

MARK ALTERMAN
Associate Professor of Bible
Manhattan Christian College
Manhattan, KS

ABSTRACT:

Part I gives the rationale for using audio and other multi-media resources in the study of ancient languages: both language learning and textual interpretation are enhanced. Part II surveys various resources, mostly internet-based. Resources are included for Hebrew, Greek, Latin, Medieval Italian, Coptic, Egyptian, Aramaic, Arabic, Sanskrit, Akkadian, and Ugaritic. Comments relating to the pronunciation and reading of ancient texts are interspersed in the descriptions. Word count: 4510.

Digital Resources for Ancient Languages

The study of the Bible in the original languages has been a part of the Stone-Campbell heritage from the beginning. Barton Stone, Walter Scott, and the Campbells all had received classical educations. Alexander Campbell's diary (which he wrote in Latin) records his habit of devoting one hour a day each to the study of Greek and Latin, and a half hour to Hebrew.¹ Stone commented that "the study of the dead languages . . . was not irksome, but pleasant, from the consideration that I was engaged in them for the glory of God."² Those readers of SCJ who take pleasure in the study and teaching of ancient languages may benefit from several resources available via the internet.

Many of the resources profiled below are audio recordings of texts in the ancient languages. I began looking for such sources spurred by the conviction that attending to the spoken language has both pedagogical and exegetical value, as will be explained below. The search turned up not only many audio sources, but also a few other sources too good to pass by. As a result, what began as a search for audio files, now includes several items under the category of "et cetera."

I. Rationale

Language learning is enhanced when students learn to hear and speak the ancient language. All language skills are improved when a multi-sensory approach is used.³ Educators remind us that students have different learning styles and use different learning channels.⁴ Analytically-oriented students typically do well in the study of ancient languages, since analysis is the primary mode of instruction. Some students who are overwhelmed by the immersion method commonly used in modern language instruction do well with ancient languages where they can calmly analyze one word at a time and fit the pieces of the puzzle together. On the other hand, some who struggle with grammatical analysis seem to pick up a modern language quite easily through immersion in the language environment. Students who learn language "naturally" will especially benefit from having some opportunity to treat ancient languages as real languages to be spoken and heard.

Analysis will remain a dominant mode of learning ancient languages, and in fact, one of the benefits of ancient language study is that it strengthens analytic skills.⁵ To some extent, though, an exclusive dependence on slow, studied analysis distorts the nature of ancient texts. They were not produced as puzzles to be solved or codes to be deciphered but as records of living speech to be spoken and heard again. Nearly all ancient texts were written to be read aloud or performed before a listening audience, not to be perused in silence by an isolated reader.⁶ This was obviously true of ancient drama, but it was equally true of poetry, philosophy, and history.

New Testament Epistles were certainly read to be performed as an act of worship, instruction, and encouragement before a living congregation. When Paul dictated his letters, the scribe would normally be a fellow minister who would act as a living tape recorder, reproducing

not only the words but the inflections and passion he heard in Paul's voice.⁷

Speech is a linear flow of sounds produced and heard in time. Analysis of a written text may subtly distort the linear and temporal nature of speech. A reader or exegete can pause and ponder or go back and reconsider an earlier word or phrase. A listener must process speech as it occurs and construct the meaning cumulatively. Phrases or expressions that produce a striking effect may be recalled by later echoes in a spoken communication.

Readings from the book of Ruth are often introduced early in beginning Hebrew classes.⁸ As the class analyzes each word and phrase in class, a week may pass between Elimelech's entrance into the fields of Moab and his death; another week may transpire before Naomi loses her two sons. Yet when the narrative is heard, it is striking that only a few seconds pass between the introduction of Elimelech and his sons and their death.

Word plays, alliteration, and rhythms are heard in a good reading. On the other hand, one may wonder whether an ancient listener would have heard the intricate patterns of chiasms and statistical counts that modern interpreters sometimes find in a text. Hearing and reading the text aloud enhances appreciation and understanding.

Proper reading also helps students comprehend syntax. With biblical Hebrew, attention to the disjunctive and conjunctive accent marks in the Massoretic text is a great help in analyzing syntax. The minimal punctuation in the Greek New Testament is not as much help. I have tried telling my students to try to find their own way of using pauses and intonation in order to group together the words that go together; but they really find the advice too abstract without a good example to follow.

