

Lewartowski, Kazimierz

Mycenaean objects from the National Museum in Warsaw

Światowit 6 (47)/Fasc.A, 19-24

2006

Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

KAZIMIERZ LEWARTOWSKI (IA UW)

MYCENAEAN OBJECTS FROM THE NATIONAL MUSEUM IN WARSAW (PL. 3-7)

There is no collection of Mycenaean antiquities in Poland – Polish archaeologists had not excavated in Greece before the Second World War. Polish Museums and collectors therefore have never developed any particular interest in the Bronze Age of Greece. The National Museum in Warsaw has a small collection of Minoan, Mycenaean and Cycladic objects, mainly vases, sherds and small terracottas. Some of them can be seen exhibited in one case; others are kept in the store-room. Most of them reached the Museum as a result of post-War reparations, two were bought on the antiquities market and one had been offered by a collector. A group of sherds is a deposit from the National Museum in Wrocław (formerly Muzeum Śląskie), where they were left by retreating Germans as an unimportant remnant of the collection kept in this museum.

The aim of this paper is to publish, or republish, all the Mycenaean objects from this collection (others will be the subject of another paper by M. Siennicka). They do not present any significant scientific value because almost nothing is known about the provenience or history of these objects, no documentation survived the War. They are not especially original in form or decoration either. The reason of this paper, besides the obvious obligation of publishing all finds anyway, is mostly subjective: for a Polish mycenaeanologist, the opportunity of working with original and unpublished Mycenaean products in their homeland is a source of a great pleasure and satisfaction*.

1. Sherds in the deposit from the Muzeum Śląskie (Fig. 1)

The sherds have four different museum marks. First is a general four-digit number specific for the

deposit group printed on paper labels glued to the sherds; the others are written in ink on the sherds' surface: two two-digit numbers (on all but one sherd), a four-digit number with a letter and abbreviation of the Muzeum Śląskie name and capital "S" and Roman "I" before it, there are on some sherds German notes concerning the provenience of the sherds; and on some of the sherds there is a capital "D" followed by a two-digit number on attached labels.

a. Dep. 2996; 21:96; S. I. 2531^a M. Śl.; D-32; pres. H. 3.8, Th. 0.4, rec. D. 19.0.

Clay: very fine, outer face smooth and slipped 10YR7/4 (very pale brown¹), inner face rough with delicate very regular traces of potter's tool 10YR7/4 (very pale brown).

Paint: lustrous 7.5YR4/6 (strong brown – vertical lines) and 7.5YR2.5/2 (very dark brown – semicircles and wavy lines) – FM 75 panelled pattern (triglyph). The motif appears in LH IIIB1, gains in popularity in LH IIIB2, and continues into LH IIICe mostly on deep bowls, kraters, stemmed bowls and sometimes on jugs², amphoroid and stirrup jars³.

Identification: fragment of an amphoroid jar (?); LH IIIB.

b. Dep. 2996; 21:96; S. I. 2531^b M. Śl.; D-32; pres. H. 3.3, Th. 0.5-0.6, rec. D. 12.0.

Clay: fine pure, well-polished outer face, self slipped 7.5YR7/4 (pink), inner face well smoothed.

Paint: lustrous, evenly applied 7.5YR3/2 (dark brown) with somewhat lighter outline – FM 27:48 "sea anemone" (or: rosette, wheel⁴); the motif is typical for LH IIIB2-LH IIICm deep bowls, especially in the

* I am much obliged to the Directors of both Museums for their permission to publish these objects. I am very grateful to Professor Witold Dobrowolski (the Curator of the Department of Ancient Art of the National Museum in Warsaw) who let me know about the Mycenaean objects, inspired this paper, gave all necessary information and helped in many other ways. I am also much obliged to the staff of the Dept. of Ancient Art and especially to Mrs. Sabina Grzegorzółka and Mr. Alfred Twardecki for their assistance and patience for an intruder's presence during very busy days of the Department. I am also grateful to Ms Małgorzata Siennicka for her help in access to several publications and to Paul Barford for correcting my English. All photographs courtesy National Museum in Warsaw.

¹ I use *Munsell Soil Color Charts*, New York 1994 for color identification.

² MDP: 123; fig. 159 (krater, Mycenae), fig. 161 (deep bowl Group B, Nauplion study collection); cf. P. ÅSTRÖM, *The Cuirass Tomb and Other Finds at Dendra, Part 2: Excavations in the Cemeteries, the Lower Town, and the Citadel* [SIMA, vol. 4, fasc. 2], Göteborg 1983, fig. 44, 3rd row: 7, fig. 86, 1st row: 3 (deep bowls Group A, Midea).

³ A. LEONARD, JR., *An Index to the Late Bronze Age Aegean Pottery from Syria-Palestine* [SIMA, vol. 114], Jonsered 1994, p. 188.

⁴ MDP: 122.

Argolid⁵, it can be seen also on kraters and jugs in different parts of Mycenaean world.

Identification: fragment of a deep bowl; LH IIIB2-IIICe.

c. Dep. 2996; 21:96; S. I. 2531^e M. Śl.; D-32; pres. H. 3.4, Th. 0.3, rec. D. 8.0.

Clay: fine pure, outer face slipped 2.5YR6/6 (light red), inner face rough, traces of potter's tool barely visible 7.5YR6/4 (light brown).

