

Two Homeric Odes

This two odes come from an epic poems collection of Homer's mythological tradition, to whom we owe two of most important literary works in classics, Iliad and Odyssey.

Both of these odes are presented in this work, the one dedicated to the sun and the other one to the moon, are composed on two original themes though out in real Greek modes¹, dorian (heroism and war craft mode) and mixolydian (lyric and poetry mode).

The tone selected for each one of these odes obeys the theory of the affections (*Affektelehre*), very popular between centuries XVI and XVIII. The first one, dedicated to the sun, is written on tone of g minor, a very serious and ceremonious tone, magnificent and worried about schemes breaking. The second one, written on f minor tone (on b flat minor key), is pretty dark, melancholic and painful, representing the night, which is just illuminated by refracted sun light in the moon, blue and decadent.

After *leitmotiv* presentation, is involved a kind of harmonic draws in a small pause or a breath, to introduce the next theme's phrase; then continued by a little cadenza, performer recitation begins, marked by indication on the score *ἡ φθογγή* (*hē phthongē*), which means "the voice" or "the recitation". Rhythmic part over harp part indicates just the timing or continuity the poem should be read, while the harp keeps playing in same time with lyrics or poem.

1 READING FOR SOME OF GREEK

I will explain two reading pronunciations of the ancient Greek. Although I wrote recitations thinking just about one of them (itacist or iotacist) I will explain both of them (the other one is restitute or erasmian).

First of all let see the classical Greek alphabet:

Capital	Lowercase	name (classical Greek)	Pronunciation	
			itacist	restitute
A	α	ἄλφα	a, ā (like in <i>apple</i>)	
B	β	βῆτα	v (like in <i>volt</i>)	b (like in <i>beat</i>)
Γ	γ	γάμμα	g (soft, like in <i>eagle</i>)	
Δ	δ	δέλτα	d	
E	ε	ἒ ψιλόν	e (like in <i>them</i>)	
Z	ζ	ζῆτα	z, dz (like in <i>zoo</i>)	
H	η	ῆτα	ē (like in <i>tree</i>)	ē (like in <i>earth</i>)
Θ	θ	θῆτα	th	
I	ι	ἰῶτα	i, ī (like in <i>fish</i>)	
K	κ	κάππα	k, c (never like in <i>ice</i>)	
Λ	λ	λάμβδα	l	

¹ Greeks named it as *harmoniai* or *tonoi*

M	μ	μῦ	m
N	ν	νῦ	n
Ξ	ξ	ξῖ	x, ks (like in <i>access</i>)
O	ο	ὀ μικρόν	o (like in <i>Homer</i>)
Π	π	πῖ	p
P	ρ	ρῶ	r (like in <i>Robert</i>)
Σ	σ, ς	σῖγμα	s
T	τ	ταῦ	t
Υ	υ	ὕ ψιλόν	i (like in <i>it</i>) French “u”
Φ	φ	φῖ	ph, f (like in <i>phone</i>)
Χ	χ	χῖ	kh, German “ch”, Spanish “j”
Ψ	ψ	ψῖ	ps (like in <i>psychology</i>)
Ω	ω	ὦ μέγα	ō (like in <i>home</i>)

In Greek, like in English, does not exist the simple sound “u” like in Spanish, so there are 8 diphthongs: *αι, ει, οι, αυ, ευ, ηυ, ου* and *υι*; at restitute pronunciation, the first three (*αι, ει, οι*) are pronounced like in *able, they* and *toy*, the following three (*αυ, ευ, ηυ*) are pronounced like in *auto* and (*ea-W*), the next one (*ου*) is pronounced like English “ou” in *your*, and the last one (*υι*) like an “u” followed by an “i” or an “ee” (*U-i* or *U-ee*) or a long “y”. The iotacist pronunciation is quietly different: *αι* is pronounced like *earth*, *ει* and *οι* both are pronounced like “ee” in *tree*, *αυ, ευ* y *ηυ* are pronounced like a “v” or an “f” in place of “ou” (like in *avalanche, devil, Eve* and *staff, effect, if*), *ου* are pronounced too like “ou”, and *υι* is the same as “i”s.

diphthong	pronunciation	
	ītacist	restitute
αι	ē (<i>earth</i>)	ai (<i>able</i>)
ει	ī (<i>tree</i>)	ei (<i>they</i>)
οι	ī (<i>tree</i>)	oi (<i>toy</i>)
αυ	av, af (<i>staff</i>)	au (<i>auto</i>)
ευ	ev, ef (<i>effect</i> ,)	eu (<i>ea-W</i>)
ηυ	īv, īf (<i>if</i>)	ēu (<i>ea-W</i>)
ου	ū (<i>your</i>)	ū (<i>your</i>)
υι	ī (<i>tree</i>)	ȳ (<i>U-ee</i>)

