

Andrew Davisson, 2013

הַיְהוֹדוּת הַיְהוֹדוּת הַיְהוֹדוּת

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TONGUES AND TECHNOLOGY

As long as man could use tools, she has been recording her accomplishments, representing ideas with forms such as drawings or paintings.

Probably just as long, man has used language to communicate - words represent abstract ideas, even when they ultimately represent concrete things, so cannot be conveyed visually. My  may not look like your , even if we both agree that they are both "bison." Eventually you might find someone who has no idea what a bison is, and how would they know that my  and your  are supposed to be the same if we aren't available to explain what each of our drawings represent?

In the Western world, the Phoenecians propagated an idea around 1000BCE: While your  may not look like my , the word we speak is the same: **bison**. The Phoenecians developed a system to visualize the words we say rather than the idea itself, and this slowly evolved into the alphabet English speakers use today.

Language and writing are both technologies, and the interaction of technologies affects each one in turn. English is burdened with an alphabet that struggles to portray modern pronunciation. The creativity of 17th and 18th century scholars and the ideology of 18th and 19th century scholars has calcified English spelling into something that barely resembles its pronunciation, especially given the names of vowels **AEIO** and **U** still refer to pronunciation in the 15th century before the **Great Vowel Shift**. This is disjunction between pronunciation and standardized spelling is hardly a phenomena exclusive to English.

While **cough** may sound like  to me, you may not even have any idea what I intend it to sound like if you simply read **cough** and had never seen the word before. Words in English and many other languages have become abstract symbols instead of guides to spelling, and while the meaning of  is easy to determine aloud, clearly visualizing that pronunciation is not. You have

to learn the **cough** spelling by rote. This is the same problem that led to the Phoenecians' innovation, only in different form. Alphabets have become cumbersome and unhelpful in their calcification required rigor.

19th century French linguists attempted to create a universal system for pronunciation called the International Phonetic Alphabet (IPA). Its latterday incarnations are still used by linguists and phoneticians today for applications that range from the academic to the practical, such as speech therapy. To these phoneticians, **cough** would be spelled **kaf** in any language according to IPA.

Unfortunately, the weakness of such an academic effort is the knowledge required beforehand to understand the system. While linguists may be familiar with **p** as a sound that represents **th**, the layperson is not. The layperson may not even recognize that it is a distinct sound.

Here I hope to give the reader a quick introduction into the basic concepts of phonetics.

PHONETICS
CRASH
COURSE

Words are composed of individual quantifiable sounds. For example, the word **phonetic** is comprised of the seven such sounds: **ph, o, n, e, t, i, c**. Every sound that occurs in natural language has been given a symbol to represent it. The word **phonetic** is thus described in IPA as **fəˈnɛtɪk**, exactly seven letters, one for each sound.

Note that **ph** is described by one sound in IPA, **f**. Like **th** **sh** and **ch**, **ph** is called a digraph. These were historically invented to indicate sounds that the alphabet is incapable of expressing with a single letter. The Latin alphabet has its origins in Roman Latin, which had no sound corresponding to the common English sounds **θ** **f** or **tʃ**, so the **th sh** and **ch** digraphs were invented to signify these sounds. This is the converse to the use of **x**, which actually represents two sounds that are spoken together in that order so commonly that they became a single letter. Ancient Greek uses **ψ** to represent **ps**, Russian uses **щ** and **ч** to represent **shch** and **ts** respectively. The name **Khrushchev**, while represented in English with 10 letters, is represented in Russian with six: **Хрущёв**. The Latin alphabet is ill-equipped to represent so many sounds foreign to the ancient Romans, while Russian's Cyrillic alphabet is tailor-made for its task.

PHONEMES?

Phonemes are not letters, they are distinct sounds.

As we have seen, one sound can represent two letters (**x**) and two letters can represent one sound (**th**.)

Sounds are produced by manipulating your tongue, lips, and throat in specific ways. When trying the following examples, say the words to yourself and pay attention to the movements your mouth is making, not the spelling of the words. While you might be aware that the words **taught** and **caught** sound differently, saying each one in sequence will reveal that the only difference between the two words is where your tongue touches the roof of your mouth at the beginning of the word. **Keep** and **cap** likewise are exactly the same except for the way your tongue and jaw moves in the middle of the word.

Individual sounds, called phonemes, come in two flavors: vowels, and consonants. You might know the distinction between the two, but let's go over it anyway. Keep in mind that we are talking about distinct sounds, not letters.

English has six-ish vowels: **AEIOU** and sometimes **Y**. A vowel is, basically, a sound that is not constricted at any point in pronunciation. Saying **uh** does not affect your

throat, whereas **ash** constricts the airflow at the end of the word. **Y** is not a distinct vowel sound, doing the job of other vowels in words such as **imply** or **only**.

Everything that is not a vowel is a consonant. Consonants are simply sounds that constrict airflow in some way. English uses **b, d, f, h, j, k, r, l** and others as its consonants. Note that while these are letters, they generally have only one pronunciation. What about **sh**? It isn't a letter in the Latin alphabet, but is a digraph that represent a single phoneme, **f**. What about **x**? It actually represents two phonemes, **k** and **s**. Merging them into the same letter is basically a pronunciation shortcut. What about **c**? It has no single pronunciation in English, and is very sensitive to context. The word **conceive** has it making two different sounds, **k** and **s**. It is purely a letter, not a phoneme. It represents a couple of different phonemes depending on context, just like **y**, such as the difference between **yes, belly, and rely**.

The following shows the how varied letters/digraphs can be in representing varied phonemes in English

| | |
|----|-------------------|
| a | rake, bat, water |
| g | origin, gander |
| th | this, that |
| oo | moon, blood, good |

CONSONANTS

The articulation of consonants is much simpler to explain than vowels. Consonants in English are broken down into three dimensions: point of articulation, manner of articulation, and voicing.

Point of articulation

Pronounce the word **cat**. Notice how the **k** and **t** sounds are pronounced the same except for the placement of the tongue. The precise placement of the tongue is called the **point of articulation**, or where the constriction of sound occurs. The **p** sound is pronounced by pressing the lips together, while the **t** sound is produced by placing the tip of the tongue somewhere behind the teeth. There are 13 distinct spots from the lips to the throat, though many are never used in some languages. English is simple in that it only uses half of these distinct places in the mouth. Languages such as Arabic use many more distinct regions in the throat, making the distinction of certain sounds in Arabic indistinguishable to non-speakers. It has three separate sounds that English-speakers would recognize as an **h**, and two sounds that English speakers would never even think of as sounds important enough to be given their own letters.

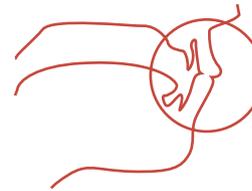
This is a side view of the inside your mouth, your teeth to the right and your throat to the left.

There are 7 distinct points of articulation inside your mouth in English phonetics.



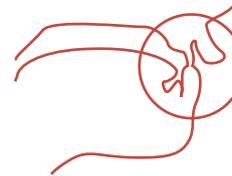
Bilabial (by-LAY-bee-all)

Meaning "two lips", this is produced by pushing your lips together. **m**, **p**, **w**, and **b** are pronounced this way.



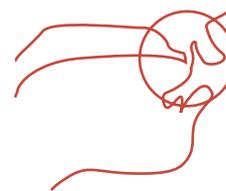
Labiodental (lay-bee-oh-DENTAL)

Meaning "lips and teeth", this describes pressing the top teeth into the lower lip, such as the sounds of **f** and **v**. You can also pronounce the same sounds by pressing your lower teeth into your upper lip, but you look sillier.



Dental

Because the tongue is your default tool for articulation, this refers to pressing the blade of your tongue against the edge of your top teeth, such as in the words **within** and **this**. Unfortunately, your bottom teeth don't work for dental sounds. Stop trying, you sound and look silly.



Alveolar (al-vee-OL-arr)

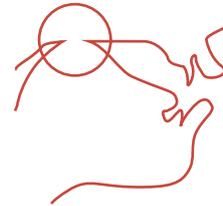
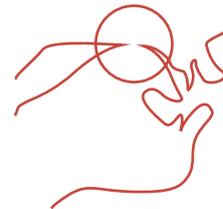
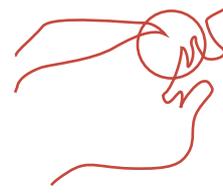
The ridge on the roof of your mouth behind your teeth is called your **alveolar ridge**. Touching the tip of your tongue to this ridge can be used to pronounce **s, t, z, d, l, r,** and **n**.

Palatal (PAL-uh-tall)

Your **palate** is the roof of your mouth. The front is hard and bony, and is where you press the body of your tongue to pronounce palatal consonants. While technically English uses **postalveolar** consonants, they are often referred to as palatal in shorthand. Press the middle of your tongue against your palate to produce sounds such as **y** (as in **yes**), as well as the **ch, sh,** and **j** sounds. If you say **touch**, notice how the first consonant touches the front of your alveolar ridge, while the second consonant touches the back of it.

Velar (VELL-arr)

The soft, spongy tissue in front of your uvula (the dangly thing) is the back part of your palate, or your **velum**. This is where you pronounce **k** and **g** sounds, as well as the **ng** sounds in **singing**. Notice that when you pronounce **singing**, you never pronounce a **g** itself. This indicates that **ng** is a separate digraph in English to represent a phoneme English speakers are rarely even aware of.



