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### Review of Daitz's The Pronunciation of Ancient Greek

Deborah H. Roberts

*Haverford College*, [droberts@haverford.edu](mailto:droberts@haverford.edu)

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editor herself claims, it is difficult to represent Tatian's language and style adequately in a translation: his style is stilted and harsh, and his language very often obscure. The introduction to the work provides a summary of Tatian's life, education, literary style and general theological views, as well as a list of biblical quotations and allusions found in the *Oratio*. There is also a list of classical quotations found in the work, and indices of mythological, legendary and other miscellaneous names.

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ANTONIA TRIPOLITIS

Stephen Daitz. *The Pronunciation of Ancient Greek: A Practical Guide*. New York: Norton, 1981. \$19.95.

This guide consists of two tape cassettes accompanied by a pamphlet with exercises and demonstration texts. Daitz gives a brief history of the Greek language, followed by an account of the evidence for Attic pronunciation in the fifth and fourth centuries, and argues for the importance of reading Greek aloud as accurately as possible. He then takes up in turn the pronunciation of vowels and consonants, pitch accent, and quantity. Daitz usefully spends most time on those sounds hardest for English speakers to pronounce. In the pronunciation he recommends: omicron and epsilon are relatively closed vowels, omega and eta relatively open, and long vowels with iota subscript are pronounced as diphthongs; zeta is *zd*, gamma is pronounced as *ng* before mu as well as before palatals, and theta, phi, and chi are aspirated stops rather than fricatives. Daitz gives a judicious account of what we know about Greek pitch accent; he discusses quantity (focusing on the dactylic hexameter) and gives basic rules for distinguishing long and short syllables. He suggests that the student add gradually the elements of proper pronunciation, accent, quantity, and expression, and demonstrates his approach by reading aloud the opening line of the *Odyssey*.

Daitz's method should work well; he reads Greek with clarity and explains many of his choices. Since this is a practical guide, however, he gives little attention to theoretical complexities; interested students should make use of the works cited in the brief bibliography, particularly Allen's *Vox Graeca*.

Teachers will continue to differ on the validity and pedagogical usefulness of the pronunciation recommended here. Some may believe that pitch accent is too little understood or too difficult for English speakers, and that in reading we can more easily combine a sense of meaning with attention to pronunciation and quantity than with attention to pitch. Daitz himself, noting that to use a later Attic pronunciation in reading Homer is like reading Shakespeare with a modern pronunciation, recognizes considerations other than contemporaneity of author and pronunciation in our choice of pronunciation.

My experience is that students find Daitz's recitals tremendously exciting and feel that they are hearing Greek read as a living language. The encounter is worth while, and, if we support Daitz's enterprise but disagree at points with his views, surely critical discussion of these views will also be of interest.

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DEBORAH H. ROBERTS