Paint: the potter used a very fine and precise contour line 2.5YR2.5/2 (very dusky red) then filled it in with very carefully and evenly applied lustrous paint 2.5YR5/8 (red) – the motif resembles FM 29:23 (LH IIIA2-B trefoil rock-work) or FM 43 isolated semi-circles as a filling pattern of FM 62 tricurved arch in LH IIIB1⁶. Single semi-circles arranged in pairs in a way resembling our sherd are popular on LH IIICe deep bowls from Phokis⁷. It is also somewhat similar to filling elements of the FM 18 flower from LH IIIB⁸.

Identification: fragment of the body of a deep bowl; LH IIIB-Ce.

d. Dep. 2996; 22:96; S. I. 2531^f M. Śl.; D-32; Mykene; pres. H. 7.2, Th. 0.6, rec. D. 14.0.

Clay: fine pure, outer face smooth and slipped 2.5Y7/3 (pale yellow), inner face with clear and very regular traces of potter's tool and partly slipped, core color 10YR7/4 (very pale brown).

Paint: lustrous, mostly worn away, very unevenly applied 10YR3/2 (very dark grayish brown) – three horizontal lines.

Identification: fragment of the body of a jar (piriform?); LH III from Mycenae.

e. Dep. 2997; S. I. 2532^a M. Śl.; Tyr. o. Myk.; D-33; pres. H. 1.9, base D. 5.2, bottom Th. 0.8, min. Th. 0.4.

Clay: fine pure, both surfaces slipped 2.5YR6/8 (light red).

Paint: lustrous 7.5YR2.5/2 (very dark brown) – outside a band covering the lowest part of the body, side and the outer rim of the base, inside concentric circles painted with alternating thin and broad lines. Ring bases of this diameter and the outside decoration suggest this is from a bowl. Concentric circles painted inside on bottoms and a little above them seem to be typical for LH IIIA2 bowls and cups from Attica and especially for IIIB1 deep bowls from Attica and Boeotia⁹. They occur rarely in other parts of Mycenaean Greece and generally do not resemble our specimen.

Identification: ring base of a deep bowl; LH IIIB1 of Attic origin, found in Tiryns or Mycenae.

f. Dep. 2997; 22:96; S. I. 2532^a M. Śl.; Tyr. o. Myk.; pres. H. 8.1, Th. 0.7-0.9, rec. D. 23.0.

Clay: fine pure 7.5YR7/4 (pink), outer face very smooth, inner face rough with clear traces of potter's tool.

Paint: lustrous 10YR2/2 (very dark brown) and 10YR3/3 (dark brown) – two horizontal darker lines and two thinner lighter ones between them.

Identification: fragment of the body of a closed vessel, probably a jar (piriform?); from Tiryns or Mycenae.

g. Dep. 2997; S. I. 2532^e M. Śl.; 22:96; D-33; pres. H. 2.7, Th. 0.25-0.35, rec. D. 12.0.

Clay: fine pure, slipped on both sides 10YR7/3 (very pale brown).

Paint: lustrous, evenly applied 10YR3/1 (very dark gray) – FM 75 paneled pattern (triglyph) in a variation different from the decoration of the sherd a and less common. It appears in LH IIIB1 on deep bowls¹⁰ then is used more frequently on deep bowls in LH IIIB2¹¹ and continues into LH IIICe¹² (but it is also known from shoulder of a LH IIIB2 narrow-necked jug¹³ and from LH IIIB-IIICe amphoroid jars FS 53-55 found in the Near East¹⁴).

Identification: fragment of the body of a deep bowl; LH IIIB2.

⁵ MDP: 123; ÅSTRÖM, op.cit., fig. 98, 1st row: 6 (deep bowl, Midea LH IIIB); A.C. RENFREW, *The Archaeology of Cult: the Sanctuary at Phylakopi* [BSA, Suppl., vol. 18], London 1985, cat. no. 135 (krater, Phylakopi LH IIICm), cf. RMDP: 925, fig. 197.193.

⁶ E.g. MDP: fig. 125.2 (jug with cutaway neck, Nauplion study collection).

⁷ RMDP: 779-781, fig. 306 as "trefoil rock-work derivative".

⁸ RMDP: 678, fig. 258.158 (stand from Orchomenos).

⁹ RMDP: figs. 193, 195, 200, 258.

¹⁰ K.A. WARDLE, *A Group of Late Helladic IIIB 1 Pottery from*

within the Citadel at Mycenae, BSA 64, 1969, no. 43, fig. 6, p. 274; E. FRENCH, *Pottery from LH IIIB 1 Destruction Contexts of Mycenae*, BSA 62, 1967, nos. 44, 45, fig. 12, p. 167 (both from Mycenae).

¹¹ ÅSTRÖM, op.cit., p. 24, fig. 44, 3rd row: 8 (Midea); A. ONASSOGLOU, *I Oikia tou Taphou ton Tripodon stis Mykines*, Athinai 1995, p. 91-2, pl. 28.10 (Mycenae).

¹² MDP: fig. 189.3 (Mycenae); RMDP: 781, fig. 306.240 (Delphoi).

¹³ RMDP: 147, fig. 37.281 (Mycenae); RMDP: 234, fig. 77.198 (Korakou).

