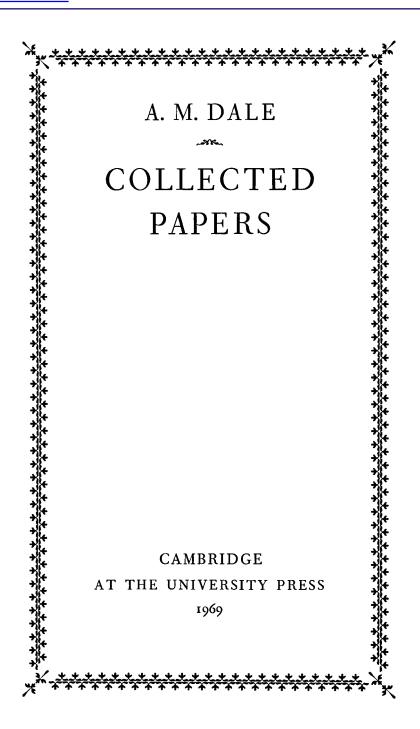


A. M. DALE

COLLECTED PAPERS







CAMBRIDGE UNIVERSITY PRESS Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, Dubai, Tokyo

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521134682

© Cambridge University Press 1969

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1969 This digitally printed version 2010

A catalogue record for this publication is available from the British Library

Library of Congress Catalogue Card Number: 69-10574

ISBN 978-0-521-04763-0 Hardback ISBN 978-0-521-13468-2 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.



CONTENTS

Prej	face F	age vii
Miss A. M. Dale ix		
	PUBLISHED PAPERS	
ı	Lyrical Clausulae in Sophocles, from <i>Greek Poetry and</i> Life (1936), pp. 181–205	I
2	Metrical Observations on Aesch. <i>Pers.</i> 922–1001, from <i>C.Q.</i> XXXI (1937), 106–10	25
3	Stasimon and Hyporcheme, from <i>Eranos</i> XLVIII (1950), 14–20	34
4	The Metrical Units of Greek Lyric Verse, I, from C.Q. XLIV (1950), 138–48	41
5	The Metrical Units of Greek Lyric Verse, II, from C.Q. I (1951), 20–30	61
6	The Metrical Units of Greek Lyric Verse, III, from C.Q. I (1951), 119–29	80
7	Κισσύβιον, from C.R. II (1952), 129-32	98
8	An interpretation of Aristophanes, <i>Vesp.</i> 136–210 and its consequences for the stage of Aristophanes, from <i>J.H.S.</i> LXXVII (1957), 205–11	103
•	Seen and Unseen on the Greek Stage, from W.S. LXIX	103
9	(1956), 96–106	119
10	Resolutions in the Trochaic Tetrameter, from <i>Glotta</i> XXXVII (1958), 102-5	130
I I	The Hoopoe's Song, from <i>C.R.</i> 1x (1959), 199–200	135
12	The Transformation of Io, Ox. Pap. xxIII, 2369, from C.R. x (1960), 194-5	137
13	Ethos and Dianoia: 'Character' and 'Thought' in Aristotle's <i>Poetics</i> , from <i>AUMLA</i> , xI (1959), 3-16	139



vi	Contents	
14	Words, Music and Dance, Inaugural Lecture, 1960 page	150
15	A Heroic End, from <i>B.I.C.S.</i> VIII (1961), 47–8	170
16	Stichos and Stanza, from C.Q. XIII (1963), 46-50	173
17	Note on Euripides, <i>Helena</i> 1441–50, from <i>Maia</i> , xv (1963), 310–13	180
18	Observations on Dactylic, from $W.S.$ LXXVII (1964), 15–36	185
19	The Chorus in the Action of Greek Tragedy, from Classical Drama and its Influence (1965), pp. 17–27	210
2 0	The <i>Electra</i> of Sophocles, from <i>For Service to Classical Studies</i> (1966), pp. 71–7 (expanded for a lecture in Stanford)	22]
	UNPUBLISHED PAPERS	
21	Speech-rhythm, Verse-rhythm and Song	230
22	Expressive Rhythm in the Lyrics of Greek Drama	248
23	Interior Scenes and Illusion in Greek Drama	259
24	The Creation of Dramatic Characters	272
25	Old Comedy: The Acharnians of Aristophanes	281
Bib	liography	295
Ind	Index Locorum	
General Index		301



PREFACE

The published papers are put first. The others are included, even where, as sometimes, they overlap the published papers, partly because they all contain something new, partly because, as lectures, they sometimes preserve the warmth and immediacy of delivery. Nos. 21 and 25 are dated to 1959. Nos. 23 and 24 are earlier versions of nos. 13 and 9 and were given to branches of the Classical Association soon after the war, and no. 22 belongs to the same period.