II. Resources

Fortunately there are several excellent audio recordings available to enhance language

learning, many of them available free on line, with others in CD ROM format. The following is a selective and brief review of a few sources I have found especially helpful. Most pertain to biblical and cognate languages, but others would be of interest to students and teachers of world literature or world religions. The majority of the sources have audio components, but a few are included for their visual appeal or information content.

As a neophyte web searcher, I will mention a few frustrations I have found in the hopes that more experienced readers may offer some solutions. For example, I mention below a few sources I was able to access via Google, but not directly by typing in the same address that Google provided. The free Mozilla Firefox browser (www.mozilla.com/firefox/) seems to handle foreign language and related media files with fewer problems than does Internet Explorer.

Some of the audio recordings are available for purchase, via the internet or in bookstores, in standard CD audio format or on compact disks in MP3 format. The MP3 files take up much less space and can be transferred to a portable player but are not compatible with older CD players. Other recordings are available as free downloads in MP3 format or in Real Audio streaming audio format. Real Audio files are played live via internet connection. Without special software the files cannot be copied or saved, though the links can.

Biblical Hebrew

My favorite resource is the recording of the entire Hebrew Bible by Shlomo Bertonov. These selections were originally read each evening over Israeli radio and are now available at a modest cost in MP3 format on four compact disks. I copied the book of Ruth and a few chapters from Genesis onto my MP3 player and listen to them while doing yard work or other tasks (but, for reasons of safety, not when jogging or riding a bike in traffic). The site www.bible-researcher.com/links08.html provides links for the purchase of the set, along with many other

valuable resources for Hebrew and biblical study.

Several other on-line sources in the U.S. offer the set for \$69.00, some with occasional other special offers, such as lessons in Hebrew prayer. I purchased mine from www.israeliscent.com in Israel for \$50.00, and it arrived in about two weeks as promised. The four CDs fit into a plastic case included inside a vinyl box. Each CD lists the contents in English and in Hebrew. Audio software displays the tracks in each book but not the chapter. The tracks generally correspond to chapters in the Hebrew Bible except that the first track is a brief introduction to the book in Hebrew, making Ruth 1 track two. Genesis includes two additional introductions to the whole Tanak, including a listing of the Hebrew titles of each book; so the binding of Isaac is found in track 24.

Bertonov could be compared to Max McClain as a reader of Scripture. When listening to Hebrew narrative selections the reader experiences a native speaker telling a story. The audio quality is excellent. Bertonov makes effective use of phrasing, pause, tempo, pace, tone, and emotional quality; yet the reading is dignified without being artificially dramatized. The listener can hear each word distinctly even in fast-paced sections. One can hear the sadness in Naomi's voice when she says *al tiqrena li Naomi . . . qerena li Mara . . . lama tiqrena li Naomi* ("Don't call me Naomi . . . call me "Mara . . . Why call me Naomi?"), and her exuberance when she exclaims *baruk hu lAdonai* ("Blessed be he of the Lord!")⁹ When Boaz offers Elimelech's land to the potential *goel* ("redeemer") the stranger blurts out *anoki egol* ("I'll redeem!"). Maybe it is my imagination (inspired by the Hebrew laryngeals) but I detect a faint hint of a nervous laugh when Boaz adds the proviso that whoever acquires Elimelech's land also acquires the widow of Mahlon. The stranger immediately answers with an embarrassed but emphatic *lo ukal ligol . . . geal leka atta* ("I cannot redeem . . . you redeem yourself"). The listener can clearly hear the

inclusio in Boaz's solemn address to the witnesses, *edim attem hayyom!* ("You are witnesses today!").

Israeli pronunciation of the Massoretic text differs from textbook Hebrew only slightly, but teachers may want to note the following: *dalet*, *gimel*, and *tav* are pronounced as stops with or without the *dagesh lene*; *alef* and *ayin* are both pronounced as silent letters (or place holders for vowels); *kaf* following a vowel (i.e. without *dagesh lene*) is pronounced like *het*; and there is no distinction between the long and short versions of the vowels *o*, *a*, and *e*. *Resh* is rolled as in many European languages.