¹⁴ LEONARD, loc.cit.

h. Dep. 2997; S. I. 2532^m M. Śl.; 22:96; D-33; pres. H. 5.1, Th. 0.6-0.8, rec. D. 21.0.

Clay: fine with very small inclusions, outer face smooth and slipped 7.5YR7/4 (pink), inner face rough with slightly visible traces of potter's tool 10R6/6 (light red).

Paint: lustrous, very unevenly attached 2.5YR4/8 (red)-2.5YR3/3 (dark reddish brown) – one horizontal line and a small part of other lines above it.

Identification: fragment of the lower part of the body of a closed vessel.

i. Dep. 2997; 22:96; S. I. 2532⁽²⁾ M. Śl.; Tyr. o. Myk; pres. H. 5.4, Th. 0.5-0.6, rec. D. 22.0.

Clay: fine pure, outer face smoothed, slipped 7.5YR7/4 (pink), inner face rough 10R6/8 (light red).

Paint: lustrous, unevenly applied 5YR6/6-5YR2.5/2 (reddish yellow-dark reddish brown) – carelessly painted FM 17 rosette of a rare type below horizontal bands; close to FM 17:21 dated to LH IIIA1/2, this motif is not very frequent, the best analogy is on a flask from New Corinth¹⁵ where it is a central element of a composition of several motifs (FM 18, 58, 64); on our sherd the role of this motif was certainly different but the fragmentary state of preservation does not allow a reconstruction.

Identification: fragment of a closed shape; LH IIIA, from Tiryns or Mycenae.

2. Vases from the collection of the National Museum in Warsaw

Alabastron, straight-sided; 198012 MNW¹⁶; complete; LH III A2; H. 9.3, D. max. 14.1, D. rim 8.6 (Fig. 2, 4).

Shape: FS 94 with sloping lip, splaying neck, concave sides and mostly flat bottom.

Clay: pure, slipped 10YR7/3 (very pale brown).

Decoration and paint: FM 64:21 foliate band, paint applied unevenly of different colors: from 2.5YR3/6 (dark red – the band inside the rim and the neck) to 10YR3/4 (dark yellowish brown – the lower band),

bottom decorated with fine concentric circles with exception of the central one which is irregular and painted with a broader line.

Shape and decoration typical for LH III A2, esp. the Argolid¹⁷, but well known from other areas¹⁸; such alabastra were also exported to the Near East¹⁹.

Alabastron, straight-sided; 198013 MNW²⁰; almost complete, restored from fragments; LH III A2; H. 10.9, D. max. 13.5, D. rim 8.7 (Fig. 2, 4).

Shape: FS 94 with sloping lip, concave-sloping neck and mostly flat bottom.

Clay: pure, slipped 10YR7/3 (very pale brown).

Decoration and paint: FM 64:20 foliate band, paint applied unevenly but the decorative elements are rendered carefully 10YR2/2 (very dark brown), bottom decorated with fine concentric circles.

Shape and decoration: two alabastra from Prosymna are perfect analogies for shape and decoration respectively which are typical for LH III A2²¹.

Piriform jar; 147690 MNW²²; complete; LHII-IA1; H. 38.5, D. max. 28.0, D. base 10.7, D. rim 12.2 (Fig. 2, 4).

Shape: FS 35 with three vertical ribbed handles, straight neck, sloping lip, torus base, bottom outside slightly convex, inside a knob, careless work.

Clay: pure, slipped 10YR6/4 (light yellowish brown).

Decoration and paint: the decoration rendered extremely carelessly in colors varying from 10R4/3 (weak red) to 10R4/6 (red); the motifs are grouped inside three panels: in all of them there is a FM 46 running spiral consisting of a pair of spirals, in one panel above it there is another, smaller FM 46 and in the second one there is above it a smaller FM 49 curve-stemmed spiral; the lines forming the spirals are of uneven width, there are streaks of paint below one of the handles and two accidental paint spots on the body.

The vessel looks like one made by a potter of minor skills or in haste. The LH IIIA1 piriform jar FS 44

¹⁵ RMDP: 218, fig. 69.115 (curiously, this motif was omitted by the author).

¹⁶ In the NMW since 1946, formerly in Wrocław; first published CVA Pologne 5, Varsovie – Musée National 2, IIIA, pl. 2.1, 3, 5.

¹⁷ RMDP: 72.

¹⁸ E.g.: Attica – S.A. IMMERWAHR, *The Neolithic and Bronze Ages. The Athenian Agora. Results of Excavations Conducted by the American School of Classical Studies at Athens*, vol. 13, Princeton 1971, pl. 57.414, p. 238 (LH IIIA2).

¹⁹ LEONARD, op.cit., cat. no. 388 (LH IIIA2, Ras Shamra).

²⁰ In the NMW since 1946, formerly in Wrocław; first published CVA Pologne 5, Varsovie – Musée National 2, IIIA, pl. 2.2, 4, 6.

²¹ T51.1188 – RMDP: 116, fig. 24.155 (even the dimensions are almost identical), T.8.838 – RMDP: 118, fig. 24.156; see also alabastron from New Corinth – RMDP: fig. 68.103 (LH IIIA2).

