

# THE RHYTON VESSEL OF PERSIAN AND GREEK ORIGINS IN THE LIGHT OF PETOSIRIS TOMB IN TUNA EL-GEBEL (COMPARATIVE AND ANALYTICAL STUDY)

BY

**Tony Abd Elsalam**

Lecturer at Department of Archaeology, Faculty of Arts/ Minia University, Egypt

## ABSTRACT

[AR]

أواني الريتون ما بين الفارسي واليوناني من خلال مقبرة بيتوzierيس بتونا الجبل دراسة تحليلية مقارنة  
يعد إناء الريتون من الأواني المبama التي استُخدمت في الاحتفالات والطقوس الدينية كأواني لشرب الماء أو الخمر. ويرجع ظهورها إلى الرابع الأخير من القرن الرابع قبل الميلاد في بلاد اليونان حيث يذكر المؤرخ هيرودوت أن اليونانيين عثروا عقب الغزو الفارسي على كثير من مقتنيات المعسكر الفارسي والتي كانت من بينها أواني الريتون. وتنقسم أواني الريتون من حيث الشكل إلى ثلاثة أنواع: يمثل النوع الأول في إناء الريتون المنحني ويكون فيه الإناء ذو قاعدة تمثل الجزء السفلي من الإناء يعلوها رأس الحيوان التي تمثل الجزء الأكبر من حجم الإناء أما الجزء العلوي، فيتمثل فوهة الإناء، بينما النوع الثاني هو إناء الريتون ذو قرن الحيوان "البوق" حيث يتخذ الإناء الشكل المخروطي. ويكون من جزئين الجزء العلوي يتمثل في فوهة وبدن الإناء، والجزء السفلي يتمثل في قرن رأس الحيوان. أما النوع الثالث فيتمثل في إناء الريتون بهيئة رأس حيوان. وفي هذا النوع يتمثل الإناء في شكل قطعة واحدة فقط تمثل في رأس الحيوان. وتناولت الدراسة وصف وتحليل مناظر تصوير إناء الريتون بمقدمة بيتوzierيس بتونا الجبل. متبوعاً المنهج الوصفي والمقارن والتحليلي. خاتماً الدراسة بالنتائج التي تضمنتها والتي كانت من بينها أمر ترجيح تاريخ مقبرة بيتوzierيس بناءً على تصوير هذه الأواني بها إلى الفترة ما بين (٤٦٠-٥١٧ ق.م). أي من نهاية العصر الصاوي وحتى بداية العصر الفارسي الأول (العصر الأخميمي).

[EN] The *Rhyton* vessel is a drinking vessel used for ceremonial purposes. The significant *Rhyton* vessel is depicted on Petosiris' tomb at Tuna El Jebel. This type of vessel became popular in Greece since the last quarter of the fourth century BC, after the Persian wars. Most of it was made of pottery rather than metal. According to the historian Herodotus, the Greeks captured many of the Persian camp's possessions after their victories, including the *Rhyton* vessels, a pottery vessel that had not before been used in Greece. Therefore, Persia could be where it first appeared. The *Rhyton* vessel comes in three different shapes; **The first form is the curved *Rhyton*:** This form of *Rhyton* vessel has a base that represents the lower part of the pot, ends in the forepart by an animal's head, which represents the largest part of the pot, and an upper part represents its top. **The second form is the horned *Rhyton*:** This form of *Rhyton* vessels takes a conical shape, consisting of two parts. The upper part represents the mouth and body of the pot, while the horns and head of the animal represent the lower part since it resembles the trumpet instrument used in the horn. It was sometimes referred to as the «trumpet» instead of just the animal's horn. The Third Form is the *Rhyton* which is in the form of an animal head. Moreover, **the third form is the *Rhyton* in the form of an animal head.** This *Rhyton* vessel only consists of one piece represented by the animal's head. It was primarily used as a vessel for funeral rites and began to be produced during the first quarter of the fourth century AD. This paper describes and analyzes its depictions in the tomb of Petosiris in Tuna El Jebel. In order to complete the study, descriptive, comparative and analytic research methodologies are used.

**KEYWORDS:** *Rhyton*, vessel, petosiris, Tuna El Jebel.

## I.INTRODUCTION

One of the important metal pots depicted on the walls of the tomb of Petosiris in Tuna El Jebel is thought to be a *Rhyton* vessel. This type of vessel spread through Greece during the last quarter of the fourth century BC, after the Persian wars. They were mostly made of pottery rather than metal<sup>1</sup>.

It seems that the *Rhyton* vessel originated in Persia<sup>2</sup>. This type of pottery vessel did not appear in Greece before the Persian wars. In the words of the historian Herodotus: «after the Persian wars, the Greeks found many of the possessions of the Persian camp, among which were the *Rhyton* vessels»<sup>3</sup>.

During the fourth century BC, a Persian influence appeared across all regions under Persian control. From that time on, *Rhyton* vessels appeared in Greek art, as can be seen in the depiction of *Rhyton* vessels on the «Krater» vessels [FIGURE 1]<sup>4</sup>, dating back to the fifth and fourth centuries BC<sup>5</sup>.