Glottal

Your glottis is a section of your vocal cords. To feel what it sounds like to close, say **uh-oh**. The catch in your throat between the two words is your glottis shutting to constrict air. In English, **h** is pronounced by lightly constricting the glottis.

In summary:

Bilabial — **m p b w**

Labiodental — **f v**

Dental — **th**

Alveolar — **t s d z n l**

Palatal — **ch j sh**

Velar — **k g**

Glottal — **h**

Manner of articulation

Now you know the 7 different points of articulation in English, so what's the difference between **s** and **t**? They're both alveolar consonants, but what exactly differentiates them? There are four manners of articulation in English (technically more, but bear with me): **plosives**, **fricatives**, **nasals**, and **liquids**. Let's start with the most basic one first.

Nasal

As the name suggests, these are sounds that are produced by suddenly allowing air through the nose. English has three such sounds, **n**, **m** and **ng**. These are the only sounds you can't produce while holding your nose (or with a cold.) Say **stung no more** with your nose held and it will come out **stug doe bore**.

Plosives

Also called **stops** (think explosive, implosive, meaning "to burst"), these are sounds that are produced by building up pressure by blocking the passage of air, then suddenly releasing. **P**, **b**, **t**, **d**, **k**, and **g** are all plosives.

Fricatives

From the Latin for "rubbing" (such as "friction"), a fricative is a sound that can be extended indefinitely, but constricts air flow somehow in the mouth. **F**, **v**, **th**, **s**, **z**, **sh**, and **h** are all fricatives. They can be pronounced indefinitely, but constrict airflow while doing so, creating audible turbulence.

Liquids

These are sounds that are formed by constricting airflow in specific ways. This category acts as kind of a catch-all for sounds that are like fricatives, but have a different specific method of pronunciation than the

specified point of articulation. English has **w**, **l**, **r**, and the consonant **y** as its liquids. **W** is pronounced by the lips being close together but not touching, **l** is pronounced by allowing air around each side of the tongue, and **r** is pronounced by curling the tip of the tongue backward in the mouth. **Y** is pronounced by pressing the sides of the body of the tongue against the palate while the center is low enough for air to easily pass through. Liquids are so-called because they are somewhere between vowels, stops, and fricatives, but are hard to nail down.

In summary:

Nasal — **m n ŋ**

Plosive — **p b t d k g**

Fricative — **f v th s z sh h**

Liquid — **w l r y**

Voicing

So far we have two dimensions along which you can produce sounds: point and manner of articulation. There is a third in English: **voicing**. This is by far the simplest to explain: it's whether your vocal cords are vibrating during the pronunciation of the letter or not.

Touch your fingertip to your throat as you pronounce **bid****dy**. You'll feel your vocal cords vibrate throughout the word. Now carefully say **pit****y**, and you'll feel that during

the **p** and **t** sounds, your vocal cords don't vibrate. This is because **p** and **t** are unvoiced, while **b** and **d**, as well as all vowels, are voiced. If you whisper the word **bid****dy** it becomes virtually indistinguishable from the word **pit****y** because whispering removes the dimension of phonemic distinction provided by your vocal cords.

The following are pairs that are differentiated only by the presence or absence of voicing. Notice each letter in a pair is pronounced nearly identically other than voicing.

p and **b**

t and **d**

s and **z**

ch and **j**

f and **v**

Notice that the **th** in **thin** and **that** are different. They represent two different phonemes using the same digraph.

In summary

English has 7 points of articulation:

- Bilabial — p b
- Labiodental — f v
- Dental — th
- Alveolar — s z d
- Palatal — sh ch y
- Velar — k g
- Glottal — h

There are 4 manners of articulation in English:

- Nasal — m n
- Plosive — p b t d k g
- Fricative — f v s z sh h
- Liquid — w l r y

And voicing is either

- Voiced — p t k f s sh
- Unvoiced — b d g v z

Note that these are not every consonant that appear in English, only the ones that are familiar enough to be represented without explanation.

Speaking of which...

Phonemes are not letters

I've been using letters to show pronunciation, but there are some phonemes in English that either use a digraph or simply have no equivalent letter.

Dental fricatives

Consider the difference between the th in **this** and **with**. They're spelled the same, but they aren't pronounced the same. These are two distinct sounds. Icelandic and Arabic distinguish between these two sounds with separate letters, whereas English does not.

θ — thin or θin

ð — this or ðis

Palatal fricatives

The digraphs **sh** and **ch** don't actually involve an **h** sound at all, they just show a modification of the first letter's sound.

Sh is notated as *f*. The word **ship** or **wash** might well be spelled *fip* or *waf*.

Ch is actually two sounds, a *t* followed by a *f* sound very quickly. So instead of **ch**, one could write *tf*. Say **Richard** then say **Writ shared** to see this phenomena in action. One might be able to write the name **Richard** as **Ritfard** without modifying its pronunciation.

Listen to the **s** in the word **measure** or **leisure**. That's a voiced palatal fricative. Some languages, such as Persian or French, consider it a separate letter, while it is infrequent enough in English to be usually represented by **s**. In IPA it is written as **ʒ**. **Measure** might be spelled **meaʒure** or **leisure** spelled **leiʒure**.

If you add a **d** sound to the beginning of **ʒ**, you get the English **j**. Note that **ch** and **j** are actually voiced and unvoiced counterparts of one another. Whisper **chin** and **gin**, and each word will sound nearly identical.

| | | |
|----|----|----------------------------------|
| sh | f | fɪp or waf |
| s | ʒ | meaʒure or leiʒure |
| ch | tʃ | Tʃarlie Tʃaplin or Ritʃ Rose |
| j | dʒ | wedʒ or Dʒudʒe Dʒudy or dʒeneral |

I will be using these symbols from now on to refer to these specific sounds.

Velar nasal

In the word **singing**, the **ng** digraph produces a single sound. Notice how the **g** isn't actually pronounced, but your tongue is in the same position as if you were pronouncing it. This **ng** digraph is represented by the **ŋ** symbol in IPA.

Singing becomes **siŋɪŋ**, as odd as that looks.

Palatal liquid

While the letter **y** sometimes represents a vowel in English, it often represents a consonant. This consonant, as in **yo-yo**, is actually written as **j** in IPA, a palatal liquid. The German word **ja**, meaning **yes**, is a good illustration of this usage. While this is confusing because I am purposely mixing spelling and phonemes, context should be clear moving forward.

CONSONANTS IN REVIEW

| | Bilabial | Dentolabial | Dental | Alveolar | Palatal | Velar | Glottal |
|-----------|----------|-------------|--------|----------|---------|-------|---------|
| Nasal | m | | | n | | ŋ | |
| Plosive | p b | | | t d | | k g | |
| Fricative | | f v | θ ð | s z | ʃ ʒ | | h |
| Liquid | w | | | l r | j | | |

VOWELS

Like consonants, vowels have three dimensions of articulation: **height**, **frontness**, and **roundedness**. They might prove a little more difficult to understand than consonants, so be prepared to read carefully and reread. Because frontness and roundedness are so closely tied in English, they will be considered a single dimension, though the difference between the two processes is explained below.

English only uses five (true) vowel symbols to represent over a dozen separate vowel sounds, and they are usually pronounced completely differently from the name of the letter. Rather than using a large vocabulary of unfamiliar letterforms, the author will be providing examples of pronunciation with monosyllabic words.

Schwa

A **schwa** is a vowel sound that is basically a neutral vowel. Just relax your mouth completely and make a vowel sound. It should sound somewhere between **uhhh** **ohhh** and **ehhh**. While it's not represented in English by a letter, it is actually very common in English. When quickly saying **the bar**, the **e** in **the** is pronounced like a schwa. It doesn't rhyme with **tea** in this instance, it more closely rhymes with **duh**.

Look at the first vowel in **above**, **upon**, or **machine**
Or the final vowel in **Canada** or **America**

Height

Compare the words **feather** and **father**. The two are pronounced nearly identically, except the first vowel leaves your mouth open more in **father**, and more closed in **feather**. Contrast **boot** and **boat** too. How open your mouth is determines its **height**, also called **openness**. Notice that your mouth in pronouncing **boot** and **beat** are much more closed than when saying **balk**.

Low/closed — **Beat**, **bit**, **book**, **boot**

Middle — **Bait**, **bet**, **abet**, **boat**

High/open — **Bat**, **balk**, **bought**

Frontness

In addition to height, the second dimension along which vowels are differentiated is frontness or backness. Notice how your tongue moves from the front to the back of your mouth when you say **beat** then **boot** or **bait** then **boat**. The body of the tongue is used to articulate vowels, so front vowels are spoken with the tongue pressed closer to the alveolar ridge, or the front of the roof of your mouth, and back vowels are spoken with the tongue pressed closer to the uvula, or the back of the roof of your mouth.

Front — **Beat, bit, bet, bat**

Central — **Abut, balk, oven**

Back — **Book, boot, boat, bought**

Roundedness

Notice that when you say **deed** and **dude**, not only does your tongue move, but your lips are positioned differently between the two vowels. With **dude**, the corners of your mouth pull together, forming somewhat of an **o** with your lips. This is called **roundedness**, and like voicing, is usually either present or not, meaning vowels are either rounded or unrounded.