²² Presented by J. Toeplitz-Mrozowska in 1948; first published CVA Pologne 5, Varsovie – Musée National 2, IIC, pl. 1.1, 2 as Cypriote.

from Achaea²³ and LH IIIA2 from Korionos²⁴ display good analogies for shape and the scheme of decoration. Running spirals are frequent on Mycenaean pottery of LH II-III A1, less frequent in LH IIIA2-IIIB and they rarely appear on piriform jars during that phase. Running spirals on a small LH IIB piriform jar FS 28 from Thessaly resemble ours in their careless workmanship²⁵. Curved-stemmed spirals, similarly rendered were found on LH IIIA1 finds from Nichoria²⁶.

Stirrup jar; 139955 MNW²⁷; fragment: shoulders with spout, false neck and handles; LH IIIB; D. spout 2.5, D. disc 3.7 (**Fig. 2, 4**).

Shape: FS(?), with strap handles, tapering upwards false neck, flat disc with a small elevation in the center, spout with straight neck and spreading lip.

Clay: pure, 7.5YR7/4 (pink), slipped 10YR6/4 (light yellowish brown).

Decoration and paint: linear decoration only, irregularly applied paint of colors ranging from 2.5YR4/8 (red) to 10YR3/1 (very dark grey); handles painted from about a quarter of their height, with reserved triangle, one irregular loop around the base of the false neck and the base of the spout, band around the shoulders at the height of the base of the handles, concentric circles on the disc, central elevation painted.

A common loop encircling both false neck and the spout appears in LH IIIB1, lipless spouts seem to be typical for LH IIIB-IIIC²⁸. Analogous decoration of the false neck, spout and the disc appears on a LH IIIB stirrup jar from Euboea²⁹. A LH IIIB stirrup jar from Ras Shamra has similar decoration, the shape of the disc and of the spout, but its neck and the spout are broader³⁰.

Stirrup jar; 237635 MNW³¹; incomplete: spout, handles and false neck missing, a hole in the bottom; LH IIIA2-IIIB1; pres. H. 15.1, D. max. 18.6, D. base 9.0 (**Fig. 2, 4**).

Shape: FS 170 with perked-up body, narrow false neck and ring base.

Clay: pure, 7.5YR7/4 (pink), slipped 10YR7/4 (very pale brown).

Decoration and paint: FM 43 isolated semi-circles, paint worn away esp. on shoulders 7.5YR2.5/2 (very dark brown) and 5YR5/8 (yellowish red), between handles and the spout there are visible concentric semi-circles, but the decoration of the area between the handles is almost completely destroyed – there are slight traces of a motif, perhaps FM 18 Mycenaean III flower; the bases of the false neck and of the spout painted; no trace of paint at the bases of the handles.

A LH IIIA2 stirrup jar from Heidelberg has similar dimensions, shape and decorative scheme³². But the lack of paint at the handles' bases suggests somewhat later date because this feature appears quite frequently in most parts of Mycenaean Greece from LH IIIB onwards.

Stirrup jar; 237899 MNW³³; complete in two pieces joined together; LH IIIA2; H. 9.9, D. max. 10.3, D. base 3.6, D. spout 2.4, D. disc 3.1 (**Fig. 3, 5**).

Shape: FS 171 with flattened globular body, strap handles, tapering downwards false neck with a small ledge at its base, spout with neck tapering downwards and sloping lip, disc slightly convex, ringed base.

Clay: pure, slipped 10YR7/3 (very pale brown).

Decoration and paint: FM 42 joining semicircles / FM 44 concentric arcs, FM 43 isolated semicircles on shoulders, unevenly applied paint 10YR3/2 (very dark grayish brown), on the body there are three groups of fine lines between broader ones, painted bases of both necks, spout, the ridge of the disc, handles with double reserved triangles, a dot in the center of the disc; between the spout and handles there are concentric semicircles and between the handles there are three joining concentric semicircles of which one at least looks more like concentric arcs or FM 19 multiple stem.

Although the decoration of the shoulders and the shape of the disc and the neck have some features of LH IIIB or even LH IIICe pottery, the ridge at the base of the

²³ J. PAPADOPOULOS, *Mycenaean Achaea* [SIMA, vol. 55], Göteborg 1978, figs. 122c, d, 228c, 229c.

²⁴ M. BENZI, *Mycenaean Rhodes: A Summary* [in:] *Archaeology in the Dodecanese*, S. Dietz, I. Papadopoulou eds, Copenhagen 1988, p. 63, fig. 9.

²⁵ A. HUNTER, *The Bronze Age in Thessaly and its Environs*, unpubl. thesis, Oxford 1953, pl. 4A27; RMDP: 828, fig. 331.9.

²⁶ *Excavations at Nichoria in Southwest Greece. Volume II: The Bronze Age Occupation*, W.A. McDonald, N.C. Wilkie eds, Minneapolis 1992, no. P3599, fig. 9-30; no. P3561, fig. 9-24.

²⁷ Found in Deir el-Medineh in 1937 but not mentioned in the publication: B. BRUYÈRE, *Fouilles de l'Institut Français du Caire, tome XX, Rapport sur les fouilles de Deir el Médineh (1935-1940)*, Le Caire 1948.

²⁸ MDP: 108.

²⁹ V. HANKEY, *Late Helladic Tombs at Chalkis*, BSA 47, 1952, pl. 25; cf. RMDP: 711, fig. 272.59.