[FIGURE 1]: Detail of the Greek krater vase, Museum of Vienna. HOFFMANN 1961: PL.12/1

The countries in which there is evidence of this Persian influence include Syria, Palestine, and Egypt, as well as southern Russia, Greece, and Anatolia<sup>6</sup>. In Iran, the Persian *Rhyton* vessels appeared during the first century BC<sup>7</sup>. This influence is clear from a range of Persian objects associated with the *Rhyton* vessels, including cups and jugs, food and drink utensils, in addition to jewelry and bronze and silver works<sup>8</sup>.

The English name *Rhyton* derived from the Greek word [*Pvτov*] which<sup>9</sup> comes from the verb *ρέω*, which means *flowing* or *streaming*. The name *Rhyton* is given to vessels that

<sup>1</sup> HOFFMANN 1959:180.

<sup>2</sup> CLARK 2006: 243.

<sup>3</sup> Persian *Rhyton* vessels spread to Greece through booty or imports from the East. BOARDMAN 1989: 40; NAĞWĀ IBRĀHĪM 2008: 47.

<sup>4</sup> They are utensils used to drink wine and water, which appeared in the late fifth century BC in Vienna, and this model of utensils is preserved in the Vienna Museum Inv.Nr. IV910). HOFFMANN 1959: 25.

<sup>5</sup> XIN 2005: 181-182.

<sup>6</sup> Numerous goat-shaped *Rhyton* vessels were found in the tombs of northern Anatolia. ROGRES 1997: 8.

<sup>7</sup> GHIRSHMAN 1962: 60.

<sup>8</sup> STERN 1982: 36.

<sup>9</sup> SMITH 1901: 848-49.

take the form of a pot or a drinking cup that have a hole in the front<sup>10</sup>. The name relates to the function of the vessel, not its form<sup>11</sup>.

The Persians used *Rhyton* vessels, especially those made of pottery, as vessels for drinking water or wine<sup>12</sup>. The use evolved over time to be used in funeral and religious rituals<sup>13</sup>. During the Minoan and Mokenian eras<sup>14</sup>, the Minoans used them for making offerings during religious rituals, as they were used for piercing and pouring<sup>15</sup>. During the Archaic and Classical eras in banquets and funeral rites in Central Asia<sup>16</sup>, *Rhyton* vessels with a clear influence from the Persian *Rhyton*, in both form and function, were used. Many *Rhyton* pots have been found in Central Asia with the shape of the head of a goat, lion, or horse<sup>17</sup>. *Rhyton* vessels made of metal were used as gifts exchanged between rulers<sup>18</sup>. In the islands of the Aegean Sea, *Rhyton* vessels were depicted as having a ceremonial function during processions, which is similar to the use in the first scene with the *Rhyton* vessel in the tomb of Petosiris, where it is depicted in a ceremonial procession<sup>19</sup>.

## II. TYPES OF THE RHYTON VESSELS

Three forms of *Rhyton* vessels have appeared in Greek art since 480 BC. The first form is the curved *Rhyton* with an animal base; the second shape is known as the *Rhyton* with animal horn or «trumpet»<sup>20</sup>; the third is known as the *Rhyton* with an animal head<sup>21</sup>. These three forms of the Greek *Rhyton* stem from the Persian *Rhyton*<sup>22</sup>.

### The First Form: the Curved *Rhyton*

This form of *Rhyton* vessel has a base that represents the lower part of the pot, topped by the animal's head, which represents the largest part of the pot, while the upper part is the rim. The oldest preserved form of this type is exhibited in Berlin Museum [FIGURE 2], and dates to the first half of the fifth century BC.<sup>23</sup> There is a similar vessel preserved<sup>24</sup> in Naples Museum<sup>25</sup> [FIGURE 3].

<sup>10</sup> BUTTERFIELD 2003: 1389.

<sup>11</sup> GOCHA 1999: 388.

<sup>12</sup> MILLER 1997: 135-52.

<sup>13</sup> HOLO 1966: 86; NAĞWĀ IBRĀHĪM 2008: 47; HĀŠIM 2011: 335.

<sup>14</sup> REHAK 1995: 435-474.

<sup>15</sup> BAUMBACH 1971: 143-160.

<sup>16</sup> NADĀ 2013: 490-491.

<sup>17</sup> XIN 2005: 224.

<sup>18</sup> ZACCAGNINI 1987: 57-65.

<sup>19</sup> GEOFFREY 2011: 239.

<sup>20</sup> HOFFMANN 1959: 181.

<sup>21</sup> STERN 1982: 37.

<sup>22</sup> HOFFMANN 1959: 21.

<sup>23</sup> This vessel is preserved in Berlin Museum Inv.N<sup>o</sup>.4046.

<sup>24</sup> HOFFMANN 1959: 181.

<sup>25</sup> This vessel is preserved in Naples Museum Inv.N<sup>o</sup>.80841. HOFFMANN 1959: 21.