Note that while central vowels are more flexible, front vowels in English (**beat, bet, bit, bat**) are unrounded, and back vowels (**boot, book, boat, bought**) are rounded. This correlation does not hold in many other languages (and accents of English other than the author's,) but it is generally observable that front vowels correlates with unrounded while back with rounded in English.

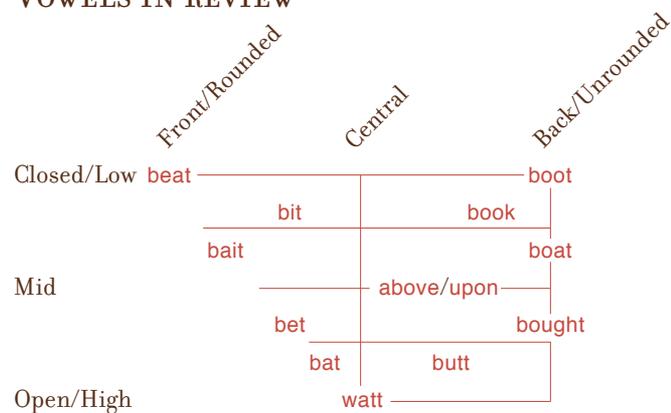
Because of this, I will be conflating roundedness with backness, but remember that this is not necessarily true in other accents of English or other languages.

Unrounded — **Beat, bit, bet, bat**

Flexible — **Abut, balk, butt, barn**

Rounded — **Book, boot, boat, bought**

VOWELS IN REVIEW



PHONETICS, PHONEMICS, & ORTHOGRAPHY

Now that you're familiar with the basic vocabulary of phonetics, let's get familiar with the different types of notation. There are three, one of which you're already familiar with. The most broad and comprehensive type, **phonetic**, is used to study sounds between languages and dialects. **Phonemic** is used to study sounds within languages or dialects. **Orthographic** is the one you're familiar with, and when applied to English is roughly "spelling," meaning how sounds are written down in actual use.

The three registers illustrated

| | |
|--------------|-------------|
| Phonetic | ,pʰəˈθet.ɪk |
| Phonemic | pəθɛtk |
| Orthographic | pathetic |

Phonetic

This is the literal interpretation of what the mouth does. If you were to describe how to speak a word or phrase to a nonsentient robot or program that has no cultural concept of language, you would have to start with phonetic notation, noting the difference between similar sounds such as **d** and **ɖ** or **t** and **tʰ**. English speakers would not instinctively make a distinction these sounds, but phonetic notation does. Such precise sound

representation is usually used to describe deviation from standardized pronunciation, or pronunciation in a context where a standard pronunciation is unknown or in question.

Because phonetic notation is used mostly by phoneticians and comparative linguists, we will be using phonemic notation. It is simpler and less burdensome.

Phonemic

Remember that a phoneme is a distinct sound. The totality of a language's distinct phonemes is called its **phonemic inventory**. This represents every sound that a speaker of the language would think of as distinct. As an illustration, a Japanese speaker may make the mistake of saying **Rondon** to an English speaker instead of **London** simply because Japanese does not distinguish between the **r** and **l** sounds, while an English speaker does. For the same reason, English speakers may mispronounce 日本 as **knee hone** because the last sound in the word is a uvular **n**, which does not appear in English, but looks and sounds similar enough to the familiar alveolar **n**. When pronouncing the uvular **n** as **n**, the English speaker is pronouncing the **n** phonemically or contextually rather than phonetically or literally, because the English-speakers context for differentiating sounds is determined by English rather than Japanese.

This is the simplest layer that actually conveys phonemes rather than letters, breaking letters down into their component sounds. English only has so many sounds, but it has more sounds than letters. For example, English speakers don't think of **ʒ** as a separate sound, but it is noted phonemically because speakers use the sound nonetheless. Though English speakers don't distinguish between **θ** and **ð** (**thin** versus **this**) in writing, the difference is notated phonemically because the two sounds are distinct when spoken aloud.

Orthographic

Ever wonder why the **gh** in **laugh** sounds like an **f**? What about why the **i** in **machine** is so different in pronunciation from the letter's name? The word **eye** itself is a bizarre fight between pronunciation and

spelling. Orthography, or spelling, is very difficult in English. To be able to predict the spelling of an unknown word, one has to have a background in etymology and history: whether the word has its roots in Germanic, Latin, or more far-flung borrowings, and exactly when sound changes stopped being reflected in spelling. Orthography has changed little since it calcified in the 19th century, and even then, English spelling still wore its Saxon, Old Dutch, and Vulgar Latin heritage proudly, though this is hardly reflected in pronunciation. Orthography is the most immediate and accessible way to portray pronunciation, but as can be seen in English's byzantine spelling system, it also least reflects changing pronunciation and spelling.

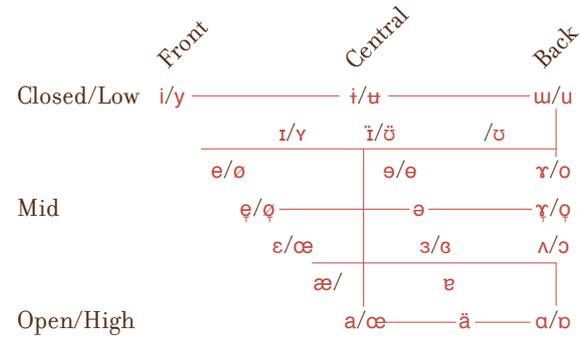
THE
ILLEGIBLE
ALPHABET

ALL PHONEMES

The invented alphabet presented here is intentionally terse but precise. The dimensions are all based on the proportions of the golden mean, and each category of sound, vowels and the four manners of articulation, have distinctive proportions.

The total observed phonemic inventory of the human mouth is as follows. Don't worry about studying this.

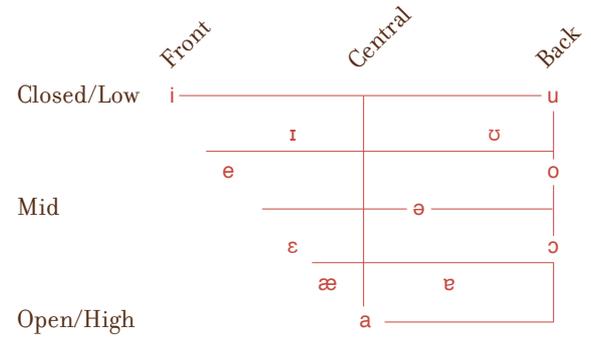
| | Bilabial | Labio-dental | Dental | Alveolar | Palato-alveolar | Retroflex |
|---------------------|----------|--------------|--------|----------|-----------------|-----------|
| Nasal | ᵿ/m | ᵿ | ᵿ | ᵿ/n | ᵿ | ᵿ/ᵿ |
| Stop | p/b | p/b | t/d | t/d | ———— | t/d |
| Fricative | ɸ/β | f/v | θ/ð | s/z | ʃ/ʒ | ʂ/ʐ |
| Approximant | | ʋ | ———— | ɹ | ———— | ɻ |
| Flap or tap | ɸ̣ | β̣ | ———— | ɾ | ———— | ɽ |
| Trill | ʙ | ———— | ɽ/ɽ | ———— | ᵿ | ᵿ |
| Lateral fricative | | | | ɬ | ———— | ɮ |
| Lateral approximant | | | | ʎ/l | ———— | ʟ |
| Lateral flap | | | | ɹ | ———— | ɻ |



| | Alveolo-palatal | Palatal | Velar | Uvular | Pharyngeal | Epiglottal | Glottal |
|--|-----------------|---------|-------|--------|------------|------------|---------|
| | ɲ | ɲ/ɲ | ŋ/ŋ | ɴ | | | |
| | ———— | c/ɟ | k/g | q/ɢ | ———— | ʔ/? | |
| | ɕ/ç | ç/ɟ | x/χ | χ/ʁ | ħ/ʕ | ħ/ʕ | h/h |
| | ———— | ɟ/ɟ | ɥ | | | | |
| | ———— | ———— | ———— | ɕ | ———— | ʔ | |
| | ———— | ———— | ———— | ʁ | | | |
| | ʎ | ɻ/ɻ | | | | | |
| | ʎ/ʎ | ɻ | | | | | |
| | ʎ | ɻ | | | | | |

ENGLISH PHONEMES

By contrast, the phonemic inventory of English, in the idiolect (individual accent) of the author is as follows:



| | Bilabial | Labio-dental | Dental | Alveolar | Palato-alveolar | Retroflex | Alveolo-palatal | Palatal | Velar | Uvular | Pharyngeal | Epiglottal | Glottal |
|---------------------|----------|--------------|--------|----------|-----------------|-----------|-----------------|---------|-------|--------|------------|------------|---------|
| Nasal | m | | | n | | | | | ŋ | | | | |
| Stop | p/b | | | t/d | | | | | k/g | | | | |
| Fricative | | f/v | θ/ð | s/z | ʃ/ʒ | | | | | | | | h |
| Approximant | w | | | | r | | | | | | | | j |
| Lateral approximant | | | | | l | | | | | | | | |

CONSONANTS

Taken as a whole, there are 22 separate consonant phonemes in English. They are divided into four manners of articulation, and five points of articulation, with voice expressed by the quality of the upper, inner line.

| | |
|---|--|
| m | marry or hem |
| n | no or upon |
| ŋ | singing or wrong |
| p | park or copy |
| t | tear or wait |
| k | cake. Note that c is represented by s or k |
| b | baby |
| d | dad |
| g | gag or go. Never as in gem or general |
| v | very or over |
| f | for or laugh |
| θ | thing or within. Never as in wither |

| | |
|---|--|
| ð | loathe or whether. Never as in worth or Thor |
| s | soak or grace. Note that c is represented by s or k |
| z | zebra or is. S may be pronounced as z depending on context |
| f | ship or wash |
| ʒ | leisure or measure. May be combined with d as in job or dʒob |
| h | hill or ah-ha |
| w | what or owing |
| l | like or kill |
| r | drill or over |
| j | yellow or yo yo. Never as a vowel. Think the German ja |

MANNERS OF ARTICULATION

Nasal

These are the most basic sounds that humans make, and usually the first phoneme children learn to pronounce.