In ancient Greek exists two kind of spirits (soft and hard) and three kind of accents (acute, grave and circumflex). Every word that starts with vowel, demands a spirit, it could be soft or hard. In iotacist pronunciation, spirits does NOT be pronounced, in the other hand, in restitute pronunciation are quite different: hard spirit is aspirated, soft one not (like in English, the sound of the “h” in words like *home, hammer, helmet, history, hurry*, etc.). The symbol ρ demands a spirit too, cause’ is the most liquid consonant, but if it’s a hard spirit, is like to write “rh” and not “hr”, like in the word *ῥαψωδία* (*rhapsōdía, rhapsody*).

Whole words accept an accent, except the enclitic words. The kind of accent that use the most words is acute or *oxia* (´), but if this accent falls at the last syllable, is linked to the next word in doing grave or *varia* (ˋ); A word could use a circumflex accent (ˆ) if the

vowel is long (\tilde{a} , $\tilde{\eta}$, \tilde{i} , \tilde{v} , $\tilde{\omega}$) or diphthong ($\alpha\tilde{i}$, $\epsilon\tilde{i}$, $o\tilde{i}$, $\alpha\tilde{v}$, $\epsilon\tilde{v}$, $o\tilde{v}$, $v\tilde{i}$), this does not to be changed. The acute accent is the one to be stressed, the grave one stresses on the next word, circumflex makes a voice modulation, first upside, then downer (in music, is like a kind of *grupeto* “ \sim ”).

digraph	pronunciation
γγ	ng (<i>England</i>)
γκ	nk (<i>ink</i>)
γχ	nk, (Spanish <i>naranja</i>)
μπ	b
ντ	d

Does exist some digraphs too (between consonant sounds), like γγ, γκ, γχ, μπ y ντ: the *gamma* before another velar sound (γ, κ, χ) becomes in nasal sound (like in *England*, *ink*, or Spanish *naranja*). Nasal sounds (μ and ν) when are before an occlusive soundless sound (π and τ), are changed by sounded form (**b** and **d**).

There are some resources on line you could check out, like YouTube tutorials, either on the next page with audios in order to listen accent (reconstructions) at time to recite the poetry: <http://www.rhapsodes.fll.vt.edu/Greek.htm>², or else, some recited poems with music: http://homoecumenicus.com/ioannidis_ancient_greek_texts.htm³. I highly recommend, if you wish to know more about ancient Greek language, the method of *AΘHNAZE* (Athenaze, An Introduction to Ancient Greek) by de M. Blame y G. Lawall⁴ (rev. L. Miraglia y T. F. Borri⁵) Volumes I & II.

2 THE POETRY

Greek text	English text ⁶
<i>Εἰς Ἥλιον</i>	<i>Al Sol</i>
ἥλιον ὑμνεῖν αὐτὲ Διὸς τέκος ἄρχεο Μοῦσα, Καλλιόπη, φαέθοντα, τὸν Εὐρυφάεσσα βοῶπις γείνατο Γαίης παιδὶ καὶ Οὐρανοῦ ἀστερόεντος· γῆμε γὰρ Εὐρυφάεσσαν ἀγκλειτὴν Ὑπερίων, αὐτοκασιγνήτην, ἣ οἱ τέκε κάλλιμα τέκνα, Ἡὼ τε ῥοδόπηχυν ἐνπλόκαμόν τε Σελήνην Ἥελιόν τ' ἀκάμαντ', ἐπιείκελον ἀθανάτοισιν, ὃς φαίνει θνητοῖσι καὶ ἀθανάτοισι θεοῖσιν ἵπποις ἐμβεβαῶς· σμερδνὸν δ' ὃ γε δέρεται ὅσοις χρυσέης ἐκ κόρυθος· λαμπραὶ δ' ἀκτῖνες ἀπ' αὐτοῦ αἰγλήεν στίλβουσι παρὰ κροτάφων δέ τ' ἔθειραι λαμπραὶ ἀπὸ κρατὸς χαρίεν κατέχουσι πρόσωπον τηλαγές· καλὸν δὲ περὶ χροῖ λάμπεται ἔσθος λεπτουργές, πνοῇ ἀνέμων· ὕπο δ' ἄρσενες ἵπποι. ἔνθ' ἄρ' ὃ γε στήσας χρυσόζυγον ἄρμα καὶ ἵππους,	And now, O Muse Calliope, daughter of Zeus, begin to sing of glowing Helios whom mild-eyed Euryphaessa, the far- shining one, bare to the Son of Earth and starry Heaven. For Hyperion wedded glorious Euryphaessa, his own sister, who bare him lovely children, rosy-armed Eos and rich-tressed Selene and tireless Helios who is like the deathless gods. As he rides in his chariot, he shines upon men and deathless gods, and piercingly he gazes with his eyes from his golden helmet. Bright rays beam dazzlingly from him, and his bright locks streaming form the temples of his head gracefully enclose his far-seen face: a rich, fine-spun garment glows upon his body and flutters in the wind: and stallions carry him. Then, when he has stayed his golden-yoked

² Consulted on October 6th, 2015.

