

turned into a respectable series of books. Thus I suggest that we take εἰς βιβλία rather as 'with reference to written [philosophical] texts'; that is, Thaumasius would rather have Plotinus continue with his *explication de textes* (perhaps even on Ps.-Archytas' Περὶ τῶν καθόλου λόγων) than to preoccupy himself with Porphyry's repeated interjections. Upon hearing this request, Plotinus responded by saying that if he did not solve Porphyry's questions, then they would be utterly incapable of having a worthwhile discussion with reference to the specific book under consideration (εἰπεῖν τι καθάπαξ εἰς τὸ βιβλίον οὐ δυνασόμεθα). We learn from Porphyry himself immediately following (*V. Plot.* xiv 10-16) that it was Plotinus' normal practice first to have commentaries read aloud during the συνουσία and then afterwards he would build his own discourse upon them. Much later, Marinus found it important to note that in the evenings Proclus held philosophical meetings which were *not* based on discussions of a given text, as was his custom during the day (*Vita Procli* 22).

If my proposed interpretation is correct, then Thaumasius, instead of representing an uninspiring layman, whether also a fiscal functionary or not, who boorishly insisted on only hearing broad philosophical generalisations, appears to be an interested student of philosophical propositions who appreciated close textual exegesis. In conclusion, I would translate the passage cited at the outset as follows:

so that after a certain person named Thaumasius (who was studying universal propositions) had come into the lecture-room and said that he wished to hear Plotinus lecture with reference to written [philosophical] texts, but that he could not stand Porphyry's answers and questions, Plotinus said...<sup>15</sup>

RICHARD LIM

*Department of History  
Smith College, Northampton, Mass*

<sup>15</sup> I wish to thank Mark Edwards, Robert Lamberton, Alan Sommerstein and an anonymous reader for the journal for their detailed and helpful comments.

### The Hunting Frieze from Vergina\*

The tombs at Vergina in Macedonia continue to produce more questions than answers. At the 1990 Annual Meeting of the Archaeological Institute in San Francisco a colloquium entitled 'The royal tombs at Vergina: continuing issues' was presented on these tombs, their dating, and their possible inhabitants. The participants in this colloquium were not in agreement about the identity of those laid to rest in the tombs, or when these burials took place, or the nature of the grave goods which accompanied the funerary rituals. We must continue to anticipate and hope for progress in the debate over these crucial questions.

Somewhat separate from, but nevertheless closely linked with the foregoing questions is the decoration of

In memory of Rumpus, 8/26/84-4/26/91. Much loved. Much missed. Gone so soon.

Tomb II, believed by the excavator, and some commentators, to be the tomb of Philip II of Macedonia, the father of Alexander the Great. This rich tomb carries an important frieze on its facade.<sup>1</sup> There are serious problems with the present condition, rapidly deteriorating, of the frieze. Because of this deterioration, reliance must be placed on the photographs, and most particularly on the excellent line drawing in Andronikos' publication of the tomb.<sup>2</sup> In the San Francisco colloquium, Jonathan H. Musgrave of the University of Bristol described the frieze as depicting 'tough characters about their business in the hunting field'. The portrayal of these tough characters, and their hunt, on the frieze raises a number of tantalizing and thought-provoking questions. Where was the hunt taking place? Is it a real or hypothetical landscape, with real or hypothetical animals? Where in 4th century BC Macedonia, or elsewhere, would hunters have tracked a boar, a bear, and a lion as well as two deer? Who are the participants in the hunt? Who decided what the subject of the frieze on this tomb should be? Why is it a hunting scene? Why is it *this* particular hunting scene? These questions seem unanswerable with the present state of the evidence, and they go far beyond the question of the original tenancy of the tomb, and its precise date. The portrayal of the animals in the frieze, however, has something new to offer us in and of itself.