³⁰ LEONARD, op.cit., cat. no. 559.

³¹ In the NMW since 1998, formerly in a private collection.

³² CVA Deutschland 27, Heidelberg 3, pl. 94.2 – dated to LH IIIA2/B; cf. MP III: pl. 96, where it is dated to LH IIIA2.

³³ In the NMW from 2002, formerly in a private collection.

neck and the shape of the body suggest LH III A2³⁴. A LH IIIA2 stirrup jar from Athens, decorated with FM 19 is a good analogy for the shape and decoration³⁵.

Kylix; 199214 MNW³⁶; incomplete, large portion of the body, one handle and part of the base missing, reconstructed; LH III A2; H. 17.5, D. rim 15.2, D. base 9.0 (Fig. 3, 5).

Shape: FS 257 with spreading lip, and domed convex base.

Clay: pure, 7YR7/6 (reddish yellow), both faces slipped 7.5YR7/4 (pink).

Decoration and paint: FM 23 whorl-shell (horizontal), outer side of preserved handle painted with reserved triangle close to the rim and short tails extending down from its base, paint unevenly applied, esp. on the stem and the base 10YR4/8 (red).

There are plenty of analogies coming from Lakonia to the Dodecanese securely dating our kylix to LH IIIA2 on the basis of shape and decoration³⁷.

Three-legged basket vase; 138490 MNW³⁸; complete, one leg reconstructed from two pieces; LH III A2; H. 23.8, D. max. 15.5, D. rim 9.6 (Fig. 3, 5).

Shape: FS 319 with globular body and round bottom, short, collar neck, flattened, legs bent outwards, round basket handle asymmetrically attached to the shoulders.

Clay: pure, slipped 10YR7/3 (very pale brown).

Decoration and paint: FM 72 – tassel pattern, evenly applied paint 5YR5/8 (yellowish red) to 5YR3/2 (dark reddish), carelessly executed decoration of horizontal lines, and tassel pattern, neck painted but lip reserved, ladder pattern on the handle, the strap on the neck goes down, narrows and encircles the handle's bases.

The collar neck suggests that the vessel had originally a lid as several Rhodian basket vases did³⁹. This vessel has some features rarely found in other basket vases, but two examples from the cemetery of Pylona-Aspropilia are good analogies: vase 16482 for the legs and 16505 for the motif although in our case it can be classified as a tassel pattern, and on the Pylona vase it is a "reduced foliate band"⁴⁰. Another very good analogy for shape, decoration scheme and legs type is to be found in the Akavi Collection⁴¹. Since the characteristics of clay and paint are almost identical to the Pylona vases which were (as was proven by fabric analysis), made in Southern Rhodes, we can be sure that our vase was also made in the same area.

3. The idol from the National Museum in Warsaw collection (Fig. 3, 5)

Phi idol, 199093 MNW⁴²; LH IIIB; H. 12.8, D. base 3.1, D. stem 1.6, D. disc 4.6.

Shape: head with bird's face and low, flat top resembling a slight polos, eyes painted, nose in relief; flat, discoid body of somewhat cordate shape with applied breasts and no arms; tall, wheel-made stem with splaying concave base.

Clay: pure, 5YR7/3 (pink).

Decoration and paint: paint barely visible 5YR5/8 (yellowish red) – painted: nose, eyes, the top of the head, lines below eyes, a band at the base of the neck, a band around the upper body, oblique lines across the body, vertical straight lines on the stem and horizontal band on the base's rim; no trace of a plait is visible, the back of the body was probably monochrome.

³⁴ MDP: 79, 108.

³⁵ RMDP: 530, fig. 189.152.

³⁶ The kylix originally had belonged to the collection of the Archäologischen Museen der Albertus-Universität zu Königsberg Pr. (inv. no. F. 225) which contained objects from Schliemann's collection, deposits from Berliner Museen and objects from Greece and Asia Minor collected by G. Hirschfeld; the description of the kylix was published by R. LULLIES, *Antike Kleinkunst in Königsberg PR.*, Königsberg PR. 1936, p. 9-10. It has never been complete but it seems that a part of the body described by Lullies is now missing. In the NMW since 1948; published in CVA Pologne 5, Varsovie – Musée National 2, IIIA, pl. 1.1.

³⁷ E.g.: Pellana (RMDP: 272, fig. 90.115); Mycenae (E. FRENCH, *Late Helladic IIIA2 Pottery from Mycenae*, BSA 60, 1965, nos. 504, 549, fig. 2, p. 165; fig. 5, p. 173); Vourvatsi (M. BENZI, *Ceramica micenea in Attica*, Milano 1975, cat. no. 317, pl. XXI.317); Langada (M. BENZI, *Mycenaean Pottery later than LH IIIA1 from Italian Excavations at Trianda on Rhodes*

[in:] *Archaeology in the Dodecanese*, S. Dietz, I. Papadopoulou eds, Copenhagen 1988, cat. no. 11, p. 41, 52).

³⁸ In the NMW since 1947, formerly in Szczecin; first published CVA Pologne 5, Varsovie – Musée National 2, IIIA, pl. 1. 2.

