, κοσμήτορε λαῶν.

PINDAR OLYMPIAN VI. 1-14.

Dorian rhythm.

στρ.-α'. Χρυσέας ὑποστάσασθε εὔτειχεν προθύρῳ Θαλάμου
χάνοις, ός οτε Θαητῶν μέγαρον,
pάξιμονι. ἀρχομένου δ' έργου πρόσωπον
χρή θέμεν τηλαυγές. εἰ δ' εἶς μὲν 'Ολυμπινικὸς
βωμῷ τε μαντείῳ ταμίας Διὸς ἐν Πίσια,
συνοικιστῆρ τε τὰν κλεινὰν Συρακοσσαῖν, τίνα κὲν φύγοι
κέννοις ἀνήρ, ἐπικύρασις ἀφθάνων ἀστῶν ἐν ἴμερταῖς
ἀοιδάις;

(13)
ἀντ. α'. ἦστω γὰρ ἐν τούτῳ πεδίλω τειμόνιον πόθε ἔχων
Σωστράτου υἱὸς. ἀκίνδυνοι δ' ἄρεται
οὔτε παρ' ἀνδράσιν οὔτε ἐν ναυσί κοίλαις
tίμαι: πολλοὶ δὲ μέμνονται, καλὸν εἰ τι ποναθή.
'Αγησία, τίν δ' αἴνος ἔτοιμος, ὅν ἐν δίκαι
ἀπὸ γλύσσας 'Αδραστος μάντιν Ὀικλέιδαν ποτ' ἐς
'Αμφιάρρην
φθέγξατ', ἐτελ κατὰ γῆ' αὐτὸν τε νιν καὶ φαιδίμαξ ἱπποὺς
ἐμαρψεν.

PINDAR, OLYMPIAN X. 64-75.

 Aeolian and Paeonian rhythms.

στρ. δ'. σταδίου μὲν ἄριστοςευσιν εὐθὺν τόνων
ποσαὶ τρέχουν παῖς ὁ Λυκυμνίου
Οἰωνός. ἤκεν δὲ Μιθέαθεν στρατὸν ἐλαύνον· ὁ δὲ πάλα κυδαίνων
'Εχεμος Τεγέαν·
Δόρυκλος δ' ἐφερε πυγμάξις τέλος
Τιρυνθα ναίνων πόλιν·
ἀν' ἵπποισί δὲ τέτρασιν
ἀντ. δ'. ἀπὸ Μαντινεάς Σάμος ὀλυροθοῦ·*
ἀκοντί Φράσταρ ἔλασε σκοτόν·
μάχος δὲ Νικεύς ἐδικε πέτρω χέρα κυκλώσας ὑπὲρ ἀπάντων, καὶ
συμμαχία θόρυβον
παραλθεῖσα μέγαν· ἐν δ' ἔσπερον
ἐφλεξέν εὐώπιδος
σελάνας ἐρατὸν φάος.

*The metre demands this pronunciation.
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