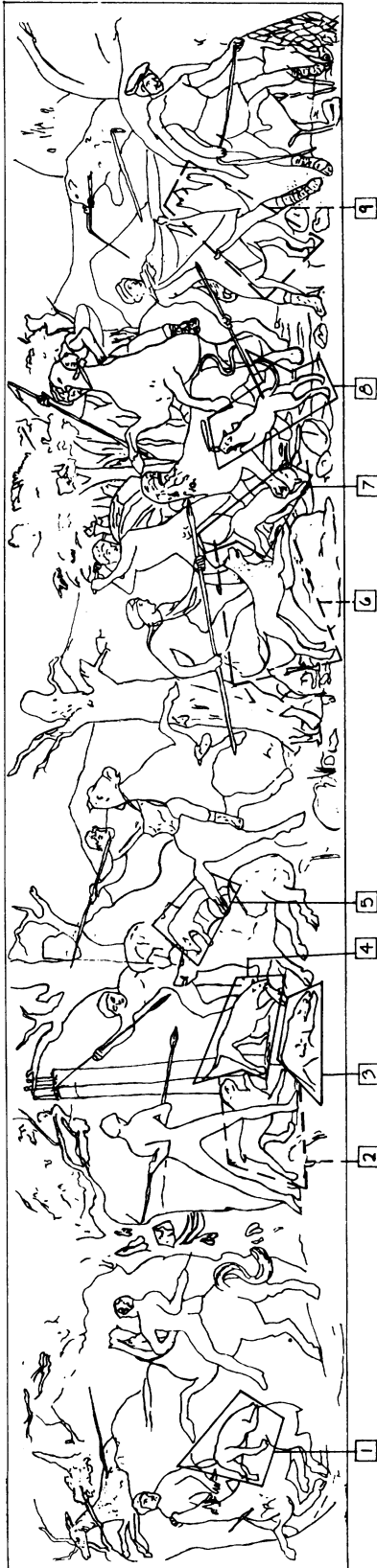
When the details of the hunting frieze are examined in the photographs and in the line drawing,<sup>3</sup> human hunters are shown both on foot and on horseback, accompanied by nine hunting dogs.<sup>4</sup> There are thousands of dogs portrayed in Greek art in various mediums, sealstones, frescoes, sculpture, vase painting and coins. Some of these dogs are space fillers, some are integral parts of the representation, still others constitute a focal point of a scene. Here on 'Philip's Tomb' the portrayal of the canine assistants at once appears to present a new dimension to the hunt, and upon close scrutiny it is clear there are two distinct types of dogs represented. The dogs numbered 1, 3, 4, 5, and 8 in my illustration (FIG.1) are fine boned, and well muscled, with long narrow muzzles. We see this dog frequently in Greek art of all periods, a tracking dog of great olfactory abilities,

<sup>1</sup> For the publication and illustration of the tomb, see M. Andronikos, *Vergina: the royal tombs and the ancient city* (Athens 1984) particularly 102-119.

<sup>2</sup> For bibliography on the finds at Vergina, see Andronikos, 238-239 and E.N. Borza, *In the shadow of Olympus: the emergence of Macedon* (Princeton 1990) 257 n.8.

<sup>3</sup> See the accompanying illustration adapted from Andronikos, pp.102-103. In July 1987, when I was able to see the frieze in question, it was extremely difficult to make out the details of the scene. The dogs numbered #6, #7, and #8 in my illustration were at that time the best preserved canine examples.

<sup>4</sup> In English there is a casual and at times undifferentiated use of the terms 'hound' and 'dog'. Used properly, a 'dog' is a male canine, and a 'bitch' a female one. The term 'dog' is commonly used to refer to animals of both sexes. While 'hound' is used at times in a colloquial or a mildly affectionate manner to refer to almost any dog, a hound is correctly a hunting dog. All of the canines in the Vergina frieze are generically dogs, and specifically hounds.



identified as the Laconian hound.<sup>5</sup> The appearance of dog #7 is questionable, because of the angle of his neck and head, which are under and obscured by a fatal feline paw. Dogs #2, #6, and #9 are, however, clearly a different sort of hunting dog, a type of dog new to Greek art in this frieze, and not to my knowledge seen elsewhere. This type is heavier, perhaps somewhat larger overall, sturdier in the shoulders and neck, and with a shorter, wider muzzle when compared to a Laconian hound.