³⁹ Study of Rhodian basket vases: P. MOUNTJOY, *Mycenaean Pottery from Southern Rhodes*, Proceedings of the Danish Institute at Athens 1, 1995, p. 21-35, esp. p. 21-25. The author convincingly argues for LH IIIA2 as the dating of all these vases and gives arguments for Southern Rhodes as the place of their origin.

⁴⁰ E. KARANTZALI, *The Mycenaean Cemetery at Pylona on Rhodes* [BARIntSer, vol. 988], Oxford 2001, p. 47-48, fig. 37, pl. 36.d, e. For the motif cf. Lachania 14 – M. BENZI, *Rodi in età micenea* [Incunabula Graeca, vol. 44], Roma 1992.

⁴¹ M.L. MORRICONE, *Vasi della collezione Akavi*, ASAtene 57-58, 1979-80, no. 115, p. 308-309, fig. 170 (the author mentioned the Warsaw vase as an analogy for the Akavi specimen).

⁴² In the NMW since 1948, formerly in Frombork.

The figurine has the general characteristics of group B of Phi idols, such as tall stem and painted eyes⁴³. But the shape of the disc and larger number of vertical lines on the stem are features resembling group A or even

the large idol of Proto-Phi type⁴⁴. The lack of a plait was noticed in LH IIIB Phi idols⁴⁵. The oblique lines are straight, a feature rarely observed on Phi idols⁴⁶.

Abbreviations

FM	Furumark motif number according to MP
FS	Furumark shape number according to MP
MDP	P.A. MOUNTJOY, <i>Mycenaean Decorated Pottery: A Guide to Identification</i> [SIMA, vol. 73], Göteborg 1986
MP	A. FURUMARK, <i>Mycenaean Pottery. Analysis and Classification</i> , Stockholm 1941
MP III	A. FURUMARK, <i>Mycenaean Pottery III, Plates</i> , P. Åström, R. Hägg, G. Walberg eds [ActaAth, 4° vol. 20, fasc. 3], Stockholm 1992
RMDP	P.A. MOUNTJOY, <i>Regional Mycenaean Decorated Pottery</i> , Rahden/Westfalen 1999

KAZIMIERZ LEWARTOWSKI (*IA UW*)

MYCENAEAN OBJECTS FROM THE NATIONAL MUSEUM IN WARSAW

SUMMARY

Among the collection of antiquities in the National Museum of Warsaw there is a group of Mycenaean vases and a Mycenaean "phi" idol. There is also a small collection of Mycenaean sherds belonging to the Museum Śląskie deposited in the National Museum. The aim of this paper is to publish the sherds, the idol and to publish or re-publish the vases (some of them were published in CVA but in inadequate way).

The origin of the vases and the idol is generally unknown. They all date to LH IIIA-B periods (with exception of a few sherds which may be LH IIICe) and do not present especially interesting features, although there is among them a three-legged basket vase of the shape known from Southern Rhodes only, and motive from sherd i which is very rare.

⁴³ E. FRENCH, *Development of Mycenaean Terracotta Figurines*, BSA 66, 1971, p. 117.

⁴⁴ FRENCH, *ibidem*, pl. 15d.

⁴⁵ FRENCH, *ibidem*, p. 117-118.

⁴⁶ Straight, but thinner, lines are on Phi idol from Tomb 19 in Deiras: J. DESHAYES, *Argos. Les fouilles de la Deiras* [Études Péloponnésienes, vol. 4], Paris 1966, p. 80-81, pl. 78.5.

