

**READING AND PRONOUNCING  
BIBLICAL  
GREEK**

**Vol. I**

**Historical Evidence of  
Authentic Sounds**

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**Reference**

*Excerpts from  
the introductory pages  
of the book*

**Philemon Zachariou, Ph.D.**

*Reading and Pronouncing Biblical Greek, Vol. I:  
Historical Evidence of Authentic Sounds*

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GREEK LANGUAGE & LINGUISTICS

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Philemon Zachariou graduated from high school in Greece and from a Bible school in England, and holds a B.A. and M.A. in applied linguistics and a Ph.D. in religious education. Retired, he writes and teaches Greek and English. During most of his career as an educator and public school administrator he taught, among other college subjects, Greek at California State University, the Golden Gate Baptist Theological Seminary, Adult Education, and Capital Bible College. He currently teaches at Northwest University.

## Why This Book

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### **Reading and Pronouncing Biblical Greek, Vol. I**

addresses the questions:

- How was Κοινή *Koine* Greek pronounced in New Testament times?
- How similar are the sounds of Κοινή and Attic Greek?
- How similar is the pronunciation of Modern Greek to New Testament Greek?
- What about the Erasmian pronunciation?

To that end, it traces the origins of Κοινή sounds to classical and pre-classical times and follows their development so diachronic comparisons can be made; and it describes the origins and spread of Erasmian and assesses its effects on Greek scholarship and learning.

The last chapter describes the Greek sounds, while the Appendices examine Attic inscriptions from a special publication by the Epigraphic Museum of Athens.

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—Philemon Zachariou



## PRONUNCIATION MATTERS

**G**REEK TEXTBOOKS typically devote a page or two to some Erasmian pronunciation key. While different authors at times share some of the same examples in their keys, their description of Greek sounds often varies. In fact, one's description of a given vowel may fit the description of a different vowel in another author's key. Such pronunciation inconsistencies speak of the need for some uniform approach to reading and pronouncing New Testament Greek.

The need for such an approach, however, remains a moot issue in the vast majority of theological institutions and universities in America and abroad where Erasmian is used. Brilliant scholars who are somewhat or even appreciably familiar with the historical development of Greek sounds yet overshadowed by formative training typically see no issue with the particular manner in which they teach their students to read and pronounce Greek. Consequently, many deem it unnecessary, if not collegiately inexpedient, to adopt the consistent pronunciation of Neohellenic (Modern Greek). After all, today's Greek spelling and sounds are a modern development, whereas Erasmian is imitative of the idealized pronunciation of Classical Greek—or so these scholars have been led to think.

This study describes the historical phonemic sounds of Greek and the graphemes that represent them and shows that they are preserved in mainstream Neohellenic. Ample evidence in the light of historical research shows that these sounds are traced to the papyrial and inscriptional record of the Hellenistic period and to their origin in classical or pre-classical times.

To that end, I have incorporated works by native Greek scholars as well as non-Greek scholars in order to bring an added dimension to your understanding of the historical development of the Hellenic language in general and of its phonology in specific. I have also incorporated references to works by Erasmian advocates and adherents in order to not only spotlight their treatment of the historical evidence, but also to create an awareness of the main ramifications of that treatment.

A number of questions may have by now been raised in your mind. It is hoped that the essence of your questions is reflected in the "Questions" section that follows, as this work considers such questions legitimate and fair and devotes its beginning chapters to substantiating the answers.

## QUESTIONS

The following sets of questions come under the focal questions on page v.

### GREEK PRONUNCIATION

- After two millennia since Christ, doesn't Neohellenic sound as different from the Κοινή (pron. [kiní]) *Koine* of Biblical Greek as, say, Modern English from Chaucer's Anglo-Saxon?
- If we had evidence that Κοινή sounded much like Neohellenic, what might that evidence be?
- Even if Κοινή sounded much like Neohellenic, isn't today's Greek spelling, syllabification, and reading different from that of Biblical Greek, which would complicate matters for English-speaking instructors and students?
- Are there any Bible colleges or seminaries that teach Κοινή Greek not the Erasmian way but the way Greek is pronounced today? If so, what is their reasoning?

