

LHIII pottery from Elis

A short overview focusing on local peculiarities and possible connections with other regions

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ABSTRACT

Elis is considered to be at the margin of the so-called Mycenaean palatial world. However, during the last decades the archaeological research discovered numerous burial complexes, providing new data on the social structure and economy of this region. The article presents the main properties of the Elean Late Helladic III pottery, focusing on the idiosyncratic regional features of Late Helladic pottery from Elis and trying to reveal relationships with other regions.

INTRODUCTION

Discussion about Elean Mycenaean pottery, as a discrete part of Mycenaean pottery production, has commenced since the decade of 1970, with the article by L. Parlama (1974) “Μυκηναϊκά Ηλείας”. That was a short, but significant attempt to “present” Mycenaean Elis and define the properties and concrete characteristics of Elean pottery. The work of P. Mountjoy (1999) could also be considered as a “milestone”, providing the scholars with the basic guidelines to extent their study of Elean pottery during Late Helladic III (henceforth LHIII). Since then, it took until the last two decades, when three doctoral dissertations (Vikatou 2009; Nikolentzos 2011; Moutzouridis 2021) added to our knowledge concerning the LHIII in Elis (Galanakis 2018).

The article is based exclusively on the macroscopic study of LHIII Elean pottery from burial contexts (cemeteries or even smaller burial clusters) of central and south Elis, dated to the palatial or post-palatial period. The sites are: Olympia, Diasella, Makrissia, Strefi, Stravokefalo, Pefkes, Miraka-Lakkofolia, Alpochori, Arvanitis, Samikon and Ag. Georgios of Persaina (Map 1). Furthermore, we use the term “Elis”, following the current administrative division of Greece (Elis is a Prefecture of the Western Greece Periphery) as well as the already mentioned bibliography.

Dealing with the Elean Mycenaean pottery, a scholar should overcome some more serious obstacles, such as the lack of stratified material from fully excavated settlements, which might have been destructed by the



Map 1. LHIII sites in Elis.

intensive agricultural work carried out in previous millennia, as well as the lack of an intensive and well-organized surface survey intended to specifically identify archaeological sites.

Moreover, the conditions of the excavation and preservation in some cases, especially during the 1950s and 1960s, might have led to the loss of some data. Most of the cemeteries that have been excavated were either revealed by random earthworks or were pointed out by the local inhabitants to the Archaeological Service (see also Galanakis 2018) and the majority of the findings are the results of rescue excavations. It is also worth mentioning that some decades ago some data –eg. skeletal remains– were not “estimated” as important as the offerings to the dead. Finally, the slow rhythm of the full publications of excavated Mycenaean material may also contribute to a serious setback for the study of the LHIII Elean artifacts.

Our first goal is to present an overall picture of LHIII Elean pottery, tracking the changes in shape repertoire and the evolution of decorative patterns and motifs. Using the turning point of the collapse of the palatial administrative system, we shall try to determine if and how it affected pottery production and trends.

Additionally, the possible existence of local peculiarities and local workshops remain two questions to be answered. Finally, perhaps the most important issue is the discovery of possible trade routes and exchange networks that derive from similarities and interconnections of Elean vessels, compared to examples found in other areas of Greece.

In order to achieve these goals, we have to begin with the presentation of the LHIII pottery found in Elis, dealing with both the shapes and their decorative patterns.

PALATIAL PERIOD (LHIIIA – LHIIIB)

Closed shapes

Stirrup-jar (FS 166 – 182) (Kountouri 2006, 165–78; Nikolentzos 2011, 266–67; Paschalidis 2018, 332–33) is one of the most popular shapes of the Late Bronze Age (henceforth LBA) found both in burials and domestic complexes. In central and southern Elis, stirrup jars represent 25% of the total. They appear at the end of LHIIIA1 (two specimens: FS 166 from Olympia and Platanos respectively) and their production flourishes in LHIIIA2/B until the end of the Mycenaean period.

