

Petronius, it appears, had this verse also in mind as he replaced the sympathetic *heu* with the castigating *pro*.³ If the allusiveness of Petronius' outrage is still in doubt, then turn to Seneca:

pro pudor imperii! principis Romani lugentis
sororem alea solacium fuit. (Dial. 11.17.4)

a passage clearly also in Petronius' repertory, and quite probably in Lucan's, but none, I think, would say that Petronius looked only at Seneca without even a glance Lucan's way.

Noteworthy, if for different reasons, is

pro pudor, hoc sacrum Magnus ut aspiceret. (Anth. Lat. 402.6)

This poem is one of the several attributed to Seneca. Once more, *pro pudor* and *Magnus* in the same breath, an indication of Senecan, or, at least, Neronian authorship?⁴

Two final points: that *pro pudor* appears in Lucan's last book may corroborate Rose's belief (p. 94) that Petronius did have knowledge of that book; that *pro pudor* appears twice within thirty lines made it fair game for Petronius.⁵

Penn State University

ALLAN KERSHAW

³ It is worth adding here that Lucan seems to have been fond of 'exclamatory *pudor*' as other variants show: *pro dira pudoris / funera* (4.230–1); *pro superum pudor* (8.597).

⁴ The question of authorship is still debated, see (e.g.) Sullivan, pp. 177f. and the references there. Carlo Prato, *Gli Epigrammi Attribuiti a L. Anneo Seneca* (Rome, 1964), in his note on *pro*, characterises the exclamation as 'molto in uso nell'età imperiale' (p. 137). His list of examples of *pro pudor* is unreliable; he omits Seneca, *Nat.* 4B.13.8, and Petronius 81.5; Statius does not use the expression at *Theb.* 10.165, but he does do so at 10.874.

⁵ I thank the anonymous referee for helpful criticisms and suggestions.

BEE IMAGERY IN PLUTARCH

There can be few Greek prose authors who outdo Plutarch in fondness for elaborate similes, and a determination to sustain at length vocabulary appropriate to both objects of comparison within the simile, once it is embarked upon. In the essay *Quomodo adulescens* (*Mor.* 32e) he uses a favourite image, in which a young man aspiring to be educated in quality literature is recommended to follow the example of the bee, which extracts material for its honey from the most pungent plants: ἡ μὲν οὖν μέλιττα φυσικῶς ἐν τοῖς δριμυτάτοις ἀνθεσι καὶ ταῖς τραχυτάταις ἀκάνθαις ἐξανευρίσκει τὸ λειότατον μέλι καὶ χρησιμώτατον, οἱ δὲ παῖδες, ἂν ὀρθῶς ἐντρέφωνται τοῖς ποιήμασιν, καὶ ἀπὸ τῶν φαύλους καὶ ἀτόπους ὑποψίας ἐχόντων ἔλκειν τι χρήσιμον ἀμωσγέπως μαθησόνται καὶ ὠφέλιμον. In another such essay (*De recta*, *Mor.* 41e–42b)¹ he elaborates this theme at greater length as follows:

διὸ δεῖ τὸ πολὺ καὶ κενὸν ἀφαιρῶντα τῆς λέξεως αὐτὸν διώκειν τὸν καρπὸν καὶ μιμῆσθαι μὴ τὰς στεφανηπλόκους ἀλλὰ τὰς μελίττας. αἱ μὲν γὰρ ἐπιούσαι τὰ ἀνθηρὰ καὶ εὐώδη τῶν φύλλων συνείρουσι καὶ διαπλέκουσιν ἥδὴ μὲν ἐφήμερον δὲ καὶ ἄκαρπον ἔργον· αἱ δὲ πολλάκις ἰὼν καὶ ῥόδων καὶ ὑακίνθων διαπετόμεναι λειμώνας ἐπὶ τὸν τραχύτατον καὶ δριμύτατον θύμον καταίρουσι καὶ τούτῳ προσκάθηνται 'ξανθὸν μέλι μηδόμεναι', καὶ λαβοῦσαι τι τῶν χρησίμων ἀποπέτονται πρὸς τὸ οἰκεῖον ἔργον. οὕτως οὖν δεῖ τὸν φιλότεχνον καὶ καθαρὸν ἀκροατὴν τὰ μὲν ἀνθηρὰ καὶ τρυφερὰ τῶν ὀνομάτων καὶ τῶν πραγμάτων τὰ δραματικὰ καὶ πανηγυρικὰ κηφήνων βοτάνην σοφιστικῶντων ἡγούμενον ἔαν, αὐτὸν δὲ τῇ προσοχῇ καταδυόμενον εἰς τὸν νοῦν τοῦ λόγου καὶ τὴν διάθεσιν τοῦ λέγοντος ἔλκειν ἀπ' αὐτῆς τὸ χρήσιμον καὶ ὠφέλιμον, κτλ.

¹ Cf. also *Mor.* 79d, 145b, 467c, 765d, for similar language and comparisons. A less elaborate example of the comparison is *Isoc.* 1.51–2.

Quite apart from the more obvious analogies between the two categories of auditors, and of μέλισσαι and κηφήνες² respectively, and the use of words like ἀνθηρά and βοτάνην³ to represent the subject matter of what is heard, the words in the last part of the sentence, τῇ προσοχῇ, καταδύμενον and ἔλκειν, though used metaphorically of the auditor, are all equally applicable physically to the way in which a bee 'clings' to a flower (cf. προσέχω of a limpet in Ar. *Vesp.* 105, *Plut.* 1096, Ael. *N.A.* 6.55),⁴ wriggles inside the cup (cf. εἴσδυσις of the aperture of a beehive in Ar. *H.A.* 624a14, *Gp.* 15.2.26), and sucks the pollen from it (note ἔλκειν in both Plutarch passages quoted).⁵ More subtle, however, because of both words' overtones, is the use of the adjectives καθαρός and φιλότεχνος to describe the listener; and neither Wytttenbach in his notes *ad loc.*, nor Fuhrmann,⁶ nor most recently B. P. Hillyard in his commentary,⁷ has done justice to this allusive choice of words, Hillyard being content to gloss the former 'clear headed', the latter 'artistic, appreciative of the art of speaking'.

The purity of the bee was proverbial in the Greek tradition – ἔστι δὲ καὶ καθαρὸν ὑπερβολὴ τὸ ζῶον, says the writer in the *Georonica* 15.3.4, echoing Aristotle's καὶ τὰλλα δὲ καθαριώτατον ἔστι τὸ ζῶον (*H.A.* 626a27), and Aelian's βίον δὲ καθαρὸν ζῆ μέλιττα (*N.A.* 5.11). The *locus classicus* in earlier literature is Hippolytus' speech at Eur. *Hipp.* 73ff. (with schol.), and the bee's disgust at impurity in humans is evinced in such passages as Theoc. 1.106 and *Plut. Mor.* 144d, a theme which seems to have appeared in Pindar (fr. 267a Bowra) quoted by Plutarch himself in *Quaest. Nat.* 36 (V, p. 399 Bernardakis). Aristotle (*H.A.* 596b15) mentions their distaste for uncleanness and preference for ὕδωρ καθαρόν.⁸ The first-century epigrammatist, Antiphris, addresses bees χαίρετε, εὐαγέες (*A.P.* 9.404.7), and their ἀγνὸς βίος is alluded to by Philes (30.37). Priestesses of Artemis and Demeter were called μέλισσαι because of their traditional purity (schol. *Pind. P.* 4.106c διὰ τὸ τοῦ ζώου καθαρόν).⁹

No less traditional an epithet of bees however is Plutarch's φιλότεχνος, arising primarily from the ingenious construction of their honeycombs. Again, a quotation