### ERASMIAN PRONUNCIATION

- If Erasmian has been the preferred pronunciation in universities and theological institutions for five centuries now, is it not because Κοινή, like Attic Greek, is a dead language and therefore unrelated to today's Greek?
- Why change the way Greek has been traditionally taught in our universities, Bible colleges, and seminaries, since professors of Greek are all in unity regarding the Erasmian way Κοινή is pronounced?
- Scholars of Greek advocate the use of Erasmian in an attempt to approximate that melodious Attic Greek of classical Athens—the speech of Plato and Aristotle. Isn't that the ideal pronunciation for our Bible and Ancient Greek students today?

Could you elucidate?

Answer: Certainly. Please read on ...

*“The [Greek] pronunciation commonly used in American colleges and seminaries is an attempt to approximate that used by the Athenians during the classical period of Greece (fifth and fourth centuries B.C.).”*

**T**HIS REPRESENTATIVE assertion, made by an Erasmian scholar (discussed later), defines the so-called “academic,” “theoretical,” or “standard” pronunciation of Greek. Invented in the early 1500s, this pronunciation is credited to the Dutch scholar Desiderius Erasmus, so it is commonly known also as Erasmian. The Erasmian pronunciation supposedly approximates the way Plato and Aristotle spoke Greek in classical Athens. As it will be shown in this study, however, Erasmian is artificial and inconsistent and has never been a part of the Greek speech.<sup>1</sup>

In Erasmus’ day, while the Greek national voice remained silenced by the Ottoman Turks after the fall of Constantinople in 1453, unprecedented international interest in Classical Greek and in the newly printed Greek New Testament led non-Greek Renaissance intelligentsia to lump together everything Greek from antiquity down to the Christian era under one label: *Ancient Greek*. In other words, Erasmus had no reason to distinguish between the pronunciation of Aristotle’s Attic Greek and Paul’s Κοινή, for they both spoke “Ancient Greek.”

Unlike Erasmus himself, however, Erasmian adherents today view the pronunciation of New Testament Κοινή as being different from that of Classical Greek due to phonological changes they presume Greek underwent before New Testament times as a result of Alexander’s spread of Κοινή, yet they indiscriminately apply Erasmian to Classical Greek and New Testament Greek alike. Seen in this light, what the above assertion essentially says is that Aristotle’s Erasmian pronunciation of Classical Greek is a more appropriate model for New Testament Greek than Paul’s own pronunciation of Κοινή.

This implication raises questions about the pervasive presence of Erasmian—and in recent years, of other quasi-Erasmian varieties of pronunciation—in the study of Biblical and Classical Greek. A closer inquiry reveals that Erasmian is much more than just a pronunciation issue. Therefore the move being made in this study for the pronunciation warranted by the historical record eventually transcends the very question of pronunciation itself and elicits attention as well to other aspects of the Greek language and learning that are impacted by Erasmian and which as a result are currently at stake.

But let us now bring temporary closure to the above foretaste of the Erasmian issue and resume the topic in Chapter 4, that is, after a discussion of the historical background of the Greek language, the development of the historical Greek sounds, and the formation of Κοινή.

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<sup>1</sup> *Erasmian* is credited to the Renaissance scholar Erasmus in whose day a deviant pronunciation of Greek was born, but the term as used here encompasses all Erasmian-like or other concocted pronunciations of Greek that have emerged since.

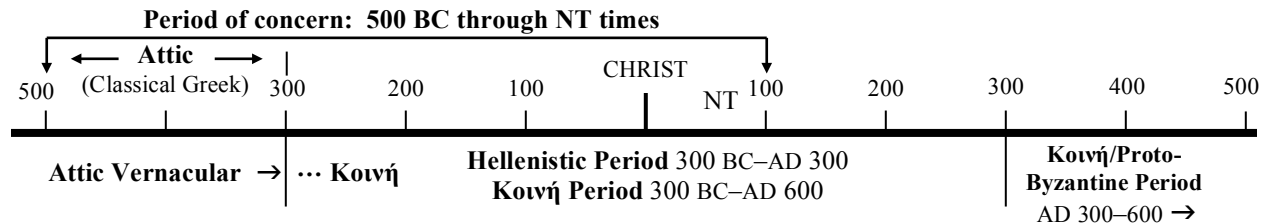


— CHAPTER 2 —

## THE SHAPING OF THE PHONOLOGY OF Κοινή AND ITS SIMILARITIES TO NEOHELLENIC

### 2.1 A specific linguistic period

The Attic Greek vernacular did not die nor did it give birth to a new language;<sup>2</sup> rather, it continued to develop through Hellenistic and Byzantine times down to the present day. From Alexander the Great until technically AD 600 Greek is known as Κοινή *Koine* [kiní], and from then on as Neohellenic Κοινή or simply *Neohellenic* (1.2, 1.9). This chapter examines the development of the phonology of Κοινή and compares it with that of Neohellenic. Because certain features of Κοινή phonology had already been established by or initiated within classical times, reference will be made as well to their period of origin or initiation. Of immediate concern then becomes the time period from classical through NT times, as the diagram below shows:



### 2.2 Iotacism

English-speaking students of NT and Classical Greek are told that in Neohellenic the [i] sound is represented six different ways: ι, η, υ, ει, οι, υι; and that this “modern” Greek method of pronouncing these letters and digraphs began to develop around Medieval times. This method, students are further told, could not have been true of Classical Greek as there was no reason for the Athenians, a people of the subtlest intellect, to have assigned the same phonetic value to such a variety of symbols.<sup>3</sup> As it will be shown, however, this variety of spellings for the same sound—that of ἰῶτα *iota* (ι)—is not a modern invention but rather the result of a centuries-old linguistic progression that reached classical Athens.

<sup>2</sup> Wallace’s analogy of a physical but not linguistic birth of Κοινή in 330 BC can be misleading: “Just as a newborn baby does not immediately speak, it took some time before Koine took shape.” Daniel Wallace, *Greek Grammar Beyond the Basics* (Grand Rapids, MI: Zondervan, 1996), 18. Such descriptions, regardless of intent, can lead to the erroneous notion that Κοινή was an “infant” tongue, not the continuation of an existing language.

<sup>3</sup> Notably, English i-sounds are spelled 30 different ways (5.7).

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## 2.14 Monophthongization of diphthongs

*Diphthong* means *two phthongs* or *sounds*.<sup>4</sup> This term is nowhere used in Classical Greek literature for it is not older than the Alexandrine grammarians who coined it to refer to pairs of letters, not speech sounds.<sup>5</sup> As Jannaris remarks, “[S]trictly speaking, Greek, since historical times, knows nothing of real (phonetic or acoustic), but merely graphic diphthongs, the only exception being afforded by the vowel pairs αυ and ευ (ηυ, ωυ), and that only previous to the consonantization of their postpositive υ.<sup>6</sup>

Thus, no one ever *heard* a Greek diphthong as two vowels (e.g. ε-ι, ο-ι, α-ι) occupying one and the same syllable, for in Greek each syllable can have only a single vocalic phthong. The digraphs point to a primordial concurrence of alternative vowels, i.e. two contiguous vowels each belonging in a different syllable. The result was two alternative accentuation environments: ΆΙ and Αΐ, ΈΙ and Εΐ, ΌΙ and Οΐ, ΎΙ and Ύΐ, ΌΥ and ΟΎ. This contributed, on the one hand, to the formation of the monophthongized *spurious* or *improper diphthongs* ΑΙ(αι), ΕΙ(ηι), ΟΙ(ωι), with αι, ηι, ωι from the 12<sup>th</sup> c. AD appearing as Αι, Ηι, Ωι or α, η, ω; and, on the other, to the rise of monophthongized ΑΙ(αι), ΕΙ(ει), ΟΙ(οι), ΟΥ(ου), ΥΙ(υι),<sup>7</sup> commonly referred to as *genuine* or *proper diphthongs*. Αι was originally written ΑΕ [e] (cf. Latin ΑΕ), but by conformity to the spelling of the other proper diphthongs its second letter Ε was changed to Ι(ι), hence ΑΕ > ΑΙ(αι) [e]. The monophthongization of diphthongs may be illustrated as follows:

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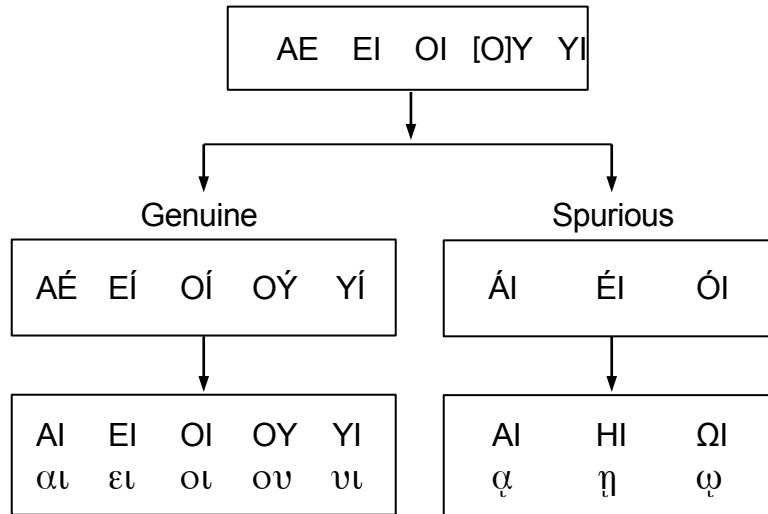
<sup>4</sup> An English diphthong may be defined as *a complex speech sound or glide that begins with one vowel and gradually changes to another vowel within the same syllable*—as [e<sup>ɪ</sup>] in *they* or [a<sup>ɪ</sup>] in *fine* (not [e-ɪ] or [a-ɪ]). In contrast, no Greek vowel glides into another within the same syllable, for each vowel is a distinct sound segment, which is, or belongs in, one syllable (8.6). Greek has five vowel digraphs or pairs of vowel letters (αι, ει, οι, υι, ου), each pair representing a single vowel sound. Thus, there is no phonological correlation between a Greek *vowel digraph* and an English *diphthong*. As for the digraphs αυ, ευ, ηυ, each consists of one vowel, α, ε, or η, and one consonant, [v] or [f] (see 2.6).

<sup>5</sup> Georgios Hatzidakis, *Ἀκαδημικὰ Ἀναγνώσματα εἰς τὴν Ἑλληνικὴν, Τόμος Α* (Ἀθῆναι: Σακελαρίου, 1902), 394.

<sup>6</sup> Jannaris, 47.

<sup>7</sup> Some authorities classify υι as a spurious diphthong. Here the focus is the three subscripted α, η, ω.

### Monophthongization of “Diphthongs”



An apparent cause behind monophthongization is the basic rule of *trissyllabotony* “three-syllable-accentuation,” a dynamic intrinsic feature of Greek phonology that allows alternative accentuation but restricts it to one of the last three syllables of a word. For example, adding one or more syllables to a word accented on its antepenult causes the accent to shift from its *seat* syllable but remains on the antepenult: ἔρ-χο-μαι > ἐρ-χό-με-νος, κω-μό-πο-λις > κω-μο-πό-λε-ως, εὖ-θυ-μος > εὖ-θυ-μό-τε-ρος. A natural consequence of the alternative accentuation’s operation within this restricted field of trissyllabotony was that over time one accentuation, aided by rapidity in normal speech, prevailed over the other and obliterated it.<sup>8</sup> In the case of genuine diphthongs AÉ(αέ), EÍ(εί), OÍ(οί), OÝ(ού), YÍ(υί), the accent moved to the postpositive sound, with the prepositive sound becoming mute; and in the case of spurious diphthongs Ál(άλ), Él(ήι), Ól(ώι), the accent moved to the prepositive sound, with l(=ι) becoming mute (α, η, ω).  
 .....

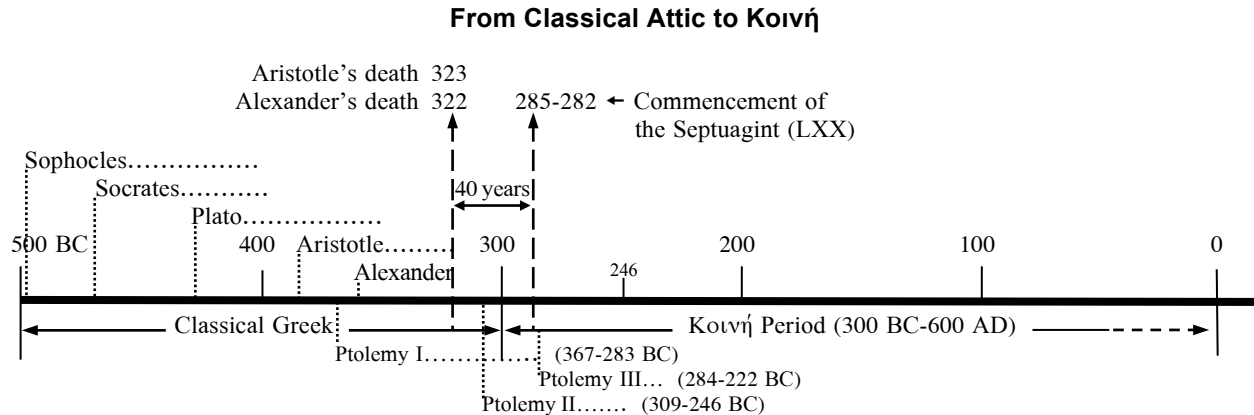
### 3.4 From Septuagint to New Testament

