Mycenaean objects from the National Museum in Warsaw

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KAZIMIERZ LEWARTOWSKI (IA UW)

MYCENAEN 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all finds anyway, is mostly subjective: for a Polish mycenaecologist, the opportunity of working with original and unpublished Mycenaean products in their homeland is a source of a great pleasure and satisfaction.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.


Clay: very fine, outer face smooth and slipped 10YR7/4 (very pale brown), 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 III B1, gains in popularity in LH III B2, and continues into LH IIICc mostly on deep bowls, kraters, stemmed bowls and sometimes on jugs, amphoroid and stirrup jars.

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

b. Dep. 2996; 21-96; S. I. 2531b 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, wheel); the motif is typical for LH III B2-LH III Cm deep bowls, especially in the
Argolid, it can be seen also on kraters and jugs in different parts of Mycenaean world.

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


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 ricipared arch in LH IIIB1. Single semi-circles arranged in pairs in a way resembling our sherd are popular on LH IIICe deep bowls from Phokis. It is also somewhat similar to filling elements of the FM 18 flower from LH IIIB.

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


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 Mycenaæ.

e. Dep. 2997; S. I. 2532a 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 Boeotia. 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 Týrins or Mycenaæ.


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 Týrins or Mycenaæ.

g. Dep. 2997; S. I. 2532a 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 bowls5 then is used more frequently on deep bowls in LH IIIB2 and continues into LH IIICe6 (but it is also known from shoulder of a LH IIIB2 narrow-necked jug7 and from LH IIIB-III C e amphoroid jars FS 53-55 found in the Near East8).

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

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1 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 III Cm), cf. RMDP: 925, fig. 197.193.
2 E.g. MDP: fig. 125.2 (jug with cutaway neck, Nauplion study collection).
3 RMDP: 779-781, fig. 306 as "trefoil rock-work derivative".
4 RMDP: 678, fig. 258.158 (stand from Orchomenos).
5 RMDP: figs. 193, 195, 200, 258.
6 K.A. WARDLE, A Group of Late Helladic IIIB 1 Pottery from Argolid, it can be seen also on kraters and jugs in different parts of Mycenaean world.

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

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

5 ÅSTRÖM, op.cit., p. 24, fig. 44, 3rd row: 8 (Midea); A. ONASSOGLOU, I Okha tou Taphou tou Tripodon sto Mykene, Athina 1995, p. 91-2, pl. 28.10 (Mycenaæ).
6 MDP: fig. 189.3 (Mycenaæ); RMDP: 781, fig. 306.240 (Delphoi).
7 RMDP: 147, fig. 37.281 (Mycenaæ); RMDP: 234, fig. 77.198 (Korakou).
8 LEONARD, loc.cit.
2. Vases from the collection of the National Museum in Warsaw

Alabastron, straight-sided; 198012 MNW: 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.


Decoration and paint: the decoration rendered carefully 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 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 Argolid15, but well known from other areas16; such alabastra were also exported to the Near East17.

Alabastron, straight-sided; 198013 MNW: 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 64:21 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 A218.

Piriform jar; 147690 MNW20: complete; LH III A1; 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.


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 is a reconstruction.

Identification: fragment of a closed shape; LH III A2, from Tiryns or Mycenae.

Paint: lustrous, unevenly applied 5YR6/6 - 2.5YR3/3 (dark reddish brown) - one horizontal line and a small part of other lines above it.

In the NMW since 1946, formerly in Wrocław; first published CVA Pologne 5, Varsovie - Musée National 2, IIA, pl. 2.4, 6.

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, IIA, pl. 2.1, 3, 5.

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

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

19 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).

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

21 Presented by J. Toeplitz-Mrozowska in 1948; first published CVA Pologne 5, Varsovie – Musée National 2, IIC, pl. 1.1, 2 as Cypriote.
from Achaean35 and LH IIIA2 from Koriones36 display good analogies for shape and the scheme of decoration. Running spirals are frequent on Mycenaean pottery of LH II-IIIA1, 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 workmanship37. Curved-stemmed spirals, similarly rendered were found on LH IIIA1 finds from Nichoria38.

Stirrup jar: 139955 MNW39; fragment: shoulders with spout, false neck and handles; LH IIIB; D. spout 2.5, D. disc 3.7 (Fig. 2, 4).

Shape: FS(6), with strap handles, tapering upwards false neck, flat disc with a small elevation in the center, spout with straight neck and spreading lip.


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-IIIC40. Analogous decoration of the false neck, spout and the disc appears on a LH IIIB stirrup jar from Euboea41. 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 broader42.

Stirrup jar: 237635 MNW43; 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 semicircles, 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 semicircles, 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 scheme44. 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 MNW45; 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 IIIC pottery, the ridge at the base of the

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35 J. Papadopoulos, Mycenaean Achaean [SIMA, vol. 55], Göteborg 1978, figs. 122c, d, 228c, 229c.
40 MDP: 108.
41 V. Hankey, Late Helladic Tombs at Chalkis, BSA 47, 1952, pl. 25; cf. RMDP: 711, fig. 272.59.
42 Leonard, op.cit., cat. no. 559.
43 In the NMW since 1998, formerly in a private collection.
44 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.
45 In the NMW from 2002, formerly in a private collection.
neck and the shape of the body suggest LH III A2\(^\text{34}\). A LH IIIA2 stirrup jar from Athens, decorated with FM 19 is a good analogy for the shape and decoration\(^\text{35}\).

**Kylix**: 199214 MNW\(^\text{36}\); 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 decoration\(^\text{37}\).

**Three-legged basket vase**: 138490 MNW\(^\text{38}\); 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), carefully executed decor 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 base.

The collar neck suggests that the vessel had originally a lid as several Rhodian basket vases did\(^\text{39}\). This vessel has some features rarely found in other basket vases, but two examples from the cemetery of Pylona-Asproelia 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”\(^\text{40}\). Another very good analogy for shape, decoration scheme and legs type is to be found in the Akavi Collection\(^\text{41}\). 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 MNW\(^\text{42}\); 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 monochromic.

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\(^{34}\) MDP: 79, 108.

\(^{35}\) RMDP: 530, fig. 189.152.

\(^{36}\) The kylix originally had belonged to the collection of the Archäologisches Museum 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.*, Königsburg 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); Vorvessi (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* [im:] *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.


\(^{41}\) 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 eyes. 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 type. The lack of a plait was noticed in LH IIIB Phi idols. The oblique lines are straight, a feature rarely observed on Phi idols.

Abbreviations

FM Furumark motif number according to MP
FS Furumark shape number according to MP
MP A. FURUMARK, Mycenaean Pottery. Analysis and Classification, Stockholm 1941
RMDP P.A. MOUNTJOY, Regional Mycenaean Decorated Pottery, Rahden/Westfalen 1999

KAZIMIERZ LEWARTOWSKI (IA UW)

MYCENAEN OBJECTS FROM THE NATIONAL MUSEUM IN WARSAW

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.

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44 E. FRENCH, ibidem, pl. 15d.
45 E. 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 Péloponnésiennes, vol. 4], Paris 1966, p. 80-81, pl. 78.5.
Fig. 1. Sherds from the Museum Śląskie deposit (not to scale)
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)
Fig. 4. Vases from the National Museum of Warsaw collection (not to scale)
Fig. 5. Vases and the idol from the National Museum of Warsaw collection (not to scale)