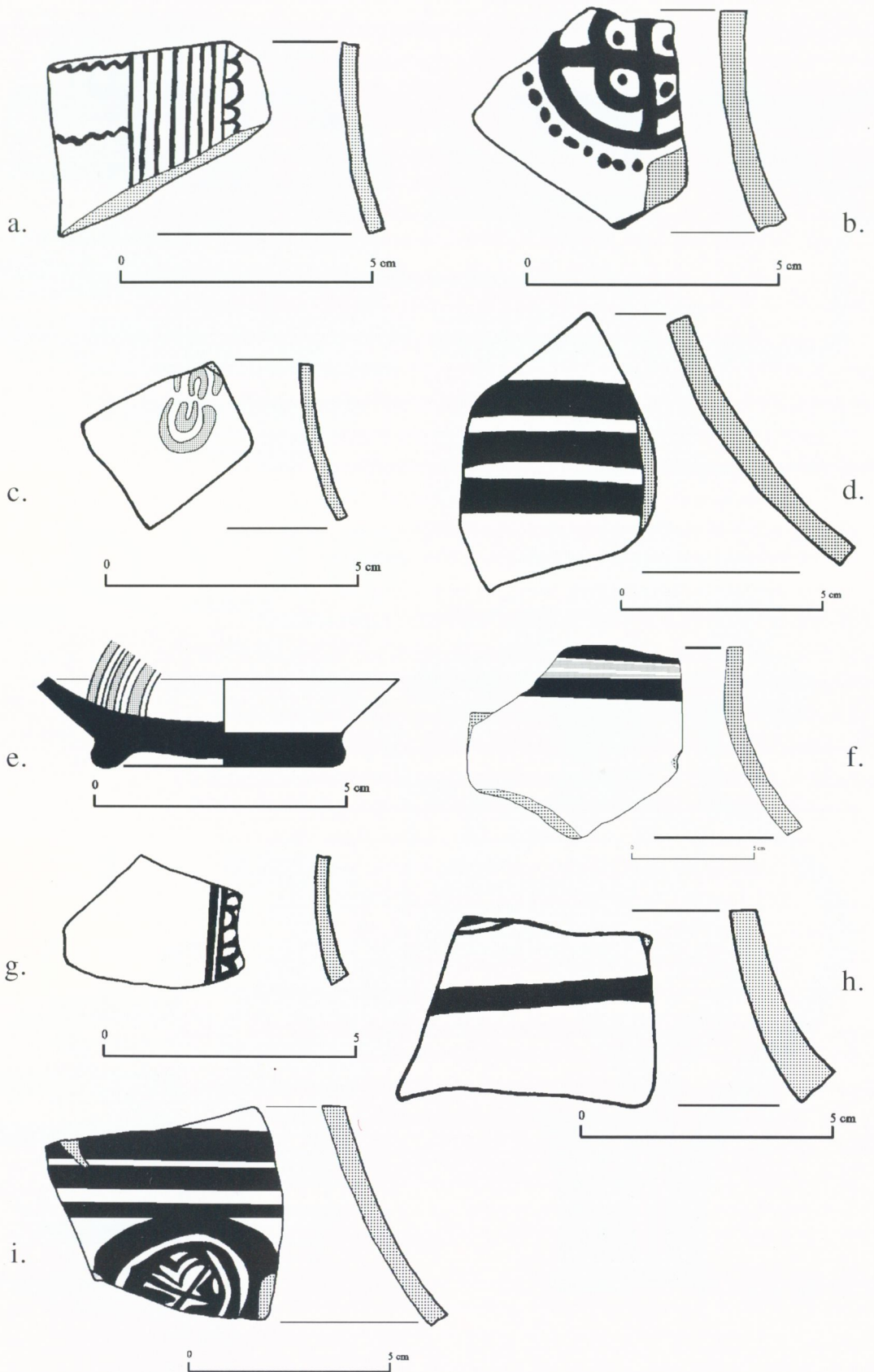


Fig. 1. Sherds from the Museum Śląskie deposit (not to scale)