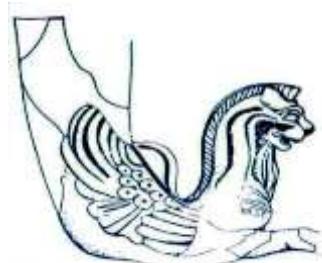


[FIGURE 2]: The curved *Rhyton* vase in Berlin Museum. HOFFMANN 1961: PL.8/1



[FIGURE 3]: Another curved *Rhyton* vase with a ram's head in Naples Museum. HOFFMANN 1961: PL.9/2

Another example, which takes the form of a winged phoenix with horns and probably dates back to the fourth century BC<sup>26</sup>, was found in Palestine [FIGURE 4]. Many Persian-influenced limestone pots, which were imported from Egypt, have been found in Palestine. Egypt was under Persian rule during the twenty-seventh dynasty, and again in the last decade of the Persian Empire [344-332 BC] and was greatly influenced by Achaemenid artistic traditions. This vessel, in the first form of *Rhyton* vessel, is thought to be of this time<sup>27</sup>.



[FIGURE 4]: A *Rhyton* curved in the shape of a winged phoenix, found in Palestine. STERN 1982: 40, FIG.2

This form of curved *Rhyton* pot is similar to the Persian pots preserved in the Metropolitan Museum in New York<sup>28</sup> [FIGURE 5]. The base of this pot, which takes the form of a wild cow's head, was found in the «kaplantu» area near the city of Zawathi in Kurdistan, Iran, and dates back to the seventh century BC. Its total height is 11.2 cm, and its height up to the rim is 8.7 cm. The presence of such a stylistically similar, and earlier, Persian vessel to the Greek *Rhyton* vessels confirms that the origin of the *Rhyton* is Persian<sup>29</sup>.

<sup>26</sup> STERN 1982: 39-40.

<sup>27</sup> The «Persian» Achaemenid Empire is one of the most important empires of the ancient world. Throughout its long history, it constituted a long period of expansion, occupation, and extension over the kingdoms of the ancient Near East. It was called the Achaemenid Empire, after Achaemenes, around 700 BC. HINRĪ 1991: 52; MŪSĀ 2016: 161-177.

<sup>28</sup> This vessel is preserved in the Metropolitan Museum in New York, Inv.N<sup>o</sup>.59[130]2.

<sup>29</sup> The Persian *Rhyton* vessel predates its Greek counterpart by at least a hundred years. HOFFMANN 1959: 21-22.



[FIGURE 5]: The Persian *Rhyton* Vase at the Metropolitan Museum. HOFFMANN 1961: PL.10/5

### The second Form: the Horned *Rhyton* «trumpet»

This form of *Rhyton* vessel takes a conical shape and consists of two parts. The upper part is represented by the mouth and body of the pot, while the lower part is represented by the horns and head of the animal. Its shape is similar to animal horn trumpets. So it is known as the «trumpet» form. *Rhyton* pots with this form are often made of metal, such as the silver *Rhyton* pot in the form of a griffin bird, preserved in the Egyptian Museum in Cairo<sup>30</sup> [FIGURE 6]<sup>31</sup>.



[FIGURE 6]: A silver *Rhyton* vase representing a griffin bird, preserved in the Egyptian Museum in Cairo.

NADĀ 2013: 498/2B

The quality of these pots is clear through the shape and decoration<sup>32</sup>. The oldest of this form of the Greek *Rhyton* dates to the first half of the fifth century BC, found along with an example of the Persian *Rhyton* in tomb Inv.Nr<sup>o</sup>.4 within the group of Kabani tombs in Prussia<sup>33</sup>.

An example of the trumpet form of *Rhyton* vessel has also been found in Palestine. This vessel has a curved lower part in the form of a ram, which was found in Tell Abu Hawam [FIGURE 7]<sup>34</sup>.

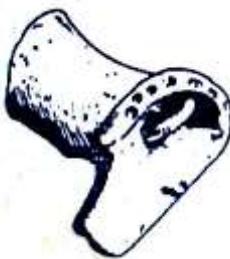
<sup>30</sup> Inv. Nr<sup>o</sup>.38093.

<sup>31</sup> NADĀ 2013: 489.

<sup>32</sup> STERN 1982: 37.

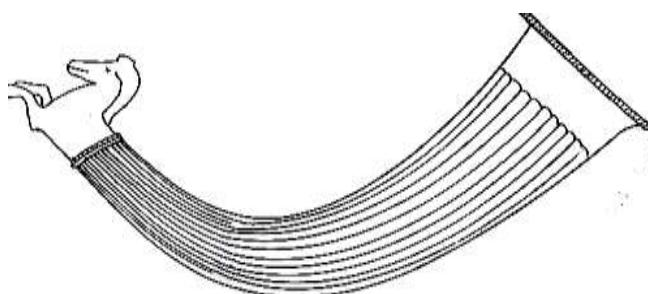
<sup>33</sup> HOFFMANN 1959: 23.

<sup>34</sup> STERN 1982: 40; SAWQI 2019:144.