As already seen, the translation of the Septuagint, initially the Pentateuch, commenced around 285 BC (1.5), while the original NT writings were all completed by the end of the first century. However one slices the pie, the Κοινή of the Septuagint and the Κοινή of the New Testament are one and the same language and share one and the same writing and orthographic system, the post-Eucleidean. Distinctions such as “Egyptian Greek,” “Alexandrian Koine,” “Jewish Koine,” or “Christian Greek” regarding Κοινή are nothing more than fanciful names, dear though they are to grammarians, lexicographers, and exegetes. Besides, our premise concerns the mainstream Κοινή phonology, not arbitrary descriptions of Κοινή or isolated peculiarities of any Κοινή expression.

**How different were the Κοινή sounds of the Septuagint translators from Aristotle’s Attic sounds?**

<sup>8</sup> Jannaris, 46.

Our premise then triggers the question: Since the Septuagint and the New Testament were written in Κοινή, and while the Κοινή sounds were supposedly different from the Attic Greek sounds of classical Athens, how different were the Κοινή sounds of the Septuagint translators in 285 BC from Alexander and Aristotle’s Attic Greek sounds in 325 BC, or about 40 years earlier? The chart below is meant to add some visual perspective to the answer:



As the above chart shows, Alexander and his private tutor, Aristotle, died within a year of each other, their death coinciding with the close of the classical period (500-300 BC) and the beginning of the Hellenistic (300 BC-300 AD). If Aristotle’s Attic was now to turn into the Κοινή of the Septuagint, there was barely a 40-year window between his death and the commencement of the translation of the Septuagint in order for classical η, η, υ, ει, οι, υι to become like ι [i], αι like ε [e], α like α [a], ω and ω like ο [o]; for φ, θ, χ, β, δ, γ and the υ of αυ ευ ηυ to become fricativized; for aspirate [h] to go into disuse; for biphthongal ζ [dz]/[zd] to turn into monophthongal [z]; for the long-short vowel distinction to disappear; and for the tonal features of the language to give way to stress.<sup>9</sup>

Such preposterous notions laid aside, it is highly likely that at least some of the seventy-two Jewish emissaries assigned to the task of translating the Hebrew Scriptures into Κοινή were old enough to have been educated in Greek even while Aristotle was still alive.<sup>10</sup> These Jews therefore spoke Κοινή using the historical sounds of Attic Greek as did

<sup>9</sup> If so, by 222 BC the Κοινή of Ptolemy III, king of Egypt, would have sounded nearly unintelligible to his grandfather, Ptolemy I, one of Alexander’s generals and for 45 years a contemporary of Aristotle, also a contemporary of the Jewish translators; and, alas, the Κοινή of Atticist Dionysios Thrax (170-90 BC), like a foreign tongue.

<sup>10</sup> As the diagram shows, Sophocles died at age 90, Plato at 82, Aristotle at 62. The average lifespan of these men, including Socrates’ premature death at 70, was 76 years, a high average even by modern standards. Though the natural lifespan average in classical Athens was probably lower, it was not unusual for a person born in that period, whether in Athens, Rome, Jerusalem, Alexandria, or elsewhere, to live well past the age of 70. In that the translation of the Septuagint began in Alexandria around 285 BC or earlier, that is, within 40 years of Aristotle’s death, it follows that any of the Septuagint translators enjoying a higher lifespan were educated in Greek when Aristotle was still living, while the younger ones were educated by teachers who had been contemporaries of Aristotle. In either case, the Greek speech sounds of those emissaries were the HGP sounds of Aristotle’s day. And while parts of the Septuagint were completed in later years, they were written in the same Κοινή, also the Κοινή of the New Testament.

Aristotle, Alexander, and the Ptolemies, and wrote according to the same standardized post-Eucleidean orthography of contemporary Athens—irrespective of whether or not any of them spoke flawless Athenian or with some Semitic accent.