The structure of this second type of dog is well angulated, like the Laconian, and he is undoubtedly capable of considerable speed. At the juncture of the hunt portrayed here, however, speed is no longer at issue. The prey has been tracked by the keen-scented Laconians, and all the hunt personnel, summoned by the frantic barking of the tracking dogs who have found their prey, have arrived on the scene. Now it is the task of our new dog, a holding dog, to distract the quarry. His job is to hold it at bay, barking, snapping, snarling. All the hunting dogs would be expected to throw themselves with enthusiasm into the fray, as they are in fact doing in this scene. All six of the tracking dogs are physically involved with the quarry. They have jumped on and are biting the prey, (#1, #4, #5, #8), or else are about to attack (#3). In one case (#7) a dog is being killed by the lion. The holding dogs (#2, #6, #9) are, on the other hand, keeping back, looking fixedly at the prey but not attacking it. In two of the three examples (#6 and #9), the mouth of the dog appears to be open, and this attitude may be an indication that the dog is barking as a complement to his fixed stare. Challenge by visual and vocal aggression is the means by which the domestic dog has always bayed large prey. Because of the present state of the evidence, it is not possible to establish how widespread the use of this holding dog may have been in the Greek world, or when and from where it came into existence.

We should not be surprised to find dogs of different physical capabilities in this hunting scene. The treatise on hunting, the *Cynegetica*, attributed to Xenophon and dated to 400 BC, tells us to take every weapon in the canine arsenal with us when we are hunting large game, especially if we are going against the fierce and dangerous wild boar.<sup>6</sup> Dogs and humans alike may be injured or killed in this sort of hunt. Xenophon recommends that in addition to other hunting paraphernalia we take four types of dogs along on such an adventure, the Indian, Cretan, Locrian, and Laconian hounds. The ubiquitous Laconian will be in the vanguard, and Indian hounds are going because 'they are strong, big, speedy and plucky' (ἰσχυραί, μεγάλοι, ποδώκεις, οὐκ ἄψυχοι).<sup>7</sup> It is not necessarily the case that the holding dogs of the

<sup>5</sup> On the Laconian hound, see D.B. Hull, *Hounds and hunting in ancient Greece* (Chicago and London 1964) 31-33 and plates IV, V, VI and XX, and especially figure 11. A description of the Laconian is provided by Xen. *Cyn.*4.1-8. There are countless representations in Greek art of all periods of this type of dog, shown either in a specific context or as a companion to his master. On the speed and skill of the Laconian, see S. Lilja, *Dogs in ancient Greek poetry* (Helsinki 1976) 49-50.

<sup>6</sup> Xen. *Cyn.* 10.1.

<sup>7</sup> Xen. *Cyn.* 9.1.

FIG. 1

Vergina frieze are Xenophon's Indian hounds, but rather than these holding dogs are of a specialized physical type which would be of similar ability and usefulness. There is no way of knowing what the 4th century BC Macedonians called these Vergina holding dogs, or for that matter what they called the tracking hounds we have come to know as the Laconian. However, the five tracking hounds in the frieze are of one particular physical type, each like every other in every perceivable detail.<sup>8</sup> The three holding dogs comprise a second type. These eight examples represent two specific types of dog, each of which has been bred with a different purpose in mind.<sup>9</sup>

The dog throughout history has served man in many and varied ways. In the world today, there are hundreds of recognizable types of dogs marked by certain physical characteristics. These characteristics give them the ability to perform certain specific tasks. It is not my purpose to attempt to identify direct antecedents of modern breeds of dogs in ancient examples. There are, however, modern dogs of the same physical type and with capabilities similar to those of the two types of dogs in the Vergina hunt frieze. The tracking dog has many current counterparts in different parts of the world, since hunting is a widespread joint endeavor of dog and man. Some of these tracking dogs are larger, some are smaller, but all are of a generally similar physical type. There are close parallels in use and type in certain dogs seen commonly in Europe and the United States, and these are the Pharaoh Hound and the Ibizan Hound.<sup>10</sup> The holding dog has present day parallels in the Karelian Bear Dog of the Soviet Union, the Rhodesian Ridgeback, and the Japanese Akita.<sup>11</sup> These powerful canines still perform important baying functions in the hunts for large game in Asia and Africa.<sup>12</sup>

In examining the details of the hunting frieze at Vergina, we can see two canine members of the hunting roster of 4th century BC Macedonia. These are the long-familiar tracking dog, and the new holding dog. At present we can only wonder what other types of dogs may have been in use in that time and place, and what their abilities and assigned tasks may have been.