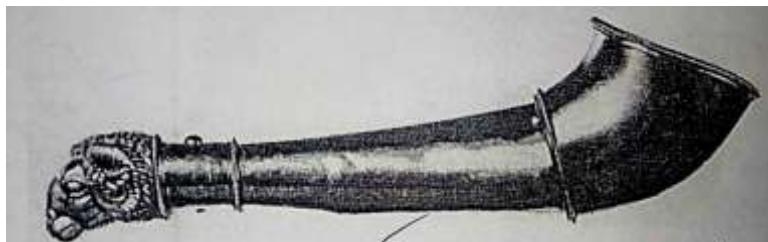


[FIGURE 7]: A vase of Rhyton in the form of a ram within the second form, «the trumpet» of Rhyton.  
STERN 1982: 41, FIG.3/1

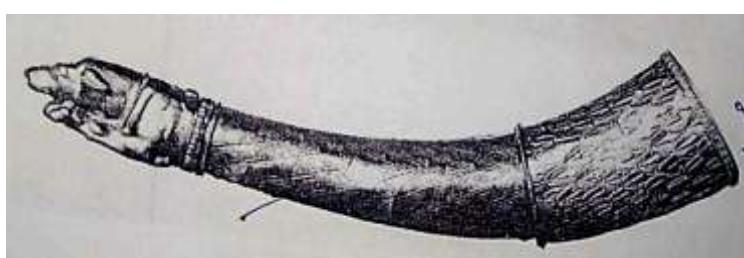
Examples of *Rhyton* vessels of the second form have many different animal shapes, the most common of which are the horse's head [FIGURE 8] and the ram's head [FIGURE 9]. Some even take the form of a dog, such as the vessel from the cemetery group №.4, from the Seven Brothers Cemetery in southern Russia [FIGURE 10]<sup>35</sup>.



[FIGURE 8]: *Rhyton* vase in the form of a horse. NAĞWĀ IBRĀHĪM 2008:27/B



[FIGURE 9]: The golden *Rhyton* vase in the shape of a ram, within the second type of trumpet, was found on the necropolis of the Seven Brothers. HOFFMANN 1961: PL.11/5



[FIGURE 10]: The *Rhyton* vessel in the shape of a dog within the second figure, «the trumpet», found on the cemetery of the Seven Brother. HOFFMANN 1961: PL.11/7.

<sup>35</sup> The Seven Brothers Cemetery is one of the mass burials located south of the Russian city of Kuban, dating back to the first half of the fifth century BC. HOFFMANN 1959: 23.

It is noted that the *Rhyton* vessel in the form of a dog was commonly used in Greek art. This form of *Rhyton* vessel has not been found in Persia<sup>36</sup>, although it has been found in Egypt, such as the vessel found in Siwa Oasis dating back to the Persian era [FIGURE 11]<sup>37</sup>. Another example of this form of *Rhyton* vessel is the silver example that was found in the necropolis of the Seven Brothers, and dates back to the early fourth century BC [FIGURE 12]. This example includes a ram lying down, which is a common form found among the *Rhyton* «trumpet»<sup>38</sup> vessels. In another fifth century ram's head vessel [FIGURE 13], there is a painting on its body which is still clearly visible, especially the upper part. Another example, which was found in Iran and dates back to the fifth century BC, is now preserved in the Metropolitan Museum<sup>39</sup>. It takes the second form and was clearly influenced by the Persian *Rhyton*, but was executed by a Greek artist<sup>40</sup>.



[FIGURE 11]: *Rhyton* vase found in Siwa Oasis. BETRIE 1906: PL. XXXVII/a.



[FIGURE 12]: A silver *Rhyton* vase in the form of a ram, the Seven Brothers Cemetery



[FIGURE 13]: A ram-headed *Rhyton* vessel, within the second type, «the trumpet», the fifth century BC © The Metropolitan Museum of Art.

[Https://images.metmuseum.org/CRDImages/an/original/DT6187.jpg](https://images.metmuseum.org/CRDImages/an/original/DT6187.jpg); Accessed on 06 /11/2022

<sup>36</sup> HOFFMANN 1959: 24.

<sup>37</sup> BETRIE 1906: 50.

<sup>38</sup> ARUZ 2000: 155.

<sup>39</sup> This vessel is preserved in The Metropolitan Museum of Art, Inv.Nº.1989[281]30/a-b.

<sup>40</sup> HOFFMANN 1959: 23-24.

### The Third Form: The *Rhyton* in the Form of an Animal Head

The third form of *Rhyton* vessel consists of only one piece, represented by the animal's head. This form of *Rhyton* vessel was used primarily as a vessel for funeral rites, and began to be produced during the first quarter of the fourth century AD<sup>41</sup>. This *Rhyton* [FIGURE 17], is made of pottery, in the form of a pig's head, is preserved in the Egyptian Museum in Cairo<sup>42</sup>.



[FIGURE 14]: A pottery *Rhyton* vase in the form of a pig's head preserved in the Egyptian Museum in Cairo N°.42018. NADĀ: ٢٠١٣ ٤٩٧, FIG.1/G

Another *Rhyton* vessel of the third form is preserved in the British Museum<sup>43</sup> [FIGURE 15] and dates back to the period shortly after 480 BC. Another vessel was found in Athens, dating to the period between 460-450 BC<sup>44</sup>, and is now preserved in the Museum of Fine Arts in Boston<sup>45</sup> [FIGURE 16].



