

comparison which operates throughout *Satire* 6. For these reasons *curuca* is to be preferred to the reading of P and its kin.

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POET OR PLATO IN PLUTARCH?

ἔοικε γὰρ ὄντως χαλεπὸν εἶναι φωνὴν ἐχούσῃ πόλει καὶ μοῦσαν ἀπεχθάνεσθαι. καὶ γὰρ ὁ Μίνως ἀεὶ διετέλει κακῶς ἀκούων καὶ λοιδορούμενος ἐν τοῖς Ἀττικοῖς θεάτροις κτλ.

[Plut. *Thes.* 16. 3]

Lindskog and Ziegler in their Teubner edition pose a question here: “φωνήν—μοῦσαν ex aliquo poeta petitum?” Scholars have recognized that in this passage Plutarch has in mind the *Minos*, one of the spurious dialogues in the Platonic corpus; see 320D–321B, especially 320E: . . . μηδέποτε ἀπεχθάνεσθαι ἀνδρὶ ποιητικῷ μηδενί. οἱ γὰρ ποιηταὶ μέγα δύνανται εἰς δόξαν . . . ἢ εὐλογοῦντες ἢ κακηγοροῦντες. ὁ δὲ καὶ ἐξήμαρτεν ὁ Μίνως. In 321A tragedy is mentioned: ἐν ᾗ δὲ καὶ ἐντείνοντες ἡμεῖς τὸν Μίνων τιμωρούμεθα (Socrates is the speaker).

Nothing in the *Minos* can be the source of φωνήν ἐχούσῃ πόλει καὶ μοῦσαν. The collocation φωνή . . . καὶ μοῦσα is, in fact, an unusual and elevated one, and it is proof of a certain *Stilgefühl* to have perceived this.¹ But the language is borrowed, not from a lost work of poetry, but from Plato. At *Laws* 667A we read: . . . ἔχομεν μοῦσαν τῆς τῶν χορῶν καλλίῳ καὶ τῆς ἐν τοῖς κοινοῖς θεάτροις. . . . There is a twofold correspondence: ἔχομεν μοῦσαν answers to Plutarch's ἐχούσῃ . . . μοῦσαν, and ἐν τοῖς κοινοῖς θεάτροις to ἐν τοῖς Ἀττικοῖς θεάτροις. (The change from κοινοῖς to Ἀττικοῖς was necessitated by the change of context; Plutarch, in contrast to Plato, had to refer specifically to the Athenian theater.) These two correspondences, of themselves, are perhaps not decisive. What clinches the case is that in this same passage of the *Laws*—and apparently nowhere else—we find the same collocation of φωνή and μοῦσα: ποίαν δὲ ἡσοῦσιν² οἱ ἄνδρες φωνήν ἢ μοῦσαν; (666D). This gives us a tantalizing glimpse of Plutarch the stylist at work; he has here blended together phrases from the *Minos* and the *Laws*. Ἀπεχθάνεσθαι comes from the *Minos*, but in place of ἀνδρὶ ποιητικῷ (*Minos*) Plutarch substitutes φωνήν ἐχούσῃ πόλει καὶ μοῦσαν. The latter phrase contains elements taken from two separate sentences in the same passage of the *Laws* (666D, 667A). In Plutarch's next sentence, ἐν τοῖς . . . θεάτροις comes from one of the same two sentences (667A).

The story does not end here. At *Laws* 666D the unusual combination φωνήν ἢ μοῦσαν has troubled scholars. Burnet placed a full stop after φωνήν and began a new sentence with ἢ μοῦσαν [ἢ] κτλ.; England took a similar approach. Wilamowitz went so far as to delete φωνήν ἢ μοῦσαν as “zwei Ergänzungsversuche.” I have dis-

1. Whether Lindskog or Ziegler made this observation is unclear. The title page of the 1969 edition states that “. . . recensuit Konrat Ziegler, . . .,” whereas the 1914 edition reads “. . . recensuit Cl. Lindskog. . . .” It was more probably Lindskog who remarked, “ex aliquo poeta petitum?” but it cannot be absolutely excluded that his fellow editor Ziegler made the suggestion to him.