A favorite with my students is the three CD set that accompanies the latest addition of *Biblical Hebrew* (Yale University Press, 2004) by the late Bonnie Kittel, Victoria Hoffer, and Rebecca Abts Wright. The CD, in standard CD audio format was produced by Victoria Hoffer and is sold separately for about \$30.00. The approach developed by Bonnie Kittel and her colleagues is somewhat idiosyncratic, and most teachers will already have a favorite textbook; but the CDs can be used to supplement any text. Volume One includes a verse to accompany each lesson, songs to aid memorization, paradigms set to music, and selections from Gen 22 narrated with Gen 28 chanted by a cantor.

The musical paradigms of the Hebrew verb *paqad* left a student in the first week of Hebrew class asking, "What's a pack-a-doo?" The tunes are like jingles that you can't get out of your mind—just the thing for learning Hebrew verbs. The student had memorized the forms before he knew what they were, and he continued to retain them as analysis of the language advanced.

The CD's include a song in English about "Mr. Piel" and one titled "Hebrew Blues," both of which my students find hilarious. The latter song could be found somewhat offensive: it

opens, in the style of American blues, invoking the divine names *Adonai*, *Elohim*, and there are several puns: “I’m sitting in my *ohel* (Hebrew for “tent”) wondering *ohel*, what is a Hifil? I don’t know, I don’t know.” The song laments about the crazy world where he (*hi*) is a she and a dog (*dag*) is a fish. As mnemonics go, the crazier the better.

Volume two contains thirty Hebrew praise songs, mostly brief verses repeated frequently in the style of contemporary Christian worship. The first is a snappy *Shabbachi Yerushalayim et ha-Shem!* (“Praise the Lord, O Jerusalem”). The songs are in different melodies, including traditional Hebrew, Reggae, and American Gospel (*Yarad Moshe*, “Go Down Moses”). Volume three is vocabulary: first the English word, then the Hebrew words spoken and used in a brief phrase, occasionally with a few musical notes.

The three-volume set comes in a cardboard holder inside a clear plastic case. The contents of the tracks are printed in English both on the holder and on the CDs. Multi-media software displays the titles on screen.

Aramaic

Aramaic is still a living language for about 3 million people who have historically resided in Iraq, Syria, and neighboring lands.¹⁰ Many of them are now uprooted in a diaspora caused by recent world events. It seems that speakers of the several dialects are each convinced that they speak the language exactly as Jesus spoke it. The Faculty of Oriental Studies of Cambridge University has begun a database project to preserve and study the modern Aramaic dialects, described at <http://nena.oriental.cam.ac.uk/>. The site <http://www.learnassyrian.com/aramaic/> is an expression of Assyrian pride¹¹ that provides links to many excellent learning tools, including “Songs of Assyria.” Some of the songs are quite beautiful, for example “Shabbakh L’Marya” (Praise the Lord) by Linda George. The “Alap Beet” song with children’s voices is a charming

aid to learning the alphabet. The site <http://www.v-a.com/bible/prayer.html> offers a transliteration and translation of the Lord's Prayer in Aramaic accompanied by a Real Audio file. The site <http://www.assyrianlanguage.com/> is a model of clarity and effectiveness in an on-line language tutorial. The lessons on the alphabet show how to draw each letter and a click of the mouse loads the Real Audio file to demonstrate its sound. Audio files accompany the vocabulary and grammar lessons. Readings from some of the later lessons are taken from biblical books, such as Jonah, as well as the Instructions of Ahiqar.¹² The entire book of Proverbs is available in the Assyrian script with transliteration and translation provided.

“My Language Exchange” provides a forum for people who wish to converse via email with native speakers of the world's languages. A dozen or so individuals list Aramaic as their native language. Registration is free but the catch is that one must have a “Gold Membership” to contact anyone else on the list. You can receive contacts free by posting your name—providing someone with a paid gold membership is interested in contacting you. The cost of the gold membership is \$6.00 for one month, \$12.00 for three months, or \$24.00 for a year. One is free to maintain email contact after the membership expires. The free membership also includes access to various games and language helps. Links for free voice software are included, so you could exchange audio files once a contact is made, assuming that the conversation partner has the requisite software and hardware. The web site asserts that it strictly enforces rules against abusive or inappropriate content. <http://www.mylanguageexchange.com/>