² In addition to 'drone' used as a general term of disparagement for the indolent (derived basically from the well-known Hesiodic *Erg.* 304: cf. *Macar.* 5.14), the word is particularly applied to flatterers (*Sent. Cod. Vat.* 6 εὐόκασιν οἱ κόλακες κηφήσι, κτλ.) or to the democratic rabble which περὶ τὰ βήματα προσίζον βομβεῖ (*Plat. Rep.* 564e: cf. schol. Ar. *Vesp.* 1114 κηφήνες: τοὺς ἐπὶ τοῦ βήματος λέγει ῥήτορας. *Plut. Mor.* 818c identifies them with οἱ περὶ Κλέωνα). For a comparison with sophists however, cf. perhaps the unusual metaphor σμῆνος σοφιστῶν in *Crat.* fr. 2 and Socrates' ironic σμῆνος σοφίας (*Plat. Crat.* 401e); and I am reminded of the βόμβος of Prodicus' voice in the ironical passage in *Plat. Prot.* 316a. Curiously enough, the Aristophanic Socrates also uses the same striking metaphor θεῶν σμῆνος (*Nub.* 297) to describe the patron-goddesses of ἀνδράσιν ἀργοῖς (316, schol. τοῖς φιλοσόφοις), who πλείστους βόσκουσι σοφιστάς (331).

³ Cf. *Plat. Rep.* 564e.

⁴ Note, in another of Plutarch's bee comparisons (*Cato Min.* 19.2), μάλλον ᾤετο δεῖν προσέχειν τοῖς κοινοῖς ἢ τῷ κριῷ τὴν μέλιτταν.

⁵ Though I do not find this verb elsewhere of the 'sucking' of the bee, it is of course commonly used of quaffing from a cup, and one might note the comparable ἀέρα ἔλκειν (*Philyll.* 20, *Philem.* 119), ἀέρα σπᾶν (*Men.* fr. 740.7), and ἐπισπᾶν of the bee (*Basil. Hexaem. Hom.* col. 173.56).

⁶ *Les Images de Plutarque* (Paris, 1964).

⁷ *De Audiendo: a text and commentary* (New York, 1981).

⁸ Cf. *Callim. H. Ap.* 110–11, and F. Williams' notes *ad loc.*

⁹ Other passages on purity of the bee include the well-known, *Verg. G.* 4.197–9, and *Porph. Antr.* 15–18. It is surprising to find a dissentient voice in *Philo, de spec. leg.* 1.291 μέλιττα ζῶον ἔστιν οὐ καθαρόν. For chastity of bees in French and German lore, see H. M. Ransome, *The Sacred Bee* (London, 1937), pp. 236, 285.

from the section on bees in the *Geoponica* (15.3.10) states the case clearly – τὸ δὲ φιλότεχνον αὐτῆς (sc. τῆς μελίσσης) καὶ ἐγγὺς λογικῆς διανοίας μάλιστα θεωρεῖται, ἐκ τοῦ τὰς θήκας ἐξαγώνους ποιεῖν. But as this theme does not appear to have been fully investigated, I add a collection of passages which use φιλότεχνος, or related words, of bees. Plutarch's own associations of the word are suggested at *Mor.* 673d–e, where he compares the φιλόγλυκος bee to man, who is λογικός, φιλότεχνος, φιλόκαλος, and at 982f where the halcyon's nest construction is compared favourably even to τῷ τεχνικῷ of the bee. In the passage from the *Quaest. Nat.* already mentioned, which is known only through the Latin version of Longolius, the attribution to Pindar of the description of the bee as *parvula favorum fabricatrix* suggests that in the Greek some such word as τεχνίτης had been used, just as later Philes calls the insect ἡ φιλεργὸς τεχνίτης (29.4).¹⁰