The form is small and inconspicuous.



Plosive

Tall and thin, these are puncturing sounds.



Fricative

Neither tall nor short, these are sounds with presence, but not as sharp as plosives nor as long as vowels..



Liquids

Like fricatives, but shorter as a nod to being somewhat similar to vowels.



POINTS OF ARTICULATION

Divided into five categories corresponding roughly to places between the lips and the velum. The closer to the front of the mouth, the farther to the left the peak is.

The closer to the back of the mouth, the peak is farther to the right.

Labial / Labiodental



Dental



Alveolar



Retroflex / Palatal



Palatal / Velar / Glottal



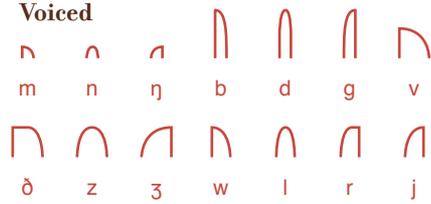
VOICING

The presence or lack of voicing is indicated by the character of the inner and upper edge of the form.

Unvoiced



Voiced



VOWELS

Inherently more unstable than consonants, this orthography presents 12 vowels based on the author's idiolect. Look for the common vowel sound in the following words.

- e above, upon or banana
- i machine, eat, or free
- ɪ bit, inch, or increase
- e play, weight, or bake
- ɛ wet, deck, or ember
- æ bat, crack, or attack
- a father, water, or start
- ɐ butt, under, or strum
- ɔ caught, bought, or bother
- o comb, rope, or alone
- ʊ put, book, or foot
- u root, new, or flu

Height is gradated between

 as the highest or most open, such as a, ɔ, ɐ, and æ
and

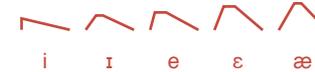
 as the lowest or most closed, such as i, ɪ, ʊ, and u

Frontness / Rounded

Like point of articulation, frontness is shown by the position of peak of the form. Closer to the beginning of the glyph means more front, while closer to the end of the glyph means more back.

Like voicing, the character of the inner and upper edge of the glyph is used to indicate presence or lack of voicing. Remember that English correlates backness to roundedness.

Front / Unrounded

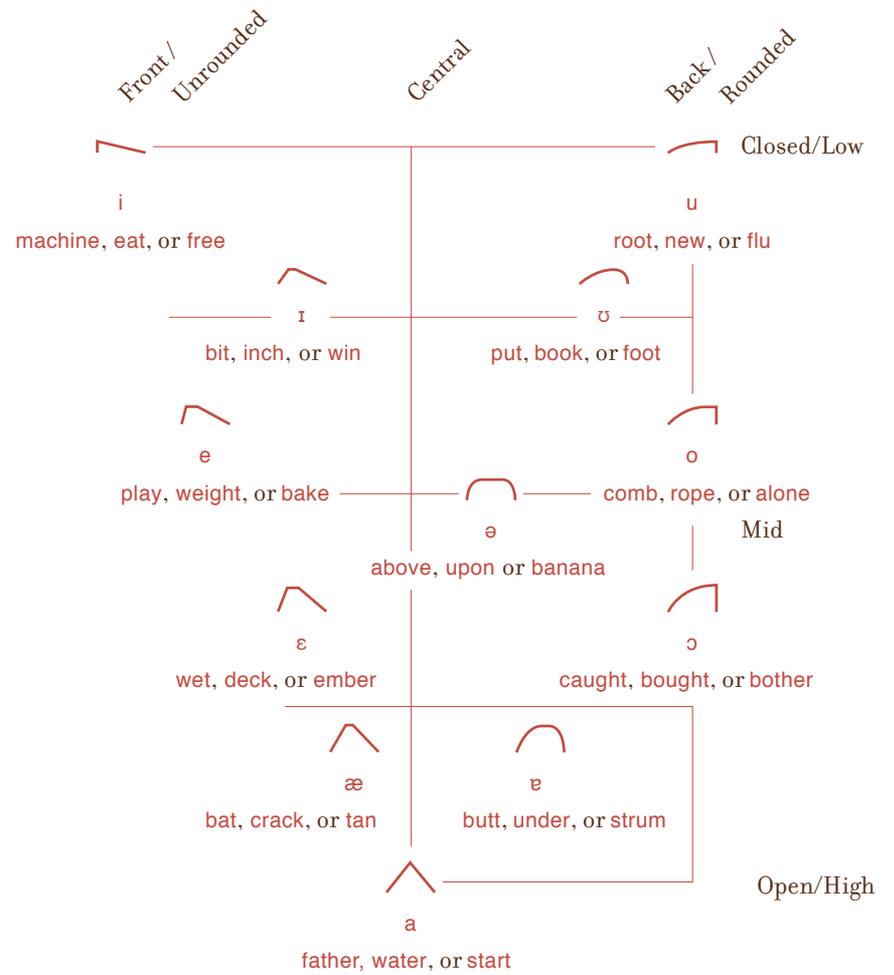
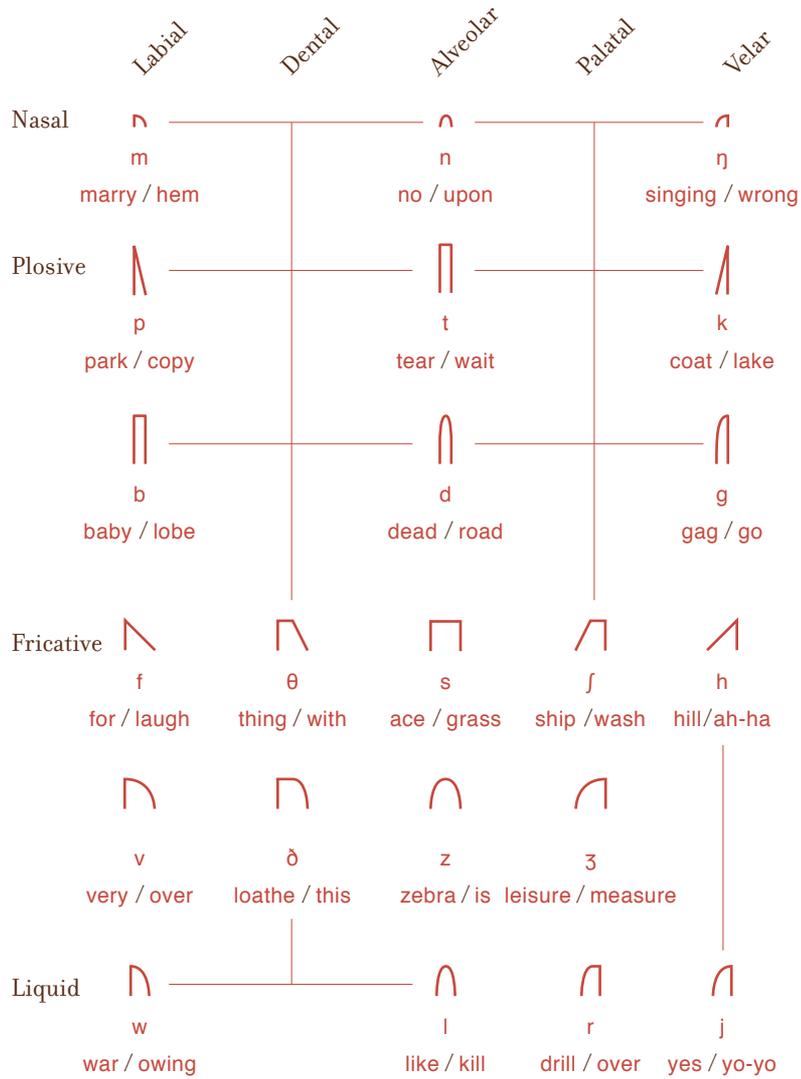


Middle / Flexible



Back / Rounded





HOMER'S ILIAD

Approximated to date around the 9th century BCE, the *Iliad*, which roughly means **Of Troy**, is an epic poem comprising of over 15,693 lines of dactylic hexameter. Attributed to Homer, a figure whose exact biography or even existence is uncertain, this massive work is foundational of Western literature.

