

ALAN JOHNSTON

ΠΕΤ; FOOD FOR THOUGHT

aus: Zeitschrift für Papyrologie und Epigraphik 133 (2000) 236

© Dr. Rudolf Habelt GmbH, Bonn

ΠΕΤ; FOOD FOR THOUGHT

In *ZPE* 130, 2000, 151 Jean Bingen remarks on the republication by Jean-Yves Carrez-Maratray of the two joining fragments of a glazed storage amphora from Tell Defenneh, British Museum 1888.2-8.59+60, with the graffito ΠΕΤ on the shoulder.¹ He agrees, seemingly independently, with my own suggestion (*BSA* 73, 1978, 115 and 131, with pl. 17f) that while this could be the name of an Egyptian rather than a Greek, there are candidates available for the latter option.

It should however be noticed that since my remarks there has been published in part a further piece which needs to be considered in this respect. An à la brosse amphora (of Agora 1501 type) from Cerveteri, Villa Giulia 67621, has the same abbreviation on the shoulder (M. A. Rizzo, *Le anfore da trasporto e il commercio etrusco arcaico*, Rome 1990, 72, fig. 100). I have not personally examined the piece and the graffito will presumably be properly published in the promised catalogue of the Villa Giulia exhibition; therefore comment can for the moment only be limited. It will be interesting to see how close the letter forms are; the tau of the British Museum piece has an extension upwards of the vertical, just visible in my plate.

Further scrutiny of the sherds in the BM, courtesy of Lucilla Burn, confirms my opinion that the piece is Attic. My inclusion of it in *BSA loc. cit.* as from an Attic SOS amphora (as suggested by Anne Jeffery), rather than an à la brosse amphora is certainly debatable, though I did sound a caveat that the two types are sometimes indistinguishable in fragments. Bingen prefers to accept Robert Cook's suggestion in *Corpus Vasorum Antiquorum, British Museum* 8, p. 59 that it may be East Greek, though I do not find that Cook puts forward any "arguments", "bons" or otherwise, for his attribution. The clay is fine and hard fired, orange-red, with a very little mica, and varied other inclusions, some large and red; i.e. close enough to typical Attic. I note that there is part of a reserved band preserved at the lower edge; on the inside the turn of shoulder to neck is just preserved at one point, but measurement of the inside diameter of the base of the neck is not easy; I would judge it to be between 10 and 12 cm, consonant with other Attic jars. In all these respects the fragments appear to be very close to the Cerveteri à la brosse amphora.

The two pieces are highly likely to have been marked by the same person, and so should be roughly contemporary. The Cerveteri tomb spans the period c. 580–550 (see Rizzo, *loc. cit.*) while the Tell Defenneh material in general terms commences a little earlier, but is scanty till c. 570, as discussed by Cook, with an SOS amphora sherd among the earliest material. I would judge the date c. 575–60.

The possibility must remain open that we are dealing with a person with an Egyptian name in both cases, but we should recognise a) that this would be a unique piece of evidence and b) that, as Bingen fully notes, Greek names do exist with this beginning. The record of marks on the later SOS and à la brosse pieces would certainly encourage an interpretation as a Greek, probably Attic name, though unfortunately one cannot say, as does Rizzo, that the text is in Attic script. The matter is reviewed most recently by M. Tiverios in *Μύρτος· Μνήμη Ιουλίας Βοκοτοπούλου*, Thessaloniki 2000, 519–527, and I expect to return to it more fully elsewhere.

University College London

Alan Johnston

¹ The graffito is not in fact the only archaic Greek text from the site; some minor dipinti are published in *Tanis* 2 pl. 33, and three other East Greek amphora in the BM or the Petrie Museum in University College London have unpublished graffiti.