The shape (Nikolentzos 2011, 267) occurs in many variants and they acquire some features, common in the Mycenaean world, such as:

- two upright handles, usually strap, rarely rounded, which are "joined" at the jar's false mouth, and are adjusted to the vessel
- ring-shaped or discoid base
- a variety in dimensions, ranging from 0.06 to 0.389 m; the majority of the jars are of small dimensions during LHIIIA and LHIIIB.

FS 166/7: Initially, as already mentioned, FS 166 appeared (Kolonas 2020, B:43). This variant did not become popular, but it occurred in Messenia, Achaea, Attica and the Dodecanese (Nikolentzos 2011, fn. 1443). It is characterized by a piriform body and a ring-shaped base (see also π741; Olympia and one more from Platanos) (Nikolentzos 2011, 267).

In the case of π 741 (Fig. 1) the shoulder is divided into two decorative zones, one filled in with parallel chevron (FM 58:17–18), the other with the Mycenaean flower (FM 18: 70, 76, 77). The decoration of the jar from Platanos is organized in two zones, one at the shoulder (with semicircles; FM 43:30) and the other at the upper part of the body (with Mycenaean flower–FM 18) (Mountjoy 1999, 383). The use of two zones with differentiated motifs is considered a Minoan characteristic (Kanta 1980, 277, fig. 97, 4–6; Mountjoy 1999, 383) and is occurred in several sites of the Mycenaean world (Iakovidis 1970, 227).

FS 171/3: It appeared in LHIIIA2 and soon became the dominant variant with 21 specimens (Nikolentzos 2011, 268). It is a small sized jar, since its height does not exceed 0.15 m (Fig. 2, 3, 4). The body is globular, in some cases slightly pressed. The decorative motifs are restricted to the shoulder, and the body is covered with bands, which frame fine and thin lines; only π 740 is monochrome (Fig. 4). The disc is usually flat, rarely with a low central cone; in the case of π 306 the disc is slightly concave. The handles are vertical, mostly strapped, while there are also corresponding ones with an oval cross-section. The base can be flat, ring-shaped or discoid. FS 171 survived in LHIIIB and LHIIIC.

FS 178 and 179: It appears in LHIIIA2 (Fig. 5, 6, 7, 8, 14) (Nikolentzos 2011, 268). They are characterized by their globular and strong compressed body and its max. diam. far exceeds its height. Totally eight specimens of these variants have been found at Makrissia (π 226, π 228), Stravokephalos (π 313), and Strefi (π 12292, 12285, 12286, 12293, 12305). The disc is usually flat, but there some cases with a central low cone (π 226) or a bit concave (π 12285). The base is flat (π 12286), discoid (π 12292) or ring-shaped (π 12285), occasionally formatted a conical protuberance.

FS 182: It is introduced in LHIIIB, having a conical body and almost a flat shoulder (Nikolentzos 2011, 268). To this variant belong just five specimens from Strefi and Olympia. Their handles are strap and the disc flat, as is the case for the base (π 11257, π 11258); however, there is also a ring-shaped example (π 732 – Fig. 9).

Decoration:

The disc of the false mouth (Nikolentzos 2011, 270; Kolonas 2020, B:40) was decorated with:

A) concentric circles (Fig.2), having a wide or thin dotted center. A total of 29 discs have been recorded with this motif; the vast majority of them belong to FS 171 vessels and are dated to LHIIIA2/B, though this style of decoration continues in LHIIIC.

B) a thick dot (that covers almost the whole of the disc's surface) (Fig.3). Eight stirrup jars belong to this group (FS 171), which are dated to LHIIIA2/B.

C) a spiral. Three stirrup jars (π 195, π11257; Fig.10, π 908) that are dated to LHIIIA2/B.

D) monochrome. This kind of decoration occur also in three stirrup jars (π 642; Fig.11, π 306).