Homer's *Iliad* is a bridge between prehistory and history. While the Geometric or Dark Ages Greeks had no written language, they maintained a history passed down by hearthfire and written only in the minds of children, women, and men. It is a miracle that the totality of the poem, in its 15,693 lines, is accepted to survive today, even in its original meter and dialect. The intersection of sight and the word had no place in the Geometric Greek world, except in those familiar faces and objects one saw in everyday life, and those conjured in the mind by tales of heroes and gods, virtues and flaws made intangible flesh.

The presence of a regular meter, or rhythm in the poem has long been used as an aid for memorization as well as a costume of beauty. The translation here does not preserve the meter of the original.

Homeric Greek

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἄχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν

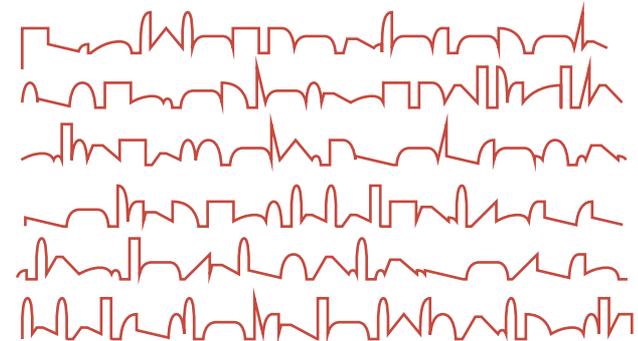
English translation

Sing, O goddess, the anger of Achilles son of Peleus, that brought countless ills upon the Achaeans. Many a brave soul did it send hurrying down to Hades, and many a hero did it yield a prey to dogs and vultures,

Phonetic text

siŋ o gadəs ðə eŋgər əv əkiliz sən əv pələəs ðæt brət
kəontlɛs ɪlz əpən ði əkijənz mɛni ə brɛv sol ðɪd ɪt sɛnd
hərijiŋ ðəon tə hɛdiz ənd mɛni ə hiro ðɪd ɪt jɪld ə prɛ tə
dagz ənd vɛltfɛrz

Illegible text



GREEK CORPUS

This corpus comprises approximately the first 1% of Homer's epic poem, the Iliad. This rendition is the earliest known complete copy of the Greek epic, discovered in the 10th century CE. This separates the copy from the life of the original author by more than 1800 years.

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἠρώων, αὐτοὺς δὲ ἑλώρια τευχε κύνεσσιν
5 οἴωνοῖσι τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,
ἔξ οὔ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.
τίς τ' ἄρ σφωε θεῶν ἕριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Διὸς υἱός: ὃ γὰρ βασιλῆϊ χολωθεὶς
10 νοῦσον ἀνὰ στρατὸν ὄρσε κακὴν, ὀλέκοντο δὲ λαοί,
οὔνεκα τὸν Χρῦσιν ἠτίμασεν ἀρητῆρα
Ἀτρεΐδης: ὃ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος
15 χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντα Ἀχαιοῦς,
Ἀτρεΐδα δὲ μάλιστα δῦω, κοσμήτορε λαῶν:
Ἀτρεΐδαι τε καὶ ἄλλοι ἐνκνήμιδες Ἀχαιοί,
ὕμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἰκέσθαι:
20 παῖδα δ' ἐμοὶ λύσαιτε φίλην, τὰ δ' ἄποινα δέχεσθαι,
ἄζόμενοι Διὸς υἱὸν ἐκηβόλον Ἀπόλλωνα.
ἔνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ
αἰδεῖσθαι θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα:
ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανε θυμῷ,
25 ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλε:
μῆ σε γέρον κοίλησιν ἐγὼ παρὰ νηυσὶ κιχείω

ἢ νῦν δηθύνοντ' ἢ ὕστερον αὐτίς ἰόντα,
μὴ νύ τοι οὐ χραίσμη σκῆπτρον καὶ στέμμα θεοῖο:
τὴν δ' ἐγὼ οὐ λύσω: πρίν μιν καὶ γῆρας ἔπεισιν
ἡμετέρῳ ἐνὶ οἴκῳ ἐν Ἄργεϊ τηλόθι πάτρης
30 ἰστὸν ἐποικομένην καὶ ἐμὸν λέχος ἀντιώσασιν:
ἀλλ' ἴθι μὴ μ' ἐρέθιζε σαώτερος ὣς κε νέηαι.
ὣς ἔφατ', ἔδεισεν δ' ὁ γέρον καὶ ἐπέιθετο μῦθῳ:
βῆ δ' ἀκέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης:
πολλὰ δ' ἔπειτ' ἀπάνευθε κιῶν ἠρᾶθ' ὁ γεραιὸς
35 Ἀπόλλωνι ἄνακτι, τὸν ἠῦκομος τέκε Λητώ:
κλυθὶ μευ ἀργυρότοξ', ὃς Χρῦσιν ἀμφιβέβηκας
Κίλλάν τε ζαθέην Τενέδοιό τε Ἴφι ἀνάσσεις,
Σμινθεῦ εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,
ἢ εἰ δὴ ποτέ τοι κατὰ πῖονα μηρὶ' ἔκηα
40 ταύρων ἠδ' αἰγῶν, τὸ δέ μοι κρήνην ἐέλδωρ:
τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.
ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων,
βῆ δὲ κατ' Οὐλύμπιοι καρῆνων χωόμενος κῆρ,
τόξ' ὤμοισιν ἔχων ἀμφορεφέα τε φαρέτην:
45 ἔκλαγξαν δ' ἄρ' ὀϊστοὶ ἐπ' ὤμων χωομένοιο,
αὐτοῦ κινηθέντος: ὃ δ' ἦτε νυκτὶ εὐοικός.
ἔζετ' ἔπειτ' ἀπάνευθε νεῶν, μετὰ δ' ἰὸν ἔηκε:
δεινὴ δὲ κλαγγὴ γένητ' ἀργυρέοιο βιοῖο:
οὐρῆας μὲν πρῶτων ἐπώχγετο καὶ κύνας ἀργούς,
50 αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφίεις
βάλλ': αἰεὶ δὲ πυραὶ νεκῶν καίοντο θαμειαί.

έννημαρ μὲν ἀνὰ στρατὸν ὄχετο κῆλα θεοῖο,
τῆ δεκάτῃ δ' ἀγορῆν δὲ καλέσσατο λαὸν Ἀχιλλεύς:
55 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη:
κῆδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντας ὄρατο.
οἱ δ' ἐπεὶ οὖν ἤγερθεν ὀμηγερέες τε γέγοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς:
Ἄτρεΐδῃ νῦν ἄμμε παλιμπλαγχθέντας οἴω
60 ἄψ ἀπονοστήσειν, εἴ κεν θάνατόν γε φύγοιμεν,
εἰ δὴ ὁμοῦ πόλεμός τε δαμᾶ και λοιμὸς Ἀχαιοῦς:
ἀλλ' ἄγε δὴ τίνα μάντιν ἐρείοιμεν ἢ ἱερῆα
ἢ και ὄνειροπόλον, και γὰρ τ' ὄναρ ἐκ Διὸς ἐστιν,
ὅς κ' εἴποι ὅ τι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων,
65 εἴτ' ἄρ' ὅ γ' εὐχολῆς ἐπιμέμφεται ἠδ' ἐκατόμβης,
αἶ κέν πως ἀρνῶν κνίσσης αἰγῶν τε τελείων
βούλεται ἀντιάσας ἡμῖν ἀπὸ λαιγὸν ἀμῦναι.
ἦτοι ὅ γ' ὡς εἰπὼν κατ' ἄρ' ἔξετο: τοῖσι δ' ἀνέστη
Κάλχας Θεστορίδης οἰωνοπόλων ὄχ' ἄριστος,
70 ὃς ἦδη τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα,
και νῆσσο' ἠγήσατ' Ἀχαιῶν Ἴλιον εἶσω
ἦν διὰ μαντοσύνην, τὴν οἱ πόρε Φοῖβος Ἀπόλλων:
ὅ σφιν ἐν φρονέων ἀγορήσατο και μετέειπεν:
ὦ Ἀχιλεῦ κέλεαί με Διῖ φίλε μυθήσασθαι
75 μῆνιν Ἀπόλλωνος ἐκατηβέλεταο ἄνακτος:
τοὶ γὰρ ἐγὼν ἐρέω: σὺ δὲ σύνθεο και μοι ὁμοσσον
ἦ μὲν μοι πρόφρων ἐπεσιν και χερσὶν ἀρήξειν:
ἦ γὰρ οἴομαι ἄνδρα χολωσέμεν, ὃς μέγα πάντων