Acknowledgements are due to the editors of the publications from which the papers are taken. Those papers which first appeared in the Classical Quarterly and Classical Review are reproduced with the concurrence of the Classical Journals Board, The Clarendon Press, Oxford. Acknowledgement is also made to the Editor of The Times for permission to reproduce the obituary notice on pp. ix-x. Miss Clare Campbell assisted in the reading of the proofs and also compiled the index. We are all very grateful to the Press both for welcoming this project in the first instance, and for the care they have taken in preparing the copy for publication.

January 1969

T. B. L. WEBSTER
E. G. TURNER

CAMBRIDGE

Cambridge University Press 978-0-521-13468-2 - Collected Papers C. M. Dale Frontmatter More information





MISS A. M. DALE

[Obituary notice from The Times, 7 February 1967]

Miss A. M. Dale (Mrs T. B. L. Webster), Professor Emeritus in Greek in the University of London since 1963, died on Saturday, February 4, 1967, at the age of 66. She was the foremost living authority on Ancient Greek metre, and a rare spirit.

Born in Sheffield in 1901, she studied at Somerville College, Oxford, and in the Universities of Vienna and of Lund, and then taught in Oxford as fellow and tutor of Lady Margaret Hall until the war in 1939 interrupted normal routines, and took her into work at the Foreign Office. As a consequence of her marriage in 1944 to Professor T. B. L. Webster, she moved after the war to Manchester, and then to London. In 1952 she became Reader in Classics in Birkbeck College, and in 1959 was made Professor, a post from which she retired in 1963.

In 1948 her book *The Lyric Metres of Greek Drama* revealed her outstanding feeling for the way poets express themselves, and their choice of rhythms to do so. She rebelled against the currently accepted analysis of ancient lyric poetry into arbitrary units labelled 'feet' by metricians, and insisted on the need to look for those groups of rhythmic units which gave life, movement, and shape to the ideas and emotions they were intended to convey. The influence of this book and of subsequent articles (especially a series in the *Classical Quarterly* during 1950 and 1951) has been enormous, and has spread widely an appreciation of the variety and effectiveness of rhythm developed by the ancient poets.

Miss Dale had a flawless sense of pulse, and a matchless sensitivity to shades of emotion and nuances of language. Her wonderfully lucid mind was at the service of colleagues troubled by a crux of interpretation, or the hunt for a parallel expression, and they rarely came away unsatisfied. A trenchant style and vigorous delivery made any paper or lecture by her an event. Her inaugural lecture at Birkbeck College in 1960 on 'Words, Music and Dance' opened deliciously with a passage from Gilbert and Sullivan, and communi-



x Miss A. M. Dale

cated to its hearers a passionate feeling for the miraculous wholeness of the three aspects of art alluded to in its title. As an interpreter of Greek tragedy Miss Dale was no less successful, as shown in her commentaries on Euripides' 'Alcestis' (1954) and 'Helena' (which appeared only in January 1967). She had an inborn sympathy with Euripides as artist and dramatist as well as a scholar's feeling for the meaning and arrangement of words.

Her later work was completed by an heroic effort of will against the handicap of increasing ill-health stoically borne. Her friends remember a woman of lively sympathies who took pleasure in many forms of the contemporary arts, was an expert on Dorothy Sayers as well as Benjamin Britten, and especially enjoyed string quartets and 'lieder' singing. No trouble was too great for her to take on behalf of her students, and her pupils at Birkbeck College had the warmest regard for her.

Miss Dale was elected a Fellow of the British Academy in 1957 and an honorary Fellow of Somerville College, Oxford, in 1962.

E.G.T.