Greek

The University of Oklahoma website on mythology and folklore at <http://www.mythfolklore.net/> has many fascinating links for world literature, including the *Harrius Potter* Latin reading group. The “Biblical Greek” link includes grammatical and

vocabulary helps, as well as a calendar of daily readings from the Greek New Testament with audio recordings by Marilyn Phemister. Parts of the calendar are still under construction, and it took several trips to related links to find a sample of the audio files. The reader uses the pronunciation generally taught in NT Greek courses in the US. She does apply a rising and falling pitch according to the accent marks, and each word is pronounced distinctly without any attempt at dramatization; the result is a somewhat “sing-song” reading. Upsilon is given a distinctive sound; but omicron is pronounced the same as alpha.

John Schwandt discusses various conventions for pronouncing ancient Greek at <http://www.biblicalgreek.org/links/pronunciation.html>, where he argues that the differences between biblical and modern Greek are “very few and minor.” The site has several important links relevant to the topic. The site http://www.rpeurifoy.com/fuller/greek_references.htm gives links to several other interesting sights for biblical Greek, including free downloads of Marilyn Phemister’s recordings in MP3 format (although the site was unavailable when I tried to access it).

Spiros Zhodiophates insists that a Modern Greek pronunciation is more authentic than the artificial textbook pronunciation commonly used. His recording of the Greek New Testament makes up a set of twenty-two CDs in standard audio CD format is currently available at Amazon for \$65.00. An ongoing project www.greeklatinaudio.com offers free downloads of the New Testament read in modern Greek or the Latin Vulgate, as well as a few chapters from Genesis in Hebrew. To save the time of downloading, the project offers all the files produced to date on a DVD for \$10.00.

Whether there will be a movement to adopt modern Greek pronunciation or not, at some point students should be introduced to the issue since it does have bearing on textual criticism.

At the time when manuscripts were being copied, changes in the direction of Byzantine and modern pronunciation are evident. Two that are especially significant for NT textual criticism are itacism (or iotacism), the merger of the sounds of eta, upsilon, and the epsilon-iota diphthong to the sound of iota;¹³ and the loss of a distinction between long and short vowels.¹⁴ Since the tonal accent system is not generally taught in classes on NT Greek, its loss in Koine-Byzantine will not be lamented.¹⁵

The pronunciation of Attic Greek in the fourth century is fairly well established, and the conclusions of Stanley Allen¹⁶ are widely accepted. Features that distinguish Classical Attic from classroom Koine are *phi* and *theta* as aspirated versions of *pi* and *tau* rather than fricatives,¹⁷ the “rolled r” for *rho*, the diphthong *eu* as something like “e-oooh,” *upsilon* as similar to the French *u* or German *ü*, the tonal accent system rather than a stress accent, and the quantitative rather qualitative distinction between long and short vowels.¹⁸ For anyone wishing to appreciate the meters of classical poetry it is essential to learn to pronounce the quantitative difference between long and short vowels.

Ancient Greek Tutorials is a free web site that includes paradigms and vocabulary with drills. The vocabulary includes a pronunciation guide. Just choose male or female pronunciation, and click on a word. The site is based on classical Greek, but most of the vocabulary is also found in the New Testament. The paradigms include the dual forms (in red letters between the singular and plural forms), but otherwise the forms are identical with the Koine forms (http://ist-socrates.berkeley.edu/~ancgreek/ancient_greek_start.html).

Classical Poetry

There are three basic approaches to metrical reading of classical poetry: metrical reading, expressive “natural” reading, and singing. Metrical reading teaches that students learn to scan

the metrical patterns then read according to the quantitative meter, stressing the metrical “ictus.” This is somewhat like reading English reading nursery rhymes or Doctor Seuss. Others insist that poetry should be read as natural language and, if the proper quantity is given to long and short values, the meter will be felt subtly but will not be unnaturally intrusive.

“Wired for Books” provides access to contemporary authors reading and discussing their works. The link found at <http://wiredforbooks.org/iliad/> presents Stanley Lombardo’s dramatic reading of the entire Book I of the Iliad in ancient Greek. Lombardo’s reading is quite animated. The same web site also includes links to a dramatic reading of Book IV from Vergil’s *Aeneid* read by Wilfried Stroh with vigor and life, at <http://wiredforbooks.org/aeneid/>.