The handles: The handles (Nikolentzos 2011, 269–70) can be either monochrome, in stirrup jars dated to LHIIIA2/B (π 240, π 238, π 228, π 229, π 225, π 192, π 642, π 908) or monochrome with a reserved small triangle or rectangle near the disc, a characteristic connected with vessels dated to LHIIIA2/B. They can also have bands along their edges (mostly on jars of LHIIIB/C).

Under the handles of π 659 (FS 171 from Olympia) a motif is depicted, differentiated from the shoulder pattern (see below the piriform jars and alabastra), resembling FM 45.

The body: During LHIIIA, the decorative zone is almost exclusively limited to the shoulder of the vessel, whereas the rest of the body is adorned with groups of bands and lines. In LHIIIB, a narrow zone of decoration is added to the belly of the vessel (usually at the height of the max. diam.; Nikolentzos 2011, 271). The rest of the body is still decorated with groups of bands-lines (there is also one case of a monochrome painted stirrup jar, π 740 from Olympia; monochrome painted stirrup jars are rarely found, only four specimens in the adjacent Achaea and just one vessel from the Perati cemetery. Iakovidis mentions the appearance of monochrome stirrup jars around Mycenaean Greece (Nikolentzos 2011, 204).

The most common motifs are:

a) Mycenaean flower (FM 18) (Nikolentzos 2011, 271–74): the shoulder of LHIII stirrup jars is frequently decorated with the FM 18. The earliest depiction of the Mycenaean flower is more naturalistic, with the attempt to render the calyx, hymen and stamens (Fig. 14); the later ones are strongly simplified and abstract.

The shoulder may be divided in two decorative panels, one filled in with FM 18 and the other one with multiple tongue (FM 19), chevrons (FM 58) etc. The following table shows the stirrup jars decorated exclusively with FM 18 or combined with other motifs on the shoulder of some examples, dated to LHIIIA2/B:

b) multiple stem and tongue pattern (FM 19): it derives from FM 12 (sacral ivy) and it is depicted on the shoulder of eight stirrup jars, occasionally co-existing with other motifs (such as Mycenaean flower FM 18; see also Fig. 13). In the case of π 228, there are organized small groups of arcs, forming something like FM 19, 23–24 and 28–31. There are also vessels, in which the motif has lost its curvature and has acquired a strong angular profile, like FM 58. (Nikolentzos 2011, 274–75; Kolonas 2020, B:33, pl. 267 (T29/23 – AEB 970), dated to LHIIIB1).

c) parallel chevrons (FM 58): the motif is one of the most popular ornaments of Mycenaean pottery, particularly on the shoulder of vessels dated to LHIIIA2/B (Fig. 7, 16). One of the vessels ornamented with parallel chevrons (FM 58:17) is Π 714, which can be compared with a stirrup jar from Messenia (Kountouri 2006, 170, fig. 3; Nikolentzos 2011, 277). For the geographical diaspora of the motif see Nikolentzos 2011, fn.1561.

d) foliate band (FM 64) (Nikolentzos 2011, 279): the motif is depicted in an abstracted and a schematized form, composed of lines organized in a horizontal or vertical arrangement, and it covered part or all of the shoulder surface (Fig. 17, 18).

e) diaper net (FM 57:2) (Nikolentzos 2011, 169, 278–79): the shoulder of π 183 is divided into two decorative zones, one filled with net (FM 57:2) and the other with oblique, thin, superimposed lines (Fig. 19). The occurrence of the net as a motif on the shoulder of a stirrup jar is rare. But it is found in Messenia (Kountouri 2006, 169–170, fig. 6), in Achaea (Papadopoulos, 1979, fig 83b) and Attica (Sgouritsa-Polychronakou 1988, 13, 88, tab. 5).

f) whorl shell (FM 23) (Nikolentzos 2011, 214–15, 278): half of the shoulder of the stirrup jar π 12285 is adorned with a schematized, dotted whorl-shell (FM 23:5), the other half is decorated with an ornament resembling a rosette and FM 27:19 (Fig. 20). The closest parallel comes from Messenia (Kountouri 2002, fig. 96