[FIGURE 15]: The Greek *Rhyton* vase in the shape of a ram in the «Third form» of the British Museum.  
HOFFMANN 1961: PL.12/2



[FIGURE 16]: The Greek *Rhyton* Vase in the Shape of a Ram «Third Form» Museum of Fine Arts, Boston,  
<https://www.mfa.org/collections/object/rams-head-rhyton-153863>. Accessed on 11/12/2022

<sup>41</sup> HOLO 1966: 5.

<sup>42</sup> Inv.N°.42018.

<sup>43</sup> This vessel is preserved in the British Museum Inv.N°.E795.

<sup>44</sup> HOFFMANN 1959: 24.

<sup>45</sup> Height: 21.2 cm; Diameter: 13.2 cm.

Third form *Rhyton* vessels are in some ways similar to the curved, first form *Rhyton*. The first form is distinguished from the third by its realism, as in the ram-headed *Rhyton* vessel exhibited in the Berlin Museum [FIGURE 2], where the horns of the ram are detailed in clay. In third form *Rhyton* vessels, the cup is a continuation of the animal head, which is in contrast to the second type in which the head of the animal is separated from the vessel. The third form does not include a base at all.



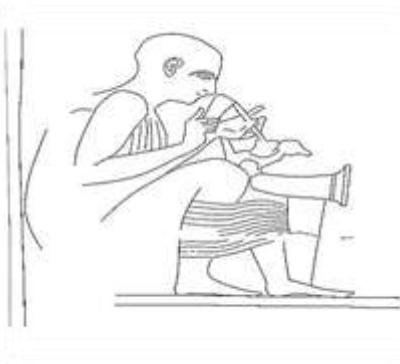
[FIGURE 17/a]: Offering bearers scene in the tomb of Petosiris. The lower scene on the western wall of the inner chamber, showing the *Rhyton* vessel © Photo taken by the researcher



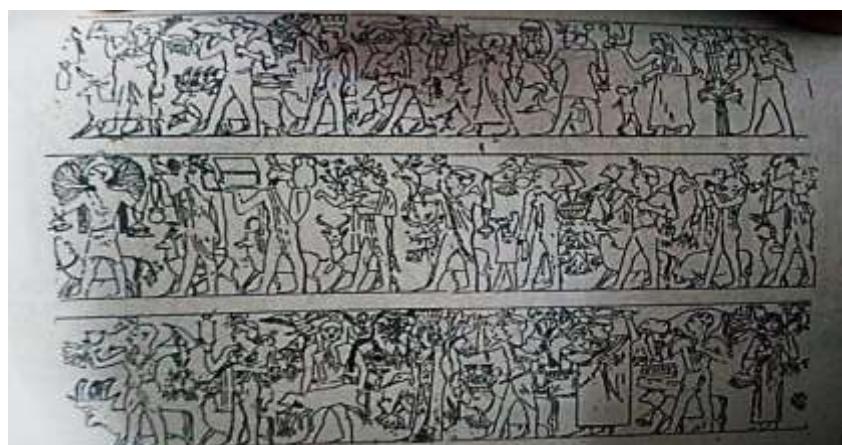
[FIGURE 17b]: The woman is carrying *Rhyton* vessel © Done by researcher



[FIGURE 18/a]: The northern wall of the front hall, the western side. LEFEBVRE 1923: Pl.7



[FIGURE 18/b]: Part of the northern wall of the front hall, the western side. The first scene, between the two columns © Done by the researcher



[FIGURE 19]: An offerings scene on the western wall of the inner hall of Petosiris tomb. SA'D 1999: 32.

### III. DESCRIPTIVE STUDY

The Petosiris tomb is located in the Tuna al-Jebel cemetery<sup>46</sup> in Middle Egypt, which was the model for Egyptian temples in the Greek and Roman eras<sup>47</sup>. Many scenes associated with the religious and funerary rites that were used at the time can be seen on its walls. Among these is a scene depicting a *Rhyton* vessel being used as one of the funerary vessels. Despite the archaeological and historical importance of these scenes they have not been studied before.

The *Rhyton* vessels are depicted on the walls of the tomb in two scenes:

- The first is depicted on the western wall of the inner hall «Naos» [FIGURE 17/a-b].
- The second is depicted on the northern wall of the outer hall «Pronaos» [FIGURES 18/a-b].

<sup>46</sup> Tuna al-Jebel is located west of Ashmunein, «Hermopolis Magna», and is considered a cemetery for it. Tuna al-Jebel was known in the past as Western Hermopolis. It also includes many monuments from the late period until the Greek and Roman eras, the most important of which is the tomb of Petosiris, which was discovered in 1919 AD. LEFEBVRE 1923-1924: 1-21; CORTEGGIANI 2009: 244-245; KARJA 2011: 321-254.