LINDA COLLINS REILLY

*Department of Classical Studies,  
College of William and Mary, Williamsburg, VA  
The American School of Classical Studies, Athens*

<sup>8</sup> The colour of the tracking dogs varies, but their color is not related to their physical capabilities. On the color of hounds, see Xen. *Cyn.* 4. 7-8.

<sup>9</sup> On this point see J. K. Anderson, *Hunting in the ancient world* (Berkeley 1985) 93. He says, 'Hounds were, as in Xenophon's day, essentially of two types, with the light, keen-scented Laconian, or Spartan, hound used to track the quarry, and a heavier mastiff to bay it'. It is exactly these two types of dogs which are represented in the Vergina hunt scene.

<sup>10</sup> On these two modern breeds, see *The complete dog book* (New York 1985) 239-242 for the Pharaoh Hound, and 223-226 for the Ibizan, both with photographs.

<sup>11</sup> On these dogs, see G. Pugnetti, *Guide to dogs* (New York 1980). The Karelian is #127, the Rhodesian #174, and the Akita #87, all with photographs.

<sup>12</sup> For an example of dogs used in recent times in a large game hunt, see R. B. Lee and I. DeVore, eds., *Man the hunter* (Chicago 1968) 294-5.

## Two choruses of frogs?

In September 1991 I came across two parties of frogs in the bulrushes on either side of a still little pool at the Ain Qilt, some ten miles east of Jerusalem. The two parties were calling to each other in turn, as though singing antiphonally. The remarkable fact which struck me was that each group had a different chant, the one distinctly chanting only βρεκεκεκέξ, while the other replied equally distinctly with a consistent κοάξ, κοάξ. I observed this phenomenon for some ten minutes, but was not able to ascertain other differences between the two groups, such as sex, age, or temperament; but I thought that this fact, whatever its explanation, might be a significant contribution to field-research on Aristophanes.

HENRY WANSBROUGH

*St. Benet's Hall  
Oxford*

## Kleisthenes and Athenian nomenclature

In the course of discussing Kleisthenes' reforms, the author of the *Athenaion Politeia* makes the following statement:

καὶ δημότας ἐποίησεν ἀλλήλων τοὺς οἰκόντας ἐν ἐκάστῳ τῶν δήμων, ἵνα μὴ πατρῶθεν προσαγορευόντες ἐξελέγχωσιν τοὺς νεοπολίτας, ἀλλὰ τῶν δήμων ἀναγορεύωσιν· ὅθεν καὶ καλοῦσιν Ἀθηναῖοι σφᾶς αὐτοῦς τῶν δήμων.  
*Ath. Pol.* 21.4<sup>1</sup>

And he made those who were currently living in each of the demes demesmen of one another, so that they would not examine the new citizens by calling out their patronymic, rather they would announce them by demes; and from this practice, the Athenians call themselves after their demes.

From the first, commentators on the *Ath. Pol.* have interpreted this passage to mean that Kleisthenes legislated a change in Athenian nomenclature from the patronymic to the demotic in an effort to promote equality among the citizens. F.G. Kenyon advanced this interpretation as early as 1891 in the second edition of the *Ath. Pol.*: 'Kleisthenes introduced a large number of new citizens by enfranchisement of emancipated slaves and resident aliens, and he made their reception into the community easier by altering the official mode of designation.'<sup>2</sup> Wilamowitz, while concurring in general

<sup>1</sup> Aristoteles, *Athenaion Politeia* ed. M. Chambers (Leipzig 1986). All citations from the *Ath. Pol.* are taken from the Teubner text. I do not wish to enter into the thorny problem of the authorship of the text. The other two Greek writers who discuss Kleisthenes' reforms are Herodotos v 69 and Isocrates vii 6. Only the passage in *Ath. Pol.* has anything on nomenclature. I would like to thank Professors George Huxley, Stephen Tracy, John Traill, and A.G. Woodhead, as well as the anonymous referees, all of whom have read and commented on this article in various drafts. Of course, any errors which remain are my own.

<sup>2</sup> F.G. Kenyon, *Aristotle on the constitution of the Athenians*<sup>3</sup> (Oxford 1892) 69.