Ἀργείων κρατέει και οἱ πείθονται Ἀχαιοί:
κρείσσων γὰρ βασιλεὺς ὄτε χῶσεται ἀνδρὶ χέρηϊ:
80 εἴ περ γὰρ τε χόλον γε και αὐτῆμαρ καταπένη,
ἀλλά τε και μετόπισθεν ἔχει κότον, ὄφρα τελέσση,
ἐν στήθεσσιν ἐοῖσι: σὺ δὲ φράσαι εἴ με σαώσεις.
τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς:
θαρσῆσας μάλα εἰπέ θεοπρόπιον ὅ τι οἴσθα:
85 οὐ μὰ γὰρ Ἀπόλλωνα Διῖ φίλον, ὃ τε σὺ Κάλχαν
εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίνεις,
οὐ τις ἐμεῦ ζῶντος και ἐπὶ χθονὶ δερκομένοιο
σοὶ κοίλης παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει
συμπάντων Δαναῶν, οὐδ' ἦν Ἀγαμέμνονα εἴπης,
90 ὃς νῦν πολλὸν ἄριστος Ἀχαιῶν εὐχεται εἶναι.
και τότε δὴ θάρσησε και ἠῦδα μάντις ἀμύμων:
οὐ τ' ἄρ' ὅ γ' εὐχολῆς ἐπιμέμφεται οὐδ' ἐκατόμβης,
ἀλλ' ἔνεκ' ἀρητῆρος ὄν ἠτίμησ' Ἀγαμέμνων,
οὐδ' ἀπέλυσε θυγάτρα και οὐκ ἀπεδέξατ' ἄποινα,
95 τοῦνεκ' ἄρ' ἄλγε' ἔδωκεν ἐκηβόλος ἠδ' ἔτι δώσει:
οὐδ' ὅ γε πρὶν Δαναοῖσιν ἀεικέα λαιγὸν ἀπώσει
πρὶν γ' ἀπὸ πατρὶ φίλω δόμεναι ἐλικώπιδα κούρην
ἀπριάτην ἀνάποινον, ἄγειν θ' ἱερὴν ἐκατόμβην
ἐς Χρῦσιν: τότε κέν μιν ἰλασσάμενοι πεπίθοιμεν.
100 ἦτοι ὅ γ' ὡς εἰπὼν κατ' ἄρ' ἔξετο: τοῖσι δ' ἀνέστη
ἦρως Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἀχνύμενος: μένεος δὲ μέγα φρένες ἀμφιμέλαιναι
πίμπλαντ', ὅσσε δὲ οἱ πυρὶ λαμπετόωντι εἵκτιν:

105 Κάλχαντα πρότιστα κάκ' ὀσσόμενος προσέειπε:
μάντι κακῶν οὐ πώ ποτέ μοι τὸ κρήγυρον εἶπας:
αἰεὶ τοι τὰ κάκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι,
ἐσθλὸν δ' οὔτέ τί πω εἶπας ἔπος οὔτ' ἐτέλεσσας:
καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις
110 ὡς δὴ τοῦδ' ἔνεκά σφιν ἐκηβόλος ἄλγεα τεύχει,
οὔνεκ' ἐγὼ κούρης Χρυσηίδος ἀγλά' ἄποινα
οὐκ ἔθελον δέξασθαι, ἐπεὶ πολὺ βούλομαι αὐτὴν
οἴκοι ἔχειν: καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα
κουριδίδης ἀλόχου, ἐπεὶ οὐ ἔθέν ἐστι χερεῖων,
115 οὐδέμας οὐδὲ φυήν, οὔτ' ἄρ φρένας οὔτέ τι ἔργα.
ἀλλὰ καὶ ὧς ἐθέλω δόμεναι πάλιν εἰ τό γ' ἄμεινον:
βούλομ' ἐγὼ λαὸν σῶν ἔμμεναι ἢ ἀπολέσθαι:
αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἐτοιμάσαστ' ὄφρα μὴ οἶος
Ἀργείων ἀγέραςτος ἔω, ἐπεὶ οὐδὲ ἔοικε:
120 λεύσσετε γάρ τό γε πάντες ὃ μοι γέρας ἔρχεται ἄλλη.
τὸν δ' ἠμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς:
Ἄτρεΐδη κύδιστε φιλοκτεανώτατε πάντων,
πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;
οὐδέ τί που ἴδμεν ξυνήϊα κείμενα πολλά:
125 ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν, τὰ δέδασται,
λαοὺς δ' οὐκ ἐπέοικε παλίλλογα ταῦτ' ἐπαγείρειν.
ἀλλὰ σὺ μὲν νῦν τήνδε θεῶ πρόες: αὐτὰρ Ἀχαιοὶ
τριπλῆ τετραπλῆ τ' ἀποτείσομεν, αἶ κέ ποθι Ζεὺς
δῶσι πόλιν Τροίην εὐτείχεον ἐξαλαπάξαι.
130 τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων:

μὴ δ' οὕτως ἀγαθὸς περ ἐὼν θεοεἰκέλ' Ἀχιλλεῦ
κλέπτε νόφ, ἐπεὶ οὐ παρελεύσει οὐδέ με πείσεις.
ἢ ἐθέλεις ὄφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἔμ' αὐτὸς
ἦσθαι δευόμενον, κέλει δέ με τήνδ' ἀποδοῦναι;
135 ἀλλ' εἰ μὲν δώσουσι γέρας μεγάθυμοι Ἀχαιοὶ
ἄρσαντες κατὰ θυμὸν ὅπως ἀντάξιον ἔσται:
εἰ δέ κε μὴ δώωσιν ἐγὼ δέ κεν αὐτὸς ἔλωμαι
ἢ τεὸν ἢ Αἴαντος ἰὼν γέρας, ἢ Ὀδυσῆος
ἄξω ἐλών: ὃ δέ κεν κεχολώσεται ὄν κεν ἴκωμαι.
140 ἀλλ' ἦτοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὐτίς,
νῦν δ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἄλα δῖαν,
ἐν δ' ἐρέτας ἐπιτηδὲς ἀγείρομεν, ἐς δ' ἑκατόμβην
θείομεν, ἂν δ' αὐτὴν Χρυσηίδα καλλιπάρηον
βήσομεν: εἷς δέ τις ἀρχὸς ἀνὴρ βουληφόρος ἔστω,
145 ἢ Αἴας ἢ Ἴδομενεὺς ἢ δῖος Ὀδυσσεὺς
ἢ ἐ σὺ Πηλεΐδη πάντων ἐκπαγλότατ' ἀνδρῶν,
ὄφρ' ἡμῖν ἐκάεργον ἰλάσσειαι ἱερὰ ῥέξας.

ENGLISH CORPUS

Homer's Iliad translated by Samuel Butler, 1898, more than 2500 years between the original authorship and this translation.

Sing, O goddess, the anger of Achilles son of Peleus, that brought countless ills upon the Achaeans. Many a brave soul did it send hurrying down to Hades, and many a hero did it yield a prey to dogs and vultures, for so were the counsels of Jove fulfilled from the day on which the son of Atreus, king of men, and great Achilles, first fell out with one another.

And which of the gods was it that set them on to quarrel? It was the son of Jove and Leto; for he was angry with the king and sent a pestilence upon the host to plague the people, because the son of Atreus had dishonoured Chryses his priest. Now Chryses had come to the ships of the Achaeans to free his daughter, and had brought with him a great ransom: moreover he bore in his hand the sceptre of Apollo wreathed with a suppliant's wreath and he besought the Achaeans, but most of all the two sons of Atreus, who were their chiefs.

"Sons of Atreus," he cried, "and all other Achaeans, may the gods who dwell in Olympus grant you to sack the city of Priam, and to reach your homes in safety; but free my daughter, and accept a ransom for her, in reverence to Apollo, son of Jove."

On this the rest of the Achaeans with one voice were for respecting the priest and taking the ransom that he

offered; but not so Agamemnon, who spoke fiercely to him and sent him roughly away. "Old man," said he, "let me not find you tarrying about our ships, nor yet coming hereafter. Your sceptre of the god and your wreath shall profit you nothing. I will not free her. She shall grow old in my house at Argos far from her own home, busying herself with her loom and visiting my couch; so go, and do not provoke me or it shall be the worse for you."

The old man feared him and obeyed. Not a word he spoke, but went by the shore of the sounding sea and prayed apart to King Apollo whom lovely Leto had borne. "Hear me," he cried, "O god of the silver bow, that protectest Chryse and holy Cilla and rulest Tenedos with thy might, hear me oh thou of Sminthe. If I have ever decked your temple with garlands, or burned your thigh-bones in fat of bulls or goats, grant my prayer, and let your arrows avenge these my tears upon the Danaans."

Thus did he pray, and Apollo heard his prayer. He came down furious from the summits of Olympus, with his bow and his quiver upon his shoulder, and the arrows rattled on his back with the rage that trembled within him. He sat himself down away from the ships with a face as dark as night, and his silver bow rang death as he shot his arrow in the midst of them. First he smote their mules and their hounds, but presently he aimed his shafts at the

people themselves, and all day long the pyres of the dead were burning.

For nine whole days he shot his arrows among the people, but upon the tenth day Achilles called them in assembly- moved thereto by Juno, who saw the Achaeans in their death-throes and had compassion upon them. Then, when they were got together, he rose and spoke among them.

"Son of Atreus," said he, "I deem that we should now turn roving home if we would escape destruction, for we are being cut down by war and pestilence at once. Let us ask some priest or prophet, or some reader of dreams (for dreams, too, are of Jove) who can tell us why Phoebus Apollo is so angry, and say whether it is for some vow that we have broken, or hecatomb that we have not offered, and whether he will accept the savour of lambs and goats without blemish, so as to take away the plague from us."