From the very outset these erudite men knew, for instance, that ευ was not [ju] as in *feud* but fricativized [ev] as in Λευιτικόν [levitikón] *Leviticus*; and that αυ was not [aʷ] as in *sauerkraut* but [av] as in Δαυίδ [ðavíð] *David*. For by then the processes of fricativization and other linguistic changes, such as already discussed, had long been in place by classical times, with the Attic Greek vernacular and its HGP sounds and orthography entering the Κοινή period in their definitive form.

Between the generation of the seventy-two translators and the NT era the vast Hellenized world was ethnically and culturally too diversified and too complex for any drastic pronunciation changes of Attic Greek (such as delineated above) to have been initiated, developed, and spread uniformly. Such changes naturally presuppose lengthy periods of time during which the first vowel of a diphthong, for instance, must have struggled to overtake the second vowel, while some plosive turned into a fricative earlier than other plosives, and so on. Had any such radical changes emerged and been established within the 300-year time frame of the pre-NT Hellenistic period, by NT times there would have been multiple pronunciations of Κοινή at different stages of their development throughout the empire and with slurred changes and differences from region to region grave enough to inhibit the free flow of oral communication in Greek.

That was obviously not the case, for what we see instead speaks of a general uniformity in the pronunciation of the *lingua franca* throughout the Hellenized world. We see, for instance, Paul of Tarsus communicating uninhibitedly with Greek-speaking “Gentiles” in distant cities within the Roman Empire, including the city of Athens. It is in fact Paul’s message to pronunciation-sensitive Athenians in AD 50 that speaks of an established general pronunciation of Κοινή by NT times. Paul was not Greek, yet to the Athenians he sounded like one of their own. No heckler ridiculed his pronunciation, no one complained about not being able to fully understand him. On the contrary, some became converts, including Dionysios the Areopagite, a member of the Areios Pagos court (Acts 17:34).

But the bigger linguistic picture here is more than just the fact that Paul spoke Greek like an Athenian. It is a picture of the tenaciousness of the Attic Greek HGP, the force of the sound system that for centuries emanated from Athens until it prevailed over all other potential pronunciations of Greek in the Hellenized world.

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## CHAPTER SUMMARIES

Excerpt from  
the last pages

The essence of each chapter is given below, after which conclusions are drawn.

Chapter 1 gives a historical overview of the development of the Hellenic language and its evolution chiefly into the dimorphic (literary and vernacular) Attic dialect of Athens. Following Alexander, the Attic vernacular spreads throughout the Hellenized world and, in contradistinction to the lofty literary Attic, becomes known as the Κοινή *common* Greek—the name commonly associated with the “Koine” Greek of the Bible—and further evolves through Byzantine times into today’s Neohellenic.

Chapter 2 shows how Hellenistic papyri provide evidence of the Κοινή pronunciation through spelling errors by ordinary folks and scribes who are inadequately acquainted with Greek orthography and who confuse alphabet letters that stand for the same sound. Such spelling errors continue to be seen in all Byzantine MSS and are likewise repeated among the less educated today. Significantly, no spelling errors are seen in Hellenistic papyri that are not seen also in Attic Greek inscriptions, the confusion of letters being traced to the beginning of the inscriptional period in 600 BC, when EI is first seen as I. During Athens’ Golden Age, older Attic spelling practices clash with the newly adopted Ionic alphabet, leading semiliterate inscriptionists to spelling errors seen repeated throughout subsequent history. The chapter examines Attic consonants and vowels that are often subject to dispute and leads to points of clarification regarding the concepts of vowel quantity, aspiration, prosody, and orthographical peculiarities. Viewed diachronically, Κοινή and Neohellenic share practically the same phonological and orthographical features, all having been established or initiated in pre-Hellenistic times. This forms the basis for what is introduced as the *Historical Greek Pronunciation* (HGP). For the purpose indicated in the introductory section (p. xiv), this chapter incorporates references to works chiefly by two prominent native Greek scholars,<sup>11</sup> along with references to works by a number of prominent non-Greek Erasmian scholars.<sup>12</sup>

Chapter 3 focuses on the emergence of the HGP as the pronunciation that has the future. Initiated and formed, the HGP makes its entrance into Hellenistic times, loyal post-Eucleidean orthography by its side. Barely four decades past Aristotle’s death, 72 Jewish emissaries commence the translation of Hebrew Scriptures into Κοινή, bringing with them a Κοινή molded by the HGP and the orthography of Aristotle’s day. Paul’s speech to the Athenians some three centuries later speaks of Κοινή’s tenacious HGP, the pronunciation system that eventually prevails through Hellenistic times over all other potential pronunciations of Greek—peripheral pronunciation relics being of no consequence. The chapter maintains that because the HGP features are reflected in the pronunciation characteristics of Neohellenic, the name “Modern Greek pronunciation” is by scientific standards a misnomer. It also asserts that one’s application of the HGP to NT Greek or to Neohellenic can be accomplished even without any proficiency in Neohellenic.

