

Cambridge University Press

978-0-521-14756-9 - The Lyric Metres of Greek Drama, Second Edition

A. M. Dale

Frontmatter

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OF  
GREEK DRAMA

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BY  
A.M. DALE

SECOND EDITION



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AT THE UNIVERSITY PRESS

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## PREFACE TO THE SECOND EDITION

I am grateful to the Cambridge University Press for the opportunity to revise the many errors and shortcomings of the first edition of this book. I have tried to take into account work published in the intervening years, but in the absence of any flood of light comparable to that shed by the great, careless, unorganized book of Wilamowitz the effects of this have been mostly in those smaller details which modify the general picture, and have, I hope, been absorbed in the evolution of my own ideas. I have borne in mind the criticisms made of the first edition, but have rejected those which would have preferred a Handbook of Greek Metric or an exhaustive analysis of all the cantica of drama. It remains a book *about* lyric metres rather than a statement of all varieties.

The revision extends to all chapters, but affects most those on dactylic, dochmiac and aeolo-choriambic, the last of these being considerably expanded.

*September 1966*

A. M. D.

My wife would, as I now do, have wanted to pay tribute again to the great expertise and courtesy of the Press. The articles to which she refers will be published by the Press in a volume of collected papers. I am very grateful to Miss M. L. Cunningham for reading the first proofs. The errors which remain are mine.

*July 1967*

T. B. L. W.

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## PREFACE TO THE FIRST EDITION

This book was half-written by September 1939 and then laid aside for six years. The decision to finish it on the original plan was not made without some misgivings, since in the interval my views on the nature of Greek metric as a whole had undergone some modification. This, however, concerned mainly the relation of dramatic lyric to other forms of choral lyric and monody, and confirmed me in the notion that tragedy and comedy yield a particular kind of lyric metre which can legitimately be treated in some isolation from the rest and lends itself better than, for instance, the Pindaric odes to description within the traditional concepts and terminology. I hope subsequently to publish a more fundamental examination of the rhythmical structure of Greek lyric in its various types, with particular reference to Pindar.

I have not attempted here a complete and systematic study either of the whole body of lyric in the drama or of each metrical category. I have tried to indicate what I take to be the prevailing movement of each type of rhythm and any characteristic uses by particular poets. The problems of classification, and the limits within which classification can be of use, receive special attention.

My thanks are due to Professor Paul Maas and Professor Albert Wifstrand for their kindness in reading the first part of this book and for their many useful criticisms and suggestions. If there is much in the whole with which they would disagree, that is perhaps inevitable in a subject so full of speculation and hazard. I wish also to record my gratitude to my husband, Professor T. B. L. Webster, for his help with each chapter and with proofs and index, and to the University Press for the removal of many blemishes from the text.

Finally, as a small tribute to the scholar to whom in this subject, as in all Greek studies, I owe more than I can ever find words to express, I wish to dedicate this book

TO  
GILBERT MURRAY

A. M. D.

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