With these words he sat down, and Calchas son of Thestor, wisest of augurs, who knew things past present and to come, rose to speak. He it was who had guided the Achaeans with their fleet to Ilius, through the prophesyings with which Phoebus Apollo had inspired

him. With all sincerity and goodwill he addressed them thus:-

"Achilles, loved of heaven, you bid me tell you about the anger of King Apollo, I will therefore do so; but consider first and swear that you will stand by me heartily in word and deed, for I know that I shall offend one who rules the Argives with might, to whom all the Achaeans are in subjection. A plain man cannot stand against the anger of a king, who if he swallow his displeasure now, will yet nurse revenge till he has wreaked it. Consider, therefore, whether or no you will protect me."

And Achilles answered, "Fear not, but speak as it is borne in upon you from heaven, for by Apollo, Calchas, to whom you pray, and whose oracles you reveal to us, not a Danaan at our ships shall lay his hand upon you, while I yet live to look upon the face of the earth- no, not though you name Agamemnon himself, who is by far the foremost of the Achaeans."

Thereon the seer spoke boldly. "The god," he said, "is angry neither about vow nor hecatomb, but for his priest's sake, whom Agamemnon has dishonoured, in that he would not free his daughter nor take a ransom for her; therefore has he sent these evils upon us, and will yet send others. He will not deliver the Danaans from this

pestilence till Agamemnon has restored the girl without fee or ransom to her father, and has sent a holy hecatomb to Chryse. Thus we may perhaps appease him."

With these words he sat down, and Agamemnon rose in anger. His heart was black with rage, and his eyes flashed fire as he scowled on Calchas and said, "Seer of evil, you never yet prophesied smooth things concerning me, but have ever loved to foretell that which was evil. You have brought me neither comfort nor performance; and now you come seeing among Danaans, and saying that Apollo has plagued us because I would not take a ransom for this girl, the daughter of Chryses. I have set my heart on keeping her in my own house, for I love her better even than my own wife Clytemnestra, whose peer she is alike in form and feature, in understanding and accomplishments. Still I will give her up if I must, for I would have the people live, not die; but you must find me a prize instead, or I alone among the Argives shall be without one. This is not well; for you behold, all of you, that my prize is to go elsewhither."

And Achilles answered, "Most noble son of Atreus, covetous beyond all mankind, how shall the Achaeans find you another prize? We have no common store from which to take one. Those we took from the cities have been awarded; we cannot disallow the awards that have

been made already. Give this girl, therefore, to the god, and if ever Jove grants us to sack the city of Troy we will requite you three and fourfold."

Then Agamemnon said, "Achilles, valiant though you be, you shall not thus outwit me. You shall not overreach and you shall not persuade me. Are you to keep your own prize, while I sit tamely under my loss and give up the girl at your bidding? Let the Achaeans find me a prize in fair exchange to my liking, or I will come and take your own, or that of Ajax or of Ulysses; and he to whomsoever I may come shall rue my coming. But of this we will take thought hereafter; for the present, let us draw a ship into the sea, and find a crew for her expressly; let us put a hecatomb on board, and let us send Chryseis also; further, let some chief man among us be in command, either Ajax, or Idomeneus, or yourself, son of Peleus, mighty warrior that you are, that we may offer sacrifice and appease the the anger of the god."

PHONEMIC TEXT

Translated into the idiolectal phonemes of the author

siŋ o gadæs ðæ enġər əv əkɪlɪz sən əv pələəs ðæt brət
kæontlɛs ɪlz əpən ði əkijəns mənɪ ə brev sol dɪd ɪt sɛnd
hərijiŋ dæon tə hediz ænd mənɪ ə hiro dɪd ɪt jɪld ə pre tə
dagz ænd veltfərz fər so wər ðæ kæonsəlz əv dʒov fɛlɪld
frəm ðæ de an wɪtf ðæ sən əv ətrejəs kiŋ əv mən ænd gret
əkɪlɪz fɛrst fɛl æot wɪθ wən ənədər

ænd wɪtf əv ðæ gadz wɛz ɪt ðæt sɛt ðɛm an tə kwɛrəl ɪt
wɛz ðæ sən əv dʒov ænd lito for hi wəs enġri wɪθ ðæ kiŋ
ænd sɛnt ə pɛstɪləns əpən ðæ host tə pleg ðæ pipl bikaz
ðæ sən əv ətrejəs hæd dɪsənəd kɪsɪz hɪs prɪst nəo kɪsɪz
hæd kəm tə ðæ ʃɪps əv ðæ əkijənz tə fri hɪs datər ænd hæd
brat wɪθ hɪm ə gret rænsəm morovər hi bor ɪn hɪz hænd
ðæ sɛptər əv əpalo riðd wɪθ ə sɛplɪənts riθ ænd hi bəsot ðæ
əkijənz bɛt most əv al ðæ tu sɛnz əv ətrejəs hu wər ðər tʃɪfs

sɛnz əv ətrejəs hi krajd ænd al ɛθər əkijənz mɛ ðæ gadz hu
dwɛl ɪn əlɪmpəs grænt ju tə sæk ðæ sɪti əv prajəm ænd tə
rɪtf jor homz ɪn sefti bɛt fri maj datər ænd ɛksɛpt ə rænsəm
for hɛr ɪn rɛvərəns tu əpalo sən əv dʒov

an ðɪs ðæ rɛst əv ðæ əkijənz wɪθ wən vois wər for rɛspɛktiŋ
ðæ prɪst ænd tɛkiŋ ðæ rænsəm ðæt hi afɛrd bɛt nat so
ægəmɛmnan hu spok fɪrsli tu hɪm ænd sɛnt hɪm rɛfli əwɛ
old mæn sɛd hi lɛt mi nat fajnd ju tɛrijiŋ əbaot aur ʃɪps nor
jɛt kɛmiŋ hiræftər jor sɛptər əv ðæ gad ænd jor riθ ʃæl prafɪt
ju nɛθiŋ aj wɪl nat fri hɛr ʃi sæl gro old ɪn maj haos ɛt argos

far frəm hɛr on hom bɪzɪjiŋ hɛrsɛlf wɪθ hɛr lum ænd vɪzɪtiŋ
maj kaotf so go ænd du nat prɛvok mi or ɪt ʃæl bi ðæ wɛrs
for ju

ði old mæn fɪrd hɪm ænd obɛd nat ə wɛrd hi spok bɛt wɛnt
baj ðæ for əv ðæ saondiŋ si ænd prɛd əpart tu kiŋ əpalo
hum lɛvli lito hæd born hir mi hi krajd o gad əv ðæ sɪlvər
bo ðæt prɛtɛktɛst kɪsɪ ænd holi sɪlə ænd rulɛst tɛnɛdos
wɪθ ðaj majt hir mi o ðao əv smɪnθi ɪf əj hæv ɛvər dɛkt jor
tɛmpəl wɪθ garlændz or bɛrnd jor θajbonz ɪn fæt əv bɛlz
or gots grænt maj prɛr ænd lɛt jor ɛroz əvɛndʒ ðɪz maj tɪrz
əpən ðæ dɛnənz

ðɛs dɪd hi prɛ ænd əpalo hɛrd hɪz prɛr hi kɛm dæon ʃjɪrijəs
frəm ðæ sɛmɪts əv əlɪmpəs wɪθ hɪz bo ənd hɪz kwɪvər əpən
hɪz ʃoldər ænd ðæ ɛroz rɛtɪd an hɪz bæk wɪθ ðæ rɛdʒ ðæt
trɛmbld wɪθɪn hɪm hi sɛt hɪmsɛlf dæon əwɛ frəm ðæ ʃɪps
wɪθ ə fɛs æz dark æz najt ænd hɪz sɪlvər bo rɛŋ dɛθ æz
hi ʃat hɪz ɛro ɪn ðæ mɪdst əv ðɛm fɛrst hi smot ðər mjulz
ænd ðər haondz bɛt prɛzɛntli hi ɛmd hɪs ʃæfts æt ðæ pipl
ðɛmsɛlvz ænd æl dɛ laŋ ðə pajrz əv ðæ dɛd wɛr bɛrniŋ

for najn hol dɛz hi ʃat hɪz ɛroz əmɛŋ ðə pipl bɛt əpən ðə
tɛnθ dɛ əkɪlɪz kald ðɛm ɪn əsɛmbli muvd ðɛrtu baj dʒuno
hu sa ðə əkiənz ɪn ðər dɛθ θroz ænd hæd kɛmpəʃən əpən
ðɛm ðɛn wɛn ðə wɛr gat tɛgɛðər hi roz ænd spok əmɛŋ
ðɛm

sæn æv ætreæs sæd hi aj dim ðæt wi fud næo tærn rovinj hom
if wi wud æskep dæstrektfæn for wi ar bijij ket dæon baj war
ænd pestælens æt wens let es æsk sëm prist or prafet or
sëm rider æv drimz for drimz tu ar æv dzov hu kæn tel es
waj fibæs epalo iz so engri ænd se wæðer it is for sëm væo
ðæt wi hæv brokæn or hekætom ðæt wi hæv nat afærd ænd
wæðer hi wil eksæpt ðæ sevær æv læmz ænd gots wæðæt
blæmif so æs tæ tek æwe ðæ pleg frëm es

wæð ðiz wærdz hi sæt dæon ænd kælkæs sæn æv tæstor
wajzæst æv ogerz hu nu ðinj pæst præsænt ænd tæ kem roz
tu spik hi it wæz hu hæd gajdæd ðæ ækiænz wæð ðær flit tu
xlæs ðru ðæ prafæsijinj wæð wæf fibæs epalo hæd inspajrd
him wæð al sænsærti ænd gudwæf hi ædrest ðem ðes