<sup>47</sup> The tomb consists of a front hall «Pronaos». Dimensions: Width 9.40 m; length: 3.80 m. The front of the hall rests on four columns with compound capitals. The second hall (Naos) the structure, which takes the rectangular shape has dimensions width: 6.25 m; Length: 7.15 m. It contains four columns in two rows, divided through these columns into three sections. within it includes the burial well in which many coffins of the owner of the cemetery and members of his family were found. LEFEBVRE 1923-1924: 14; ZĀĪD 1960: 83; ABŪ BAKR 2003: 1; QADŪS 2005: 241-244.

**The first scene** depicts a procession of twenty-five people carrying offerings [FIGURE 19], among whom appears a woman (Nº.24 of the procession<sup>48</sup>) wearing a long robe, known as the *Himation* that wraps the body and covers the head<sup>49</sup>. She is raising her right hand upwards, holding a horse-head *Rhyton* vessel [FIGURE 17/a]<sup>50</sup>.

**The second scene** is depicted on the western side of the northern wall of the outer hall. It is not as well preserved as the previous scene. This part consists of four scenes, of which only two remain [FIGURE 18/a]: the first scene, between the two columns, represents a group of people polishing and making metal.. It depicts the processes of manufacturing metals: the upper register shows three figures making three different metal works. The third figure is depicted holding a vessel between his knees and supporting it on two sanders [FIGURE 18/b]: represents a man polishing a *Rhyton* vessel. The upper part of this vessel is clearly visible, and is similar to the upper part of the *Rhyton* vessel depicted in the inner hall of the tomb. Therefore, it is suggested that this vessel is also a *Rhyton* vessel<sup>51</sup>.

#### IV. COMPARATIVE ANALYTICAL STUDY

The existence of such Persian vessels depicted on these tomb walls confirms the existence of a commercial relationship between Persia and Greece since ancient times<sup>52</sup>. The *Rhyton* vessel had been common in Persia. The victory of the Greeks over the Persians resulted in the transfer of a wide range of utensils, made of gold and silver, from Persia to Athens, where the artists of Athens imitated and produced similar wares<sup>53</sup>. Greek potters borrowed the idea of the Persian *Rhyton* and made these vessels in clay.

Although there are similarities between the Persian and Greek *Rhyton* vessels, it is clear from a comparison that the Persian *Rhyton* vessel is distinguished by the life-like quality of the detail, while the Greek *Rhyton* vessels are more stylised.

The Persian *Rhyton* vessel was used as a drinking vessel. Since it had no base, it was used by passing it from one hand to another. The Greek *Rhyton* was used as a drinking vessel in funeral rituals and festive processions<sup>54</sup>.

The top of the Persian *Rhyton*' was used for drinking, and was not a separate carved piece, in contrast to the head in the Greek *Rhyton*, which dominates the entire pot. The Greek *Rhyton* vessel is squat and forward positioned and is provided with ram's horns on both sides. So, Greek *Rhyton* vessel tried to embody an animal in a natural form.

<sup>48</sup> SA'D 1999:115-116.

<sup>49</sup> The *Himation* robe is one of the most famous Greek gowns, commonly used throughout the Hellenistic and Roman worlds. The gown consists of a large rectangular piece of wool which is arranged in different ways, so that it is wrapped around the body and falls down the arms in the form of a shawl. It was worn by both men and women, as well as deities and kings, as well as actors performing some roles. BIEBER 1959: 382-412; HINRĪ 2009: 48, ABD AL-NABI 2010: 132-136.

<sup>50</sup> LEFEBVRE 1923-1924: 181.

<sup>51</sup> PREATER 2014: 345.

<sup>52</sup> HOFFMANN 1961: 21.

<sup>53</sup> BARKER 1993: 122-126.

<sup>54</sup> HOFFMANN 1961: 22.

Through the differences between the Persian and Greek *Rhytons*, the researcher concludes that the Greek *Rhytons* typically include handles, in contrast to Persian *Rhytons* which did not. In addition, the Greek *Rhytons* have a clear top and a cup, while the Persian *Rhyton* combine the top and the cup as one.

The *Rhyton* vessels depicted in the Petosiris tomb do not have handles or bases and the vessel tops are merged with the body. Therefore concludes that it follows the second form, that of the animal horn «trumpet». Moreover, they are Persian, not Greek, in style. This Persian influence may be because of the Persian occupation of Egypt that stretched over the period of time when the tomb was constructed. However, the *Rhyton* vessels depicted in the Petosiris tomb differ in usage from that of the typical Persian *Rhyton*. As it is clearly shown in the scene of the *Rhyton* vessel in the inner chamber of the tomb Petosiris, this vessel is being used in a funeral procession, which is a use more associated with the Greek *Rhyton*. Proves that the Egyptians were influenced by Greek culture and customs relating to a Greek presence as mercenary soldiers in Egypt.

## V.CONCLUSION

*Rhyton* vessels were one of the most important utensils for drinking water or wine, or for use in carrying out funeral rites and rituals. The *Rhyton* vessel was not used during ancient Egyptian times, and can be considered a later introduction during ancient times, likely during Persian rule. The Egyptians continued to use the vessel even after the end of Persian rule in Egypt, as indicated by the first scene depicted in the tomb of Petosiris. Moreover, it was produced in workshops, as the second scene depicts one of the workshops producing this vessel.