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<sup>11</sup> Antonios Jannaris and Chrys C. Caragounis.

<sup>12</sup> Sidney Allen, Robert Browning, A. T. Robertson, et al.

Chapter 4 discusses the politically orchestrated origins and spread of Erasmian in the 1500s and shows that as a pronunciation system Erasmian is un-Greek, artificial, and inconsistent, whereas the Greek pronunciation is consistent, natural, and euphonic.

Chapter 5 refutes two Erasmian misconceptions: (a) reading and pronouncing the ι-sound Greek letters and digraphs the Neohellenic way presents difficulties for English-speaking students, and (b) Κοινή and Neohellenic words are dissimilar. A comparison of the Greek and English phonemes and alphabets shows that the English way of spelling, reading, and pronouncing is by far more complex than the Greek, rendering the concern of difficulty pointless. Moreover, the chapter shows that a high percentage of the NT vocabulary is used or understood by speakers of Neohellenic.

Chapter 6 critiques the far-fetched extent to which Erasmian scholars go in projecting concepts of English phonology onto Greek phonology. As a case in point, the chapter analyzes the description of the pronunciation of Classical Greek by two Erasmian scholars, one being Sidney Allen, author of *Vox Graeca* (1987). Allen’s description of the Classical Greek vocalic system takes a notably different path from the “standard” Erasmian system, but the chapter shows that key aspects of these two authors’ pronunciation of Classical Greek are arbitrary and untenable.

The platform of inquiry is now readied for the discussion of a matter beyond pronunciation: the Erasmian dichotomy of Greek. Chapter 7 thus describes Erasmian as the barrier that for five centuries now has ruled out the possibility of viewing the Greek language holistically and diachronically, and therewith preventing the light of the later Greek from illuminating exegetically the Greek NT texts. This barrier is apparently sustained by leading Erasmians and their adherents operating in accountability-free scholastic environments with respect to their pronunciation of Greek. It is further pointed out that the concern among professionals over not being familiar with Neohellenic is ill-founded in that great works have been accomplished by scholars of Greek with little or no knowledge of Neohellenic. It is shown at the same time however that Neohellenic can shed light on NT usage, exegesis, and textual transmission, while the application of the HGP can serve as the remedial force that may eventually diminish or cancel out the Erasmian effects on Greek learning. The discussion underscores the benefits of the HGP in conjunction with learning Neohellenic.

Chapter 8 offers tips on key differences between Greek and English phonologies, points out the features most crucial in pronouncing Greek, and summarily describes the features of each Greek sound.

Annotated Attic decrees from the 5<sup>th</sup> and 4<sup>th</sup> c. BC in the appendices lend added support to the basic premises in this work regarding Greek sounds: that the repeated misspellings seen in Hellenistic, Byzantine, and modern-day writings are traced to Attic Greek; and that such spelling errors (including cases of euphonic spelling), judged diachronically by the same alphabet and orthography, are the best proof of the historical Greek sounds and their preservation in Neohellenic.

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## THE HGP TODAY

**T**ODAY THE HISTORICAL GREEK PRONUNCIATION (HGP) is moving forward in strides as an increasing number of scholars and students around the world advance its application even while favoring greater familiarity with Neohellenic. It is hoped that the HGP will eventually be viewed by the majority as a step in the right direction, a departure from the confines of the Erasmian dichotomy of Greek and the grip of its anachronistic tradition, and into a linguistically sound approach to Hellenic studies. This could only invigorate interest in the Greek language and literature, lead to deeper New Testament insights, cultivate close articulation and academic commerce with the Greek-speaking world, and engender greater appreciation for the millennia-old authentic sounds of the Hellenic tongue.

It is also hoped that some parts in this book will seize the interest of students and scholars who might take the HGP to new heights of linguistic competence throughout the non-Greek-speaking world, thereby vindicating the tongue whose 400 years of silence during the Turkish captivity, and for nearly half that number of years since, created a vacuum in countless centers of Hellenic learning around the world only to be filled with discordant sounds supposedly imitative of her genuine voice.

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(End of excerpts)