

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.

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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 *Cyrrilli 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.)

* My thanks to Prof. R. G. M. Nisbet for helpful criticism.

set statim *Robertson*; et statim *F*, en statim *Oudendorp*, ei statim *Jahn*, id statim *Castiglioni*, [et] statim *Roszbach*

This passage describes Venus' grand exit after a conversation with Cupid: she is escorted over the ocean by a retinue of sea-deities. All the interpretations to date take the clause 'ipsum quod incipit velle' as the object of a transitive 'moratur'. Even when *F*'s meaningless reading 'et statim' has been emended in one of the several ways so far proposed,¹ this view of the sentence yields a strange and strained word-order: the subject 'marinum obsequium' comes oddly postponed at the end of the sentence, and the object-clause 'ipsum... velle' is undesirably isolated at the beginning, too far separated from the verb. There is another way to take the sentence and another solution for the nonsensical 'et statim'. Read 'fit statim', and replace the comma after 'praeceperit' with a full stop. This solves the problematic word-order and creates an extra point. 'Ipsum' now moves from being object of 'moratur' to being subject of 'fit' ('the very thing which she just began to wish occurred at once, as if she had long given instructions'), and 'moratur' itself becomes intransitive ('<Her> marine attendance was not long in coming'), a change which stresses the central point of the passage, namely, the extraordinarily swift attendance of Venus' marine retinue, mobilised on her barest thought. The passage thus appeals to the commonplace that 'gods need only wish or think in order to achieve their ends' (so Nisbet and Hubbard on Horace *Odes* 1.12.21, with copious illustration): for another example of this τόπος with the verb 'fit', a passage no doubt known to Apuleius, cf. Petronius 76.8 'cito fit quod di volunt'.

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¹ Attempts to defend the transmitted 'et statim' (e.g. G. Augello, *Studi Apuleiani* (Palermo, 1977), pp. 105–6) do not convince.

DAMIS THE EPICUREAN

Damis is a character in, and his memoirs the putative source of, Philostratus' *Life of Apollonius of Tyana*. Many scholars have doubted the existence of these memoirs, some the very existence of the man.¹ Against the latter party Graham Anderson has advanced an ingenious argument, which attempts to prove that the Damis whose existence has been doubted is identical with a bearer of the same name to whom existence has hardly ever been ascribed.² His evidence comprises: (1) Lucian's dialogue *Zeus the Tragedian*, in which a certain Damis appears as the Epicurean tormentor of the popular divinities; (2) a tale now extant in mediaeval Persian, in which a philosopher named Dini performs a similar function; (3) the testimony of Origen that Moiragenes numbered among the men seduced by Apollonius 'the illustrious Euphrates and a certain Epicurean' (*Contra Celsum* 6.41). Between these reports he detects the following parallels:

(1) The gods in Lucian's dialogue resolve to silence Damis; the daemons in the Persian text resolve to silence Dini. Damis is a professing Epicurean, while Dini borrows his logic from the atomists; their victories are equally complete.

(2) Dini joins issue with the daemon Oxfoot on a mountain; Philostratus (*VA* 2.4)

¹ For discussion and bibliography see E. L. Bowie, 'Apollonius of Tyana: Tradition and Reality', *ANRW* II 16.2 (1978), 1652–99; M. Dzielska, *Apollonius of Tyana in Legend and History* (Rome, 1986), pp. 19–49.

² G. Anderson, *Philostratus* (Beckenham, Kent, 1986), pp. 241–57.