Georg Danek and Stefan Hagel have used statistical analysis to reconstruct what the ancient melodies accompanying epic poetry might have been like. The web site <http://www.oeaw.ac.at/kal/sh/> includes a brief discussion, with bibliography and other links, and audio files in Real, MP3 and WAV formats of “The Song of Ares and Aphrodite” from the Iliad, sung to the accompaniment of a four-stringed phormix. The melody is pleasing and even Greekless students might enjoy hearing how ancient Greek music could have sounded.

Vojin Nedeljkovic gives samples of metrical readings from Catullus, Horace, Vergil, and others in a variety of meters, at <http://dekart.f.bg.ac.yu/~vnedeljk/VV/>. The files are in MP3 format with accompanying PDF text files available. The site includes a brief discussion and introduction, with bibliography and links to other sites. Nedeljkovic doesn’t try to dramatize the reading, but to reproduce the metrical patterns. His voice is pleasing and the rhythms are striking. With a little imagination I could conceive of some of the poems being accompanied by some hip-hop music.

In my experience, telling students to read poetry naturally and let the meter present itself

unobtrusively leaves them scratching their heads. It would be fine advice if they grew up speaking Latin and knew what a long syllable sounded like. A better approach would be to let them listen to a poem as read by Nedeljkovic several times—until they can't get the beat out of their heads—and then let them try reading another poem of the same meter reproducing the “beat.” Then finally they should try reading it naturally with feeling and variety.

While fourteenth-century Italian is not quite an ancient language, classicists have always made room for Dante;¹⁹ and I have included several sites notable for their intrinsic merit as well as for their value in demonstrating the potential of multi-media resources. “Dante on Line” at http://www.danteonline.it/english/home_ita.asp includes a magnificent collection of manuscripts with a user-friendly viewer. The Dartmouth Dante Project provides access to the full text of over fifty major commentaries arranged by date from 1321 to 2003. For some reason, I was unable to access the site directly, but had no problem when using Google. “Dante Worlds” includes interesting graphics as well as useful notes to the *Divine Comedy*, at <http://danteworlds.laits.utexas.edu/>. The Princeton Dante Project at <http://etcweb.princeton.edu/dante/index.html> includes images from art, notes, commentaries, and texts and audio in English and Italian. The audio reading of the entire *Comedia* in Italian by Line Pertile (in Real Audio format) is quite good, but I prefer the reading of Moro Silo. MP3 files of the latter reading selected cantos from the *inferno* and other poetry are available at <http://www.ilnarratore.com/collectman/show.php?type=author&language=en&aid=24&tpl=/eng/autore.tpl.html>. Silo's reading of the *Inferno* is slow, heavy, and somber; while his readings of *La Vita Nova* are light and enthusiastic.

Also of Interest

Wahiduddin Richard Shelquist promotes peace, love, and inclusive spirituality at his site

<http://wahiduddin.net/> with links to Sanskrit Mantras

(<http://wahiduddin.net/mantra/gayatri.htm>) and readings from the Qur'an

(<http://wahiduddin.net/quran/fatiha.htm>). These pages provide the text in the original script, with transliteration, translation, and comments, along with audio files. Notes on individual words and roots give a variety of meanings; the comments seem to reflect a “totality of meaning” approach, the text is taken to mean everything that could be implied by the sum total of possible meanings of the roots. The brief glossary of Arabic roots in transliteration

(http://wahiduddin.net/words/arabic_glossary.htm) might be of some interest for comparative Semitic studies.

You may not get your picture on the cover of the Rolling Stone, but you can get a genuine Vedic pundit to chant on your desktop at <http://sanskrit.safire.com/Audio.html>. The “Learning Tools” link will lead you to a Sanskrit tutorial by Charles Wikner in PDF format, along with several other interesting links. Anyone bold enough to undertake learning Sanskrit by self study would also benefit from the classic text *Teach Yourself Sanskrit* by Michael Coulson (New York: McGraw-Hill, 1992).²⁰ The edition of the *Bhagavad Gita* by Winthrop Sargeant (State University of New York Press, 1994) includes the Devanagari script, transliteration, translation, and full grammatical parsing of all forms. One could read along while listening to Book 5 at http://sanskrit.safire.com/Gita_ch5.html.