PLATE 4

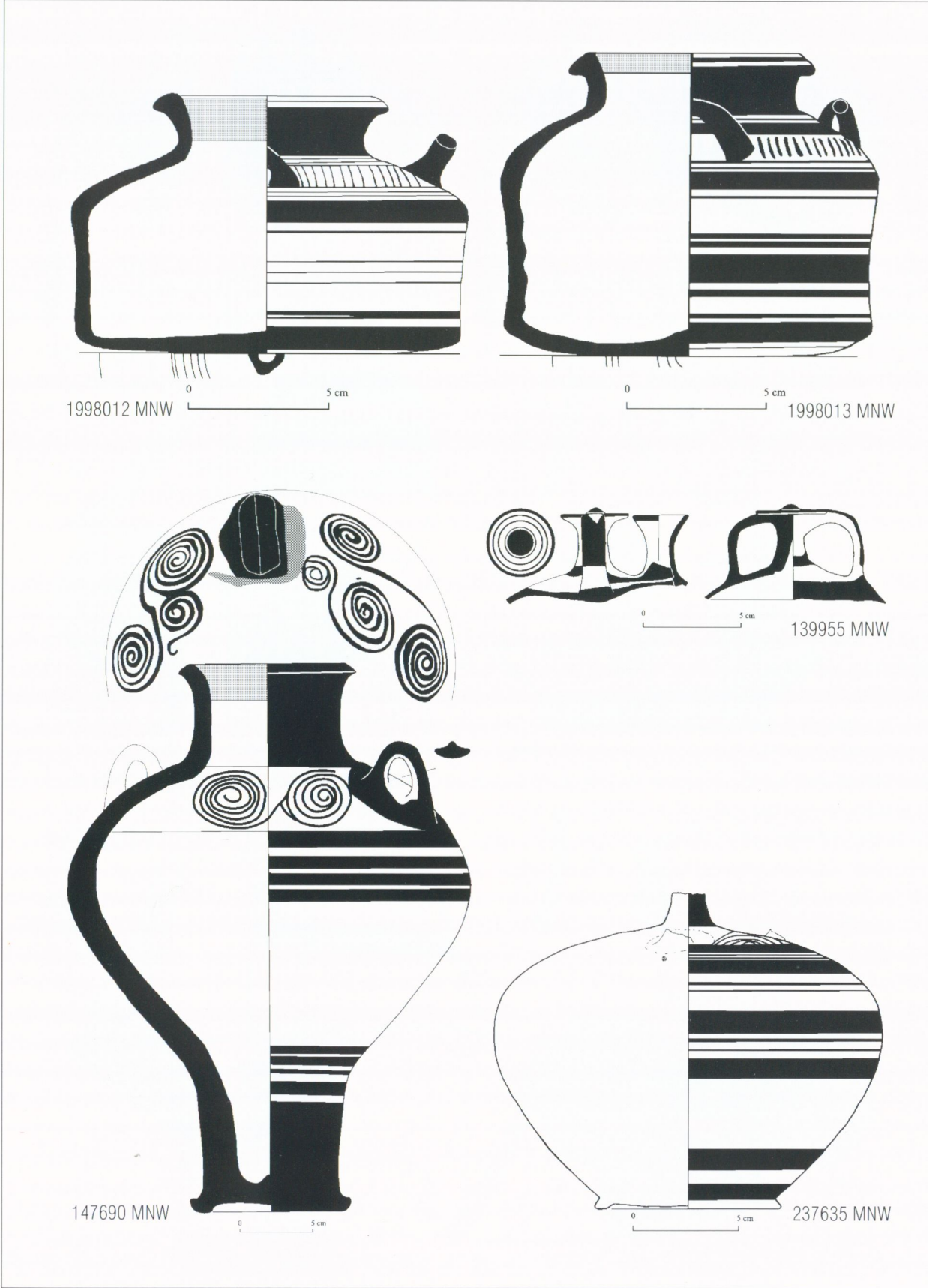


Fig. 2. Vases from the National Museum of Warsaw collection (not to scale)

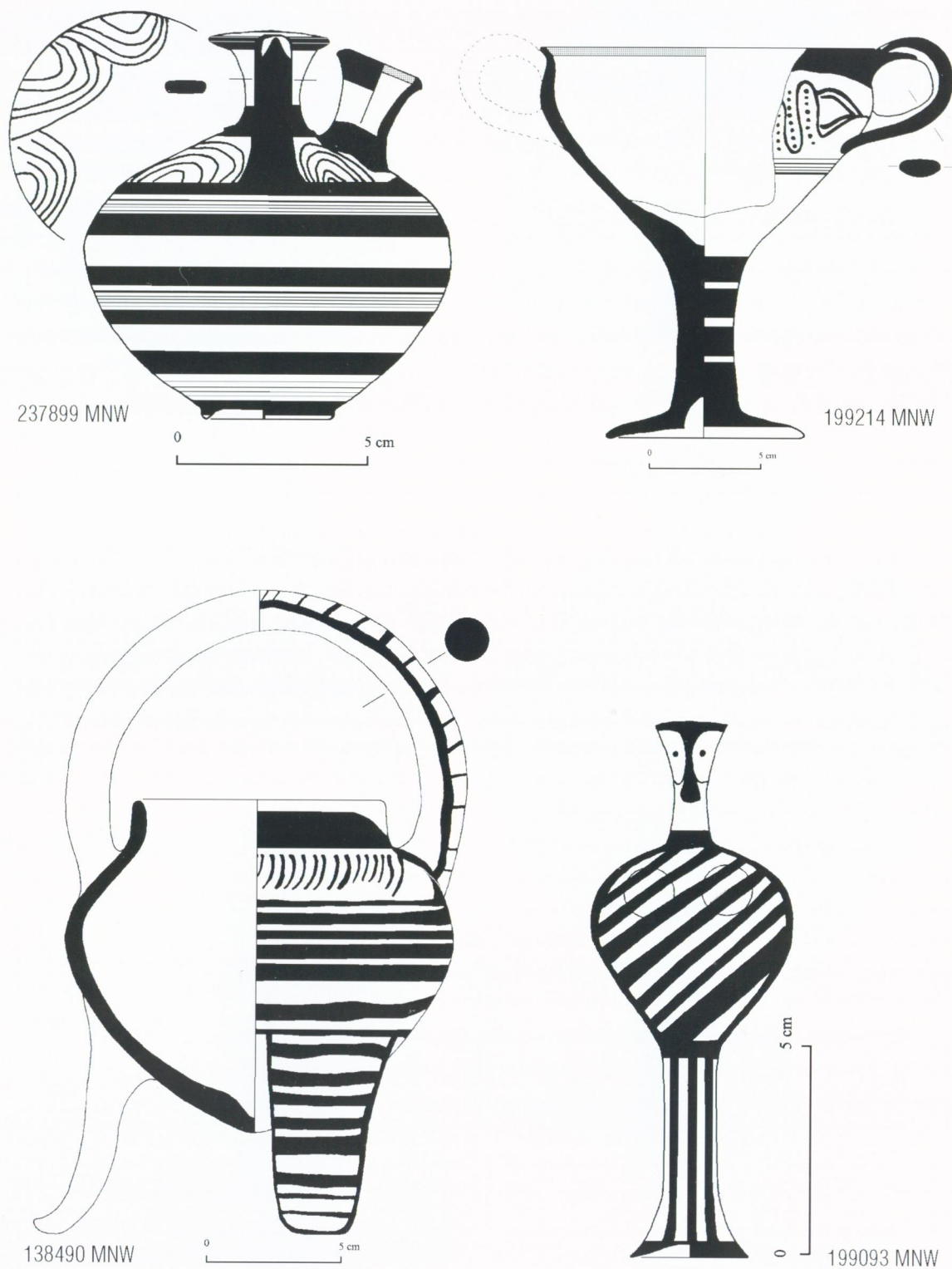


Fig. 3. Vases and the idol from the National Museum of Warsaw collection (not to scale)

PLATE 6



198012 MNW



198013 MNW



147690 MNW



139955 MNW



237635 MNW

Fig. 4. Vases from the National Museum of Warsaw collection (not to scale)



237899 MNW



199214 MNW



138490 MNW



199093 MNW

Fig. 5. Vases and the idol from the National Museum of Warsaw collection (not to scale)