2. ἡσοῦσιν Porson, Cobet: αἰσοῦσιν MSS. The future active of ἔδω is a barbarism in Attic Greek. See my *Studies in Greek Texts*, Hypomnemata, vol. 43 (Göttingen, 1975), pp. 140–42.

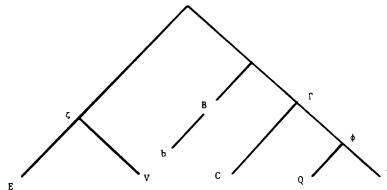
cussed these proposals elsewhere and attempted to defend the reading of the MSS, $\phi\omega\nu\eta\nu \eta \mu\omicron\upsilon\sigma\alpha\nu$, taken *coniunctim*.³ The imitation in Plutarch's *Theseus*, which has now been detected, guarantees the correctness of the transmitted Plato text.

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3. Ibid.

NOTES ON THE *DIALOGUS* OF TACITUS

In a recent review article criticizing the OCT of M. Winterbottom and R. M. Ogilvie,¹ I presented evidence indicating that, of the extant MSS of the *Dialogus*, the family known as ζ ,² represented by the codices EV, is basically independent of the consensus of the other two families, whose main representatives are codices B and C. The following stemma represents the basic relationships of these codices.



The siglum ϕ is given by Winterbottom to represent the consensus of codex Q with ψ , a family made up of a group of contaminated MSS. The family ϕ is itself, despite Winterbottom, probably also contaminated.³ Winterbottom believed that

1. "The Minor Works of Tacitus: A Study in Textual Criticism," *CP* 72 (1977): 323–43. The discussion of the MSS of the *Dialogus* is on pp. 335–38. Winterbottom edited the *Dialogus*.

2. I use the sigla adopted by Winterbottom for his OCT (1975), which should be consulted for their expansion. All of the MSS descend eventually from a lost Hersfeldensis of the ninth century, but through a Renaissance archetype (see my "Minor Works of Tacitus," p. 336). The Hersfeldensis is extant for one quaternion in the *Agricola* (codex Aesinas lat. 8, published in facsimile by R. Till, *Handschriftliche Untersuchungen zu Tacitus "Agricola" und "Germania"* [Berlin–Dahlem, 1943]).

3. M. Winterbottom, "The Transmission of Tacitus' *Dialogus*," *Philologus* 116 (1972): 123, states: "It is, I am sure, by inherited resources that ϕ can avoid the following omissions of C: 12. 3. 18 *illud*; 14. 2. 16 *defendi*. . . ." But it is more likely that *illud* was already omitted by Γ ; otherwise we might expect Γ 's characteristic error, *id* (see "Minor Works of Tacitus," p. 336; Winterbottom, "Transmission," pp. 127–28). In 14. 2, for *poetas defendi*, B reads *poetas defendi poetas*, and C reads simply *poetas*. In all probability, then, the common source of B Γ had B's reading, and C's omission resulted when the scribe's eye skipped from the first *poetas* to the second. In both examples, probabilities favor ϕ 's supplying an inherited omission through contamination. Other explanations can be given, but confidence in ϕ 's purity is clearly misplaced. The examples do not indicate the source of the contamination, but the lack of shared omissions which Winterbottom's apparatus attributes to C ϕ as the fault of Γ indicates that there was some contamination. At least I do not believe that, though C, Q, and the others have many omissions, Γ omitted nothing but one monosyllable: 37. 5. 5 *in*.

Omitted from the stemma are codices c and Δ . Winterbottom believes that these codices descended from a close ancestor of C, after that ancestor had been corrected from ζ . R. P. Robinson (ed.), *The "Germania" of Tacitus* (Middletown, Conn., 1935), p. 187, believed something similar, except that he thought that the ancestor had already been corrected from ζ before C was copied from it, with C simply ignoring most of the corrections. I would not try to resolve so delicate a matter without seeing the codices.