Coptic hymns may be heard at <http://www.coptichymns.net/Songs.html>, and lessons on the alphabet and pronunciation are available at <http://mycopticchurch.com/coptic/coptic.asp>. Michael Grondin provides an interlinear edition of the Gospel of Thomas, with links to photographs of the manuscript and a glossary, at <http://www.geocities.com/Athens/9068/>. Other Coptic manuscripts may be accessed via the APIS project described below. Paul Mirecki's

website has links for sites relating to Coptic, the Dead Sea Scrolls, papyrology, and other areas related to biblical studies, at <http://www.people.ku.edu/~pmirecki/>.

I have not heard of anyone attempting to reconstruct and record the sounds of ancient Egyptian, Ugaritic, or Akkadian, but maybe a reader will take up the challenge. The site <http://home.prcn.org/sfryer/egypt.html> provides a listing of many sites for the study of ancient Egyptian. *A Little Egyptian Reading Book* by Stephen Freyer at <http://home.prcn.org/sfryer/Egyptian/index.html> would be a good place to start. Freyer is an amateur Egyptologist but seems to have good grounding in basic linguistics. The site <http://www.isidore-of-seville.com/hieroglyphs/3.html> offers a full list of links to Egyptology sites. John Heise's web site on Akkadian is still under construction, but there is plenty of interesting material in the sections available. The Introduction gives a good historical overview. The section on Akkadian Linguistics at <http://xoomer.virgilio.it/bxpoma/akkadeng/akkadian.htm> gives a good overview of the grammar and contains paradigms and charts in transliteration. The page <http://www.mrdowling.com/603-writing.html> has a good picture of a cuneiform tablet and a basic description of cuneiform writing. The Louvre web site offers a virtual tour of its collections, including near eastern, Egyptian, and Greek, Roman, and Etruscan. This is another site better accessed through Google. The University of Chicago's Oriental Institute provides a similar tour at <http://oi.uchicago.edu/OI/default.html>.

A new Ugaritic grammar and reader by Pierre Bordreuil and Dennis Pardee includes a CD with color photographs of 55 tablets (in Adobe PDF format) which, according to a recent review, "are the great strength of the book."²¹ The color photographs are quite nice—though because of the camera angles and shadows it is not always possible to read every letter. The facsimiles, which are also included on the CD as well as being in the book, are carefully drawn

copies of the text of the tablets, and are occasionally easier to read than the photographs. The 100 page grammar outline contains many charts, tables, and lists; so it could be used by students with minimal French. The grammar does not show the alphabet; instead the reader is referred to the Abecedary in text 54.

The 55 texts, covering the gamut of Ugaritic genres, are presented both as facsimiles and in transcription. The transcription of the consonants is followed by a French translation, notes, and a vocalized version of the text. Perhaps someone will use the vocalized version to produce Ugaritic audio files!

APIS, the Advanced Papyrological Information System is a joint effort by several major institutions that have collections of papyri. The site has a search engine to the catalogues and digital images (<http://www.columbia.edu/cu/lweb/projects/digital/apis/index.html>). Links to other papyrus sites are available at <http://members.tripod.com/~papyri/links-2.html>. A site devoted to “Interpreting Ancient Manuscripts” available at http://www.earlham.edu/~seidti/iam/interp_mss.html would provide a good supplement to the study of textual criticism.

Finally, recognition must be given to one of the first sites devoted to classical resources, the Perseus Project (<http://www.perseus.tufts.edu/>). The site includes nearly the whole corpus of classical Greek and Latin literature available in the original language and in translation, including papyrii, Wescott and Hort’s text of the GNT, and the Latin Vulgate. Dictionary links, parsing aids, and vocabulary tools are also provided. The site includes visual images of classical art as well.

¹M. Eugene Boring, *Disciples and the Bible: A History of Disciples Biblical Interpretation in North America* (St. Louis: Chalice, 1997) 11, 30, 55.

²John Rogers, *The Biography of Elder Barton Warren Stone, Written by Himself, with Additions and Reflections by Elder John Rogers* (Cincinnati: J.A. and U.P. James, 1847) 11 cited in Boring, *Disciples* 11.