³ Consulted on October 6th, 2015.

⁴ Oxford University.

⁵ *Vivarium Novum* Academy.

⁶ Translation by E. G. Evelyn-White.

<p>[αὐτόθι παύεται ἄκρου ἐπ' οὐρανοῦ, εἰσόκεν αὖτις] θεσπέσιος πέμπησι δι' οὐρανοῦ Ὠκεανόνδε.</p> <p>χαῖρε, ἄναξ, πρόφρων δὲ βίον θυμήρε' ὄπαζε. ἐκ σέο δ' ἀρξάμενος κλήσω μερόπων γένος ἀνδρῶν ἡμιθέων, ὧν ἔργα θεαὶ θνητοῖσιν ἔδειξαν.</p>	<p>chariot and horses, he rests there upon the highest point of heaven, until he marvellously drives them down again through heaven to Ocean.</p> <p>Hail to you, lord! Freely bestow on me substance that cheers the heart. And now that I have begun with you, I will celebrate the race of mortal men half- divine whose deeds the Muses have showed to mankind.</p>
<p>Εἰς Σελήνην</p> <p>μήνην αἰεῖδεν τανυσίπττερον ἔσπετε, Μοῦσαι, ἡδυπεῖς κούραι Κρονίδεω Διός, ἵστορες ᾠδῆς: ἥς ἄπο αἴγλη γαῖαν ἐλίσσεται οὐρανόδεικτος κρατὸς ἀπ' ἀθανάτοιο, πολὺς δ' ὑπὸ κόσμος ὄρωρεν αἴγλης λαμπούσης: στίλβει δέ τ' ἀλάμπετος ἀήρ χρυσέου ἀπὸ στεφάνου, ἀκτῖνες δ' ἐνδιάονται, εὖτ' ἂν ἀπ' Ὠκεανοῖο λοεσσαμένη χροά καλόν, εἴματα ἔσσαμένη τηλαυγέα δια Σελήνη, ζευξαμένη πώλους ἐριαύχενας, αἰγλήεντας, ἔσσυμένως προτέρωσ' ἐλάση καλλίτριχας ἵππους, ἔσπερίη, διχόμηνος: ὁ δὲ πλήθει μέγας ὄγμος λαμπρόταταί τ' αὐγαὶ τότε' ἀεξομένης τελέθουσιν οὐρανόθεν: τέκμωρ δὲ βροτοῖς καὶ σῆμα τέτυκται.</p> <p>τῇ ῥά ποτε Κρονίδης ἐμίγη φιλότῃ καὶ εὐνῇ: ἦ δ' ὑποκυσαμένη Πανδείην γείνατο κόρην, ἐκπρεπὲς εἶδος ἔχουσιν ἐν ἀθανάτοισι θεοῖσι.</p> <p>χαῖρε, ἄνασσα, θεὰ λευκώλενε, δια Σελήνη, πρόφρων, εὐπλόκαμος: σέο δ' ἀρχόμενος κλέα φωτῶν ἄσομαι ἡμιθέων, ὧν κλείουσ' ἔργματ' αἰοδοί, Μουσάων θεράποντες, ἀπὸ στομάτων ἐροέντων.</p>	<p>To the Moon</p> <p>And next, sweet voiced Muses, daughters of Zeus, well-skilled in song, tell of the long-winged Moon. From her immortal head a radiance is shown from heaven and embraces earth; and great is the beauty that ariseth from her shining light. The air, unlit before, glows with the light of her golden crown, and her rays beam clear, whensoever bright Selene having bathed her lovely body in the waters of Ocean, and donned her far-gleaming, shining team, drives on her long-maned horses at full speed, at eventime in the mid-month: then her great orbit is full and then her beams shine brightest as she increases. So she is a sure token and a sign to mortal men.</p> <p>Once the Son of Cronos was joined with her in love; and she conceived and bare a daughter Pandia, exceeding lovely amongst the deathless gods.</p> <p>Hail, white-armed goddess, bright Selene, mild, bright-tressed queen! And now I will leave you and sing the glories of men half-divine, whose deeds minstrels, the servants of the Muses, celebrate with lovely lips.</p>