In his *De natura animalium*, Aelian calls bees τεχνικώτεροι (1.11), their combs τεχνήστεροι (1.59), while drones are ἀτεχνοὶ περὶ τὴν ἐργασίαν (1.10). At 5.13, bees practise geometry ἀνευ τέχνης τε καὶ κανόνων καὶ διαβήτου.¹¹ The theme is repeated frequently in later Greek and Latin authors, both pagan and Christian, e.g. [Quint] *Decl.* 13.16 'nulla apes nisi artifex nascitur. quid credas aliud quam divinae partem mentis his animis inesse?' Augustinus, *ep.* 109.1 (vol. 13, col. 418 Migne) 'O vere artificiosa¹² apes Dei, construens favos divini nectaris plenos!' Basil, *Hexaem. Hom.* 8.4.57 (vol. 29, col. 173 M.) οὕτω δὲ σοφῶς φιλοτεχνούσαι τὰς ἀποθήκας τοῦ μέλιτος (he goes on to describe hexagonal honeycombs). Theodoretus, vol. 83, col. 625 M. τοῦ μέλιτος φιλοτεχνούσα τὴν φύσιν. Georgius Pisides elaborates the theme in *Hexaem.* 1165–8 (vol. 92, col. 1523 M.) – τίς τὴν μέλιτταν τὴν σοφὴν, τὴν ἐργάτιν | γεωμετρεῖν ἔπεισε καὶ τριωρόφους | οἴκους ἐγείρειν ἐξαγώνων κτισμάτων;¹³ Constantinus Siculus, author of a Byzantine Anacreontic poem, 1.49 (iii.349 Bergk), refers to the λογικοὺς πόνους μελίσσης. Doubtless this list could be extended to include the *sexcenti alii auctores* alluded to in Migne's note on Georg. Pisid. quoted above, but it is not likely that they made use of the well-worn theme with the φιλοτεχνία that Plutarch displays in the paragraph I have been illustrating.

University of Edinburgh

E. KERR BORTHWICK

¹⁰ Or perhaps ἐργάτις – cf. Georg. Pis. quoted below, ἐργάτιδες in Ar. *H.A.* 627a12, *Lyr. Adesp.* 1.12 (Powell, *Coll. Alex.* p. 185), Luc. *Halc.* 7, Lxx. *Pr.* 6.8, and Prud. *Cath.* 3.73 'opifex apes'. But for the appropriateness of τεχνίτης, cf. the probable supplements τεχνιτῶν ἐσμός (*Paeon Delph.* 14, p. 141 Powell) and ἐσμός ἱερός τεχνιτῶν (Limenius 20, p. 149 Powell). Tryphiodorus 536 uses the *hapax* ποικιλοτέχνης of the bee.

¹¹ For the bee as geometer see the elaborate passage in Pappus 5.1, pp. 304–8 Hultsch, and M. Maeterlinck, *The Life of the Bee*, trans. A. Sutro (London, 1901), pp. 152ff.

¹² The *Cyrrill Glossarium* has artificiosus, φιλοτέχνης.

¹³ Sud. s.v. σύριγξ quotes the passage with Εὐκλείδου νόμος (or -οις) in the second line. For the theme in later times, cf. these lines of the eighteenth-century poet, James Hurdis: 'She too (sc. the bee) an artist is, and laughs at man, / who calls on rules the slightly hexagon / with truth to form...'

A NOTE ON APULEIUS, *METAMORPHOSES* 4.31*

Sic effata et oculis hiantibus filium diu ac pressule saviata proximas oras refluī litoris petit, plantisque roseis vibrantium fluctuum summo rore calcato ecce iam profundi maris sudo resedit vertice, et ipsum quod incipit velle, set statim, quasi pridem praeceperit, non moratur marinum obsequium: adsunt Nerei filiae chorū canentes et Portunus caeruleis barbis hispidus et gravis piscoso sinu Salacia et auriga parvulus delphini Palaemon... (*Met.* 4.31.4ff.)

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