


5. Edwards, *op. cit.*, deals with Marchesi (1933) who understands *aurea ovis* and Borneque (Budé 1929) who adopts *qui* for *quae* from the interpolated traditions. Others to mistake the antecedent of *quae* include Goold, as mentioned above, Green (*Penguin trs.* 1982; repr. 1984) and Moore, now reincarnated with minimal editing in A.D. Melville, *Ovid: the Love Poems*, Oxford 1990 (p.132). In a confusing (confused?) apparatus note, Lenz (Turin 1969) apparently attempts to keep both *qui* and *quae*: ‘i.e. Nephele (Edwards), i.e. *aurea ovis* coll. Her. 17(18).143 sq (Ma)’.


7. As Edwards points out (p.143), there is also the saffron dye at 179.


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A TEXTUAL PROBLEM IN SENECA’S PHOENISSAE

*in vestra manu est utrum velitis: sancta si pieta placet donate matrem pace; si placuit scelus, maius paratum est: media se opponit parens. proinde bellum tollite aut belli moram*

456

Jocasta is trying to persuade her sons, Eteocles and Polyneices, to abandon their warlike intentions against each other.

All the Mss. read ‘donate matri pacem’, which is unsatisfactory on metrical grounds, in that it results in a fourth foot spondee. Moricca, in his edition of the plays,¹ defends the anomaly by citing in support of it Sen. *Trov.* 264 ‘vincendo didici. Troia nos tumidos facit’ as a second foot dactyl (equally anomalous) and 932 ‘altum vadoso Sigeon spectans sinu’ as another fourth foot spondee. In the first case, however, the final syllable of ‘vincendo’, as not uncommonly in Silver Latin poetry, is short,² and in the second, the middle syllable of ‘Sigeon’, a word which is variously scanned in

152
Ovid, must be taken as short. Both these instances of apparently anomalous metrical patterns can thus be explained away, which is not the case with Sen. Phoen. 456.

Editors and commentators have produced various conjectures to improve the text: (1) 'donate matrem pace' (Avantius); (2) 'donate matri bella' (Gronovius); (3) 'donate matri pacta' (L. Müller); (4) 'donate matri facere' (Peiper); (5) 'date arma matri saeua' (Tachau); (6) 'domate Martem pace' (M. Müller); (7) 'o nate, fratri parce' (Herrmann). Of these, (5) and (7) can be eliminated immediately as being unnecessarily extreme (there is no problem with 'donate') and, as far as (7) is concerned, inadequate in terms of sense and context: Jocasta is addressing both brothers in these lines, not just one (to whom does 'fratri' refer anyway?), and her appeal centres on what is due to her as their mother. (3) and (4) also fail to make good sense: L. Müller explains 'donate' in (3) as = 'concedite', 'confirm ... (to)', but this is stretching the sense of 'donare' too far; (4), which must mean 'grant it to your mother to act', is obscure.

This leaves (1), (2), and (6) as serious contenders. M. Müller's conjecture, 'domate Martem pace', is an ingenious one, which does not demand a radical departure from the Ms. reading and which makes good sense in the general context of Jocasta's plea to her sons to abandon war in favour of peace. It is not, however, particularly appropriate to the immediate context (454–58), in which the decision as to whether or not to join battle is presented in terms of 'sancta pietas' (455) as a decision as to whether to allow Jocasta to live or not — hence the retention of 'mater' in some form is desirable, cf. 'parens' (457). The conjecture of Gronovius (which has found recent support from Zwierlein and Hirschberg), 'donate matri bella', must be interpreted as meaning 'Give up war for your mother's sake'. It is a clever although fairly adventurous conjecture which fits into the context and this use of 'dono' (= 'condono') has a close parallel in Petr. 138.6 'Paris Helenen huic donasset et deas' (cf. also Sen. Phoen. 233, Contr. 10.3.3.; Petr. 31.1; Stat. Theb. 3.59 [ThLL 5.2014, l. 26ff.], where 'dono' occurs in a similar sense with a dative). It could be that this unusual use of 'donare' confused scribes and resulted in the corruption of 'bella' to 'pacem'. However, Avantius' 'donate matrem pace' seems to be a better and simpler answer to the textual problem: it demands only minor alterations to the reading of the Ms., and the corruption to 'donate matri pacem' is easily explicable, since 'donare' occurs at least as frequently (and in Seneca, far more so — 47:13) with a dative as with an accusative of the recipient. Further, on a stylistic level, 'donate matrem pace' (unlike 'donate matri bella') throws the emphasis onto 'mother' (as the direct object), appropriately in the context of a plea made on the basis of 'sancta pietas'. It also completes what appears to be a pattern of alliteration in 455–56: 'sancta si pietas placet' (455) being matched by 'pace; si placuit scelus'
Finally, it does not, as Gronovius' conjecture does, anticipate, and thereby reduce, the impact of 'bellum' ... 'belli' in 458.

NOTES

3. See Fantham, ibid. 345 on 'Sigeon'.

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NOTIZEN ZU VALERIUS MAXIMUS


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