(MX 364); Kountouri 2006, 169, fn. 32), where the same placement of the decoration is followed and the motif is rendered identically to the Elean specimen. FM 23 decorates also feeding bottle (Kountouri 2002, fig. 32 – MX 212, fig. 41 – MX 210) as well as the shoulder of several stirrup jars (Kountouri 2002, fig. 14 – MX 332, fig. 49 – MX 205, fig. 43 – MX 206) from Messenia. Whorl shell is a quite common motif found on craters, bowls and kylikes from several sites of mainland Greece (Attica, Argolis, Fokis etc.) (Iakovidis 1970, 133, 158, 161; Mountjoy 1999, 223, 271, 129, 135, 146, 149, 536, 539, 668, 759).

Inv. Nr – Provenance	Mycenaean flower	Other motif	Remarks
π 195 Diasella (Fig. 12)	FM 18: 136	FM 19	The depiction of FM 18 has a close resemblance with the motifs on two vessels from Messenia, presented by Helena Kountouri (2002, fig. 94 MX 67 and MX 282) as well as with the stirrup jar π 12286 from Strefi.
π 741 Olympia (Fig. 1)	FM 18: 70 – 76/77	FM 58: 17, 18	Mountjoy 1999, 267 stirrup jar from Epidauros Limera (Lakonia).
π 12286 Strefi (Fig. 13)	FM 18: 71, 140	FM 58	
π 225 Makrissia (Fig. 2)	FM 18: 80 – 81, 109		Comparable depiction of the decorative motif is pinpointed at Messenia (see Kountouri 2002, fig. 100 (K-1 MX 1564) and Argolis (see Mountjoy 1999, 123, 124, 140).
π 238 Makrissia (Fig. 3)	FM 18: 110 or 111		
π 313 Stravokefalo (Fig. 14)	FM 18: 74, 99, 81	FM 60 N-pattern on the max. diam.	Kountouri 2002, fig. 76 (MX 5212) for FM 60 and fig. 100 K-1 MX 1564 for FM 18. It is also mentioned a stirrup jar from Nichoria, ornamented with a combination of Mycenaean flower and N-pattern. For more parallels see also Nikolentzos 2011, 183. The shape and the excellent execution of the motives probably indicate the import of this vessel from other Mycenaean centers (i.e. Argolis)
π 12292 Strefi (Fig. 6)	FM 18: 81, 82, 59		
π 12306 Strefi (Fig. 15)	FM 18: 130		
Platanos	FM 18	FM 43a	

g) U-pattern (FM 45) (Nikolentzos 2011, 277): the motif is found on π 315, covering the entire surface of the shoulder, while the rest of the vessel has banded decoration. The pattern is arranged in horizontal overlapping rows, separated by dots.

The body's decorative zone (Nikolentzos 2011, 280–82), formed and added during LHIIIB, is strictly limited at the height of the vessel's max. diam., and it can be filled with:

- N-pattern (FM 60:2) on the stirrup-jar π 313 from Stravokephalo (Fig. 14); this concrete motif is set up on the shoulder of a stirrup-jar (Kolonas 2020, B:301, pl. 297 T9/81 – AEB 426).

- parallel chevrons (FM 58) on π 183 from Diasella (Fig. 19).
- zig-zag (FM 61: 3–4) on a stirrup jar from Pefkes (FM 61: 3–4).
- wavy line (FM 53: 29) on a stirrup jar from Tripes and quirk (FM 48:5) on a vessel from Kladeos.
- bivalve shell (FM 25) on π 12286 from Strefi (Fig. 13) and on π 8069 from Kladeos.
- running spiral (FM 46:59) on π 8050 from Kladeos.
- foliate band (FM 64:22) from Tripes.

Alabastra, in their variants (squat or straight-sided), are one of the most popular vases of the Elean LHIII pottery. Out of 447 vases, originating from burial complexes of central Elis, 114 belonged to the shape of alabastron. The majority of them is squat (FS 85) and dated to the LHIIIA2/B (Nikolentzos 2011, 238–39; Paschalidis 2018, 377–82).