³Richard L. Sparks, “An Exploratory Study on the Effects of Latin on the Native Language Skills and Foreign Language Aptitude of Students with and without Learning Disabilities,” *The Classical Journal* 91.2 (December-January, 1996) 177.

⁴Bernice McCarthy, *The 4MAT System: Teaching to Learning Styles with Right/Left Mode Techniques* (Barrington, IL: Excel, 1987) 49.

⁵Daniel P. Carpenter, “Reassessing the Goal of Latin Pedagogy,” *The Classical Journal* 95.4 (April-May, 2000) 394.

⁶See John D. Harvey, *Listening to the Text: Oral Patterning in Paul’s Letters* (Grand Rapids: Baker, 1998) 1-16, for a survey of the influence of oral theory in biblical studies.

⁷See Lucretia B. Yaghjian, “Ancient Reading,” in *The Social Sciences and New Testament Interpretation*, ed. Richard L. Rohrbaugh (Peabody, MA: Hendrickson, 1996) 217, and cf. 1 Cor 5:3-5, Eph 6:21-22.

⁸Toyozo Nagari used this approach in his *Hebrew Grammar* (Philadelphia: Bookman, 1951).

⁹A simplified system of transliteration, without diacritical marks, will be used throughout this review.

¹⁰Statistics are available at <http://www.aina.org/aol/peter/brief.htm>.

¹¹Aramaic speakers identified with a patriotic or nationalistic movement refer to themselves as Assyrians. For a critique of “linguistic nationalism” in various manifestations see <http://www.friesian.com/notes/note-n.htm>.

¹²The tutorial does not explain whether the biblical texts are from the Peshita or a modern translation, or whether *Ahiqar* is a modern translation.

¹³This fact, and the loss of “rough breathing,” accounts for the frequent confusion of *hemeis* and *humeis* in the manuscripts. Both words were pronounced *imis*.

¹⁴Bruce Metzger appeals to the loss of a distinction between omicron and omega in his discussion of the variant in Romans 5:1, in *The Text of the New Testament: Its Transmission, Corruption, and Restoration* 3rd ed. (New York: Oxford, 1992) 190.

¹⁵Other changes of interest include the pronunciation of *beta* as “v,” *gamma* as “y” before some vowels (as in the *giros* sandwich or the greeting *giassou*), *delta* as in Spanish, and *eu* as

“ev” before vowels or “ef” before some consonants.

¹⁶W. S. Allen, *Vox Graeca: A Guide to the Pronunciation Of Classical Greek* (Cambridge: Cambridge University Press, 1987). His related studies include *Vox Latina: A Guide to the Pronunciation of Classical Latin* (Cambridge: Cambridge University Press, 1989) and *Phonetics in Ancient India* (London: Oxford University Press: 1962), on Sanskrit.

¹⁷We normally aspirate “p” and “t” in English, so the trick is learning to un-aspirate *pi* and *tau*. Fortunately for students of NT Greek *phi* and *theta* eventually became fricatives in the Koine period.

¹⁸Some textbooks try to teach this by saying that *omicron* is like “o in obey,” i.e., a shorter version of our “long o,” but teachers usually ignore this and pronounce *omicron* like our English “short o” as in hot. The difference between long and short *alpha* is usually ignored.

¹⁹See *Inf.* IV. 100-102, where the poet inserts himself into the canon of classical poets. Allan Mandelbaum translated Dante and Vergil, then worked his way back to Homer. Stanley Lombardo, after translating Homer, is now working on Vergil, and is said to be planning to move on to the *Divine Comedy* next.

²⁰Coulson’s main interest was in Sanskrit drama; most of his examples and exercises are taken from Kalidasa and other dramas. For those whose interest is more in the religious texts than literature, a reviewer at Amazon.com recommended the two volume work by Thomas Egenes, *Introduction to Sanskrit* 2nd rev ed. (India: Motilal Banarsidass, 2005), available by special order from Amazon.

²¹W.G.E. Watson, review of Pierre Bordreuil and Dennis Pardee, *Manuel d’Ougaritique I Grammaire, Fac-Similés and II Choix de textes, Glossaire* (Paris: Geuthner, 2004), *Journal for the Study of the Old Testament* 29.5 (June, 2005) 23.