The influence of Greek culture on the Egyptians is clearly evidenced by the presence of the *Rhyton* vessels depicted on the walls of the Petosiris tomb. Based on the date of the construction of the Petosiris tomb, which dates back to between the Sawi era 517 BC and the Persian era 460 BC, it is suggested that the two vessels depicted on the tomb date back to the Persian era, and that they are of Persian origin in form<sup>55</sup>. Moreover, the depiction of the *Rhyton* vessels in the Petosiris tomb confirms directly the production of the Achaemenid (Persian) vessels in Egypt<sup>56</sup>. Producing the *Rhyton* vessels in Egypt indicates that the two *Rhyton* vessels date back to the Persian era, as the *Rhyton* utensils were manufactured in Egypt during the fourth century BC, even if not since the fifth century BC<sup>57</sup>, which is the date that most likely corresponds to the construction of the tomb of Petosiris. Similarities between the *Rhyton* vessel found in Siwa Oasis, which dates back to the period between the end of the fifth century and the beginning of the fourth century BC, and the two vessels depicted in the tomb of Petosiris, confirms that these two vessels belong to the Persian era, in which the Petosiris tomb was built.

<sup>55</sup> Some researchers dated the scenes depicted on the walls of this tomb to the Ptolemaic period. 'AZAB 2002: 326.

<sup>56</sup> CHERPION 2007: 34-35.

<sup>57</sup> PREATER 2014: 346.

## BIBLIOGRAPHY

- ‘ABBŪDĪ, H.: *Mu’gam al-haḍārāt al-sāmīya*, Tripoli (Gross Press) 1991.
- ‘ABD AL-NABĪ, MUNĀ ĠABR: «Anmāt azyā’ al-riğāl fī Miṣr ḥilāl al-‘aṣraīn al-yūnānī wa’l-rūmānī», PhD Thesis, Faculty of Archeology/ Cairo University, 2010.
- ‘ABD AL-NABĪ, NAĞWĀ IBRĀHĪM: «al-Awānī al-ma’ dinīya al-yūnānīya dāt al-zahārif fī al-‘ṣrayīn al-arḥī wa’l-kilāsīkī (dirāsa taḥlīliya)», MA Thesis, Faculty of Arts/‘Ain Shams University, 2008.
- ABŪ BAKR, ĞALĀL AḤMAD: «Maqbarat Bītūzīrīs bi Tūnā al-Ğabal wa Ǧudrān al-Satā’ir fī al-‘imāra al-miṣrīya», *Second Conference of Fayoum*, Faculty of Archeology/ Cairo University, Fayoum Branch, 2003.
- ARUZ, J. & ETH.: *The Golden Deer of Eurasia: Scythian and Sarmatian Treasure from the Russian Steppes*, New York (Metropolitan Museum of Art) 2000.
- ‘AZAB, ‘ABD AL-ḤAMĪD.: «Dirāsa li Mawkib Qarābīn Kahanat “Tuḥūt Hirmis” fī Maqbarat Bādī- ’Uzīr bi Ḥabbānat Tūnā al-Ğabal», *al-Mu’tamar al-ḥāmis li ǧam’iyat al-ata-rayīn al-‘arab, al-nadwa al-‘ilmīya al-rābi’i a,* (*Hawliyyāt Al-Itḥād Al-‘ām Lil Atāriyīn Al-‘arab - Dirāsat fi Atār Al-Waṭan Al-‘arabī*) 2002.
- BARKER, J.: «Persian influence on Greek » *History of Iran*, Iran Chamber Society, 2012, MC Miller, 1993, 122-126.
- BAUMBACH, L.: «The Mycenaean Contribution in the Study of Greek Religion in the Bronze Age», *SAME* 20, 1971, 143-160.
- BETRIE, W.M.: *Hyksos and Israelite Cities*, London (School of Archaeology) 1906.
- BIEBER, M.: «Roman Men in Greek Himation (Romani Palliati) a Contribution to the History of Copying», *Proc. Am. Philos. Soc.* 103/3, 1959, 374-417.
- BOARDMAN, J.: *Athenian Red Figure Vases, Archaic Period*, London (Thames & Hudson) 1989.
- BUTTERFIELD, J.: *Collins English Dictionary Complete and Unabridged*, New York (Harper Collins Publishers) 2003.
- CHERPION, N. & ETH.: «Le Tombeau de Pétosiris à Touna el-Gebel», *BIFAO* 27, Le Caire, 2007.
- CLARK, A.: *Understanding Greek vases A Guide to Terms, Style, and Techniques*, Los Angeles (The J. Paul Getty Museum) 2002.
- COHEN, B.: *The Colors of Clay Special Techniques in Athenian Vases*, Los Angeles (Paul Getty Museum at the Getty Villa) 2006.
- CORTEGGIANI, J. & GOUT, J.: «Le tombeau de Pétosiris à Touna el-Gebel», *The Classical Review* 59/1, 2009, 244 – 247.
- GEOFFREY, M.: «In Egyptian Rhyton from the Eighteenth Dynasty», *Journal of Egyptian Archaeology* 97, 2011, 233-240.
- GHIRSHMAN, R.: «Notes Iraniennes XI. Le Rhyton en Iran», *Artibus Asiae* 25, 1962, 57-80.
- GOCHA, R.: *Testskhladze, Ancient Greek West & East*, Berlin, Leiden (BRILL) 1999.
- HĀŠIM, ŠAHĪRA: «al-Awānī al-faḥhāriya dāt al-zahārif al-bāriza fī al-‘aṣrayīn al-yūnānī wa’l-rūmānī», PhD thesis, Faculty of Arts/ Tanta University, 2011.
- HINRĪ, SALWĀ: *Turuz al-azyā’ fī ’l-’usūr al-qadima*, Cairo (Maktabat al-Anglo al-miṣrīya) 2009.
- HOFFMANN, H.: «An Etruscan Rhyton in Vienna», *American Journal of Archaeology* 63/2, 1959, 180.
- HOFFMANN, H.: «The Persian of Attic Rhyta», *Antike Kunts* (4.Jahrg., H.1) 1961.
- HOLO, S.: «Unpublished Apulian Rhyta», *the J. Paul Getty Museum Journal* 1, 1974, 85-94.
- STRONG, D., *Greek and Roman Gold and Silver Plate*, London (Methuen & Co. Ltd) 1966.
- KARJA, L.: «The Petosiris-Necropolis of Tuna el-Gebel, the Petosiris -Necropolis of Tuna el-Gebel», *Tradition and Transformation Culture and History of the Ancient Near East* 41, 2011, 231-254. DOI: [Https://doi.org/10.1163/ej.9789004183353.i-508.54](https://doi.org/10.1163/ej.9789004183353.i-508.54)
- LEFEBVRE, G.: *Le Tombeau de Petosiris, Première partie*, Le Caire (Imprimerie de l'institut français d'archéologie orientale) 1923-1924.