ækiænz lævd æv hevæn ju bið mi tel ju æbæot ðæ engjer æv kinj
epalo aj wæf ðærfor du so bæt kænædær færst ænd swær ðæt
ju wæf stænd baj mi hartæli in wærd ænd did for aj no ðæt
aj fæl æfænd wæn hu rulz ðæ argajvz wæð majt tu hum al ðæ
ækiænz ar in sæbdzæktfæn æ plen mæn kænæt stænd ægenst
ðæ engjer æv æ kinj hu if hi swalo his displefær næo wæf jet
nærs rævændz til hi hæes rikt it kænædær ðærfor wæðer or no ju
wæf prætekt mi

ænd ækiænz ænsærd fir nat bæt spik æz it iz born in epæn
ju frëm hevæn for baj epalo kalkæs tu hum ju præ ænd huz
oræklz ju rævæl tu es nat æ dænæn æt æor fips fæl le his

hænd epæn ju wæf aj jet lrv tæ luk epæn ðæ fes æv ðæ ærþ no
nat ðo ju næm ægæmæmnæn himself hu is baj far ðæ formost
æv ðæ ækiænz

þæran ðæ sir spok boldli ðæ gad hi sæd iz engri niðær æbæot
væo nor hekætom bæt for his prists sek hum ægæmæmnæn
hæz dæsanærd in ðæt hi wud nat fri hiz datær nor tek æ
rænsæm for hær ðærfor hæz hi sânt ðiz ivælz epæn es ænd
wæf jet sânt wæðerz hi wæf nat dælvær ðæ dænanz frëm ðis
pestælens til ægæmæmnæn hæz ræstord ðæ gærl wæðæt fi or
rænsæm tu hær fæðær ænd hæes sânt æ holi hekætom tu krajsi
þæs wi me pærhæps epiz him

wæf ðiz wærdz hi sæt dæon ænd ægæmæmnæn roz in
engjer his hart wæz blæk wæf redz ænd hiz ajz flæft fajr
æz hi skæold an kælkæs ænd sæd sir æv ivæl ju nævæ jet
prafæsæd smuð ðinj kænærninj mi bæt hæv ævæ lævd tæ
fortel ðæt wæf wæz ivæl ju hæv brat mi niðær kæmfært nor
pærformæns ænd næo ju kem sijinj æmænj dænanz ænd sejinj
ðæt epalo hæz plegd es bikaz aj wud nat tek æ rænsæm
for ðis gærl ðæ datær æv krisiz aj hæv set maj hart an kipinj
hær in maj on hæos for aj læv hær bætær ivæn ðæn maj on
wæf klajtmæstræ huz pir fi iz elajk in form ænd fitfær in
ændærstændinj ænd ækamplifmæns stæf aj wæf giv hær æp if
aj mæst for aj wud hæv ðæ pipel lrv nat daj bæt ju mæst fajnd
mi æ præjz instæd or aj ælon æmænj ðæ argajvz fæl bi wæðæt

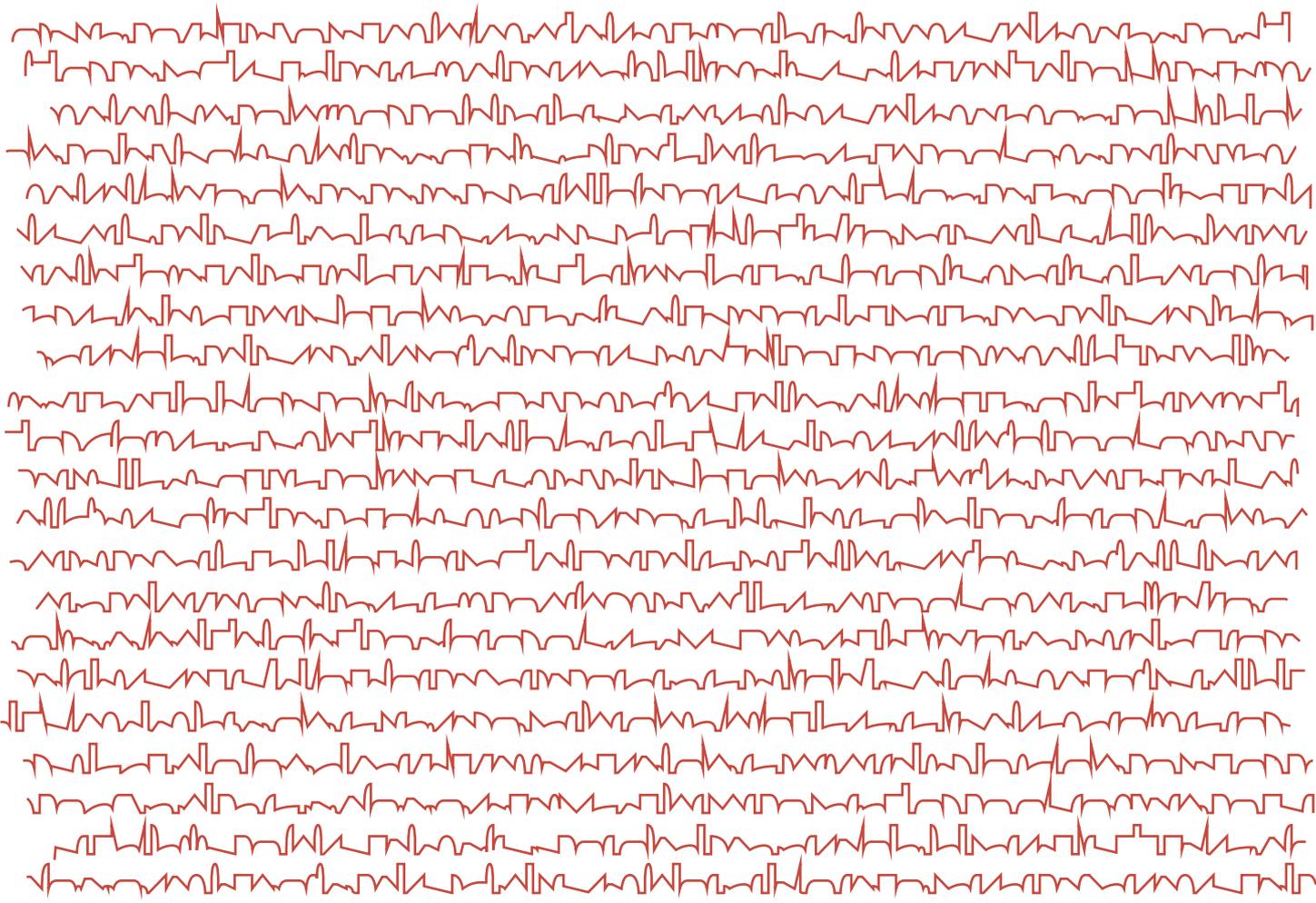
wen ðis iz nat wæl for ju bihold al ev ju ðæt maj prajz iz tæ
go elswiðer

ænd ekiliz ænsærd most nobl sen ev ǣtrejæs kevætæs bijand
al mænkajnd hæo fæl ðæ ekijenz fajnd ju ǣneðer prajz wi
hæv no kamæn stor frēm wif tæ tek wen ðos wi tok frēm ðæ
stiz hæv ben ewardæd wi kænæt dīselæo ðæ ewardz ðæt
hæv ben med ælrædi giv ðis gerl ðerfor tu ðæ gad ænd if
evær d3ov græns es tu sæk ðæ sti ev troj wi wīl rækwaht ju
θri ænd forfold

ðen ægæmænnon sed ekiliz væljent ðo ju bi ju fæl nat ðes
æotwīt mi ju fæl nat overitf ænd ju fæl nat pæswed mi ar
ju tæ kip jor on prajz wajl aj sit temli ǣnder maj las ænd giv
ep ðæ gerl æt jor bīdīn let ðæ ekijenz fajnd mi ǣ prajz in fer
ekstfend3 tæ maj lajkiŋ or aj wīl kēm ænd tek jor on or θæt
ev ed3æks or ev julisiz ænd hi tu humsoevær aj me kēm
fæl ru maj kēmiŋ bet ev ðis wi wīl tek θat hiræftær for ðæ
prezænt let es dra ǣ fīp intu ðæ si ǣnd fajnd ǣ kru for her
ekspreli let es pūt ǣ hekætom an bord ænd let es send
krisijis also ferdær let sēm t3if mæn ǣmēŋ es bi in kēmænd
iðer ed3æks or idominijes or jerself sen ev pelijes majti
warjær ðæt ju ar ðæt wi me afær sækrefajs ænd epiz ðæ
en9ær ev ðæ gad

ILLEGIBLE
TEXT

Handwritten text in a cursive script, likely a form of shorthand or a specific dialect. The text is arranged in approximately 15 lines across the page. The characters are highly stylized and interconnected, typical of shorthand systems. The ink is dark, and the handwriting is consistent throughout the document.



Handwritten text in a cursive script, likely a form of shorthand or a specific dialect. The text is arranged in approximately 15 lines, with some lines starting with a vertical line that may indicate a new section or paragraph. The characters are small and closely spaced, typical of shorthand systems.

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