- MILLER, M.C.: *Athens and Persia in the Fifth Century BC: A Study in Cultural Receptivity*, Cambridge (Cambridge University Press) 1997.
- MŪSĀ, RUWAYDA FAİŞAL: «Siyāsat al-dawla al-Ahmīnīya (qirā'a tārīhiyya)h, *Al-Adab Journal* 54, Baghdad University, 2016, 161-177.
- NADĀ, HĀLA AL-SAYĪD: «Awānī min Ṭirāz Rītūn (Rhyton) bi'l-mathaf al-miṣrī bi'l-Qāhira», *Hawliyya' Al-Itihād Al-'ām Lil Atāriyin Al-'arab - Dirāsāt fi Atār Al-Waṭan Al-'arabi* 17, 2013, 582- 627.
- QADŪS, 'IZZAT ZAKĪ: *Atār Miṣr fī al-'asrayīn al-yūnānī wa'l-rūmānī*, Alexandria (Dār EL M'arif) 2005.
- PREATER, H.: «Archaeology of Achaemenid Rule in Egypt», PhD Thesis, Classical Art and Archaeology, University of Michigan, 2014.
- REHAK, P.: «The Use and Destruction of Minoan Stone Bull's Head Rhyta», In: POLITEIA. Society and State in the Aegean Bronze Age (Aegaeum 12), R. Laffineur and W.-D. Niemeier, (eds.), 435-460. Liège & Austin, Université de Liège and the Program for Aegean Scripts and Prehistory, University of Texas at Austin, 1995, 435-460.
- ROGRES, E.: «Satrapal Sardis; Aspects of Empire in an Achaemenid Capital», PhD Thesis, Classical Art and Archaeology, University of Michigan, 1997.
- SA'D, IBRĀHĪM.: *Tūnā al-Ǧabal durra fī saharā' Durwa*, Cairo (Dār al-Taqāfa li'l-Tibā'a wa'l-našr) 1999.
- SMITH, W. & ETH.: «Rhyton», *A Dictionary of Greek and Roman Antiquities*, vol.2 (3<sup>rd</sup> Reversed, Enlarged ed), London (Tohn Murray) 1901.
- ŠAWQĪ, HĀLID MUHAMMAD: «Tal Abīb Marsīm ḥattā Nihāyat al-Qarn al-Rābi' B.C», MA Thesis, Faculty of Arts/Assiut University, 2019.
- STERN, E.: «Achaemenid clay Rhyta from Palestine», *Israel Exploration Journal* 32/1, 1982, 36-43.
- XIN, WU.: «Central Asia in the Context of the Achaemnid Persian Empire (6<sup>th</sup> to 4<sup>th</sup> Centuries BC)», PhD Thesis, University of Pennsylvania, 2005.
- ZĀĪD, 'ABD AL-HAMĪD: *Atār el-Menīlā al-hālida*, Cairo (Dār al-Hanā li'l-tibā'a) 1960.
- ZACCAGNINI, C.: *Aspects of Ceremonial Exchange in the Near East During the Late Second Millennium BC*, Cambridge (Cambridge University Press) 1987.