Squat alabastra (FS 85) are characterized by their small dimensions, though tall alabastra (giant sized alabaster) also occur in Elis (Figs. 21, 22) and their height exceeds the 20 cm (Mountjoy 1990, 257; Nikolentzos 2011, 239 and fn. 1112). The neck is usually short and wide, but gradually becomes higher and narrower (towards the post-palatial period). The body is initially high baggy, and it evolves over time into a massive and globular (LIIIB) scheme with three handles (rarely two). The base is generally flat, in some cases curved and unstable, indicating the need to be tied up or placed on some kind of base (Kolonas 2020, B:64–5). Some vessels used to have chopped kylix bases as lids (Nikolentzos 2011, 240).

Decoration:

Regarding the decoration (Nikolentzos 2011, 239; Paschalidis 2018, 379), the rim is monochrome, though occasionally could have something like foliate band (FM 64) on it. The neck and the handles (almost always their outer surface) are rendered also monochrome (Kolonas 2020, B:65), while thin parallel lines can be written at the base of the neck (i.e. π 303).

During LHIIIA2 the decorative zone is limited between the handles, but quite often covers the upper part of the body. Gradually (LHIIIB) the zone becomes narrower and is strictly restricted between the handles. The rest of the body is decorated with groups of bands that include thinner lines. Only just two alabaster were totally monochrome, whereas three monochrome specimens of alabastra originated from the adjacent Achaea (the cemetery of Voudeni, see also Kolonas 2020, B:65).

The motifs are placed on the three sides of the vessel. Rarely a second decorative zone may be organized (i.e. π 720; fig. 21 has two zones of decoration filled in with FM 32). Furthermore, on a vessel from the site of Renia Platanou also two decorative zones filled in with FM 61: 18 and FM 32 can be identified, whereas π 194 is ornamented with the diaper net (FM 57) and the rock pattern (FM 32) (Nikolentzos 2011, 239 and fn.1118). Chevrons or circles with a dot at their center are considered accessory ornaments to the main motif. Another characteristic that occurs randomly is the ornamentation of the area under the handles with a different motif (i.e. parallel chevrons); this trend is also observed on piriform jars and stirrup jars (see also Nikolentzos 2011, 234, 235, 240; Paschalidis 2018, 380). The bottom of the base bears exclusively concentric circles, which either cover the entire bottom or form groups at the center and on the periphery of the base (Kolonas 2020, B:66).

The most popular motifs can be described as:

Rock pattern (FM 32): It adorns at least 14 vessels (Nikolentzos 2011, 240; Paschalidis 2018, 379–80, 381; Kolonas 2020, B:65). It appears as early as LHIIA and survives until the end of LHIIIB1. During LHIIA and IIIA2 it covers the maximum part of the body, its outline is bolder than the rest and its endings are rounded (Fig. 23). Gradually, and during LHIIA2/B, rock-pattern obtains sharp-edged endings (FM 32, I, 5) (Fig. 24) and is limited in height.

Diaper net (FM 57): It has been found from LHIIIA until LHIIC and is considered the most popular motif for the Elean alabasters (Nikolentzos 2011, 241; Paschalidis 2018, 381; Kolonas 2020, B:66). During LHIIIA1, it is rendered sparsely with bold outlines. Later it becomes dense and with simple outlines. In one case (π 194) the diaper net is combined with a zone filled in with the rock pattern. FM 57 may cover almost the entire vessel (i.e. π 308 from Stravokefalos – Fig. 25), be restricted to the upper part of the vessel, or even shrink to an extremely narrow zone below the neck (i.e. π 340 from the cemetery of Stravokefalos, π 221 from Makrissia, π 722 and π 728 from Olympia; Fig. 26).

Zig-zag (FM 61): This motif decorates alabastra as well as stirrup or piriform jars (Nikolentzos 2011, 241–42; Paschalidis 2018, 379–80, 381). According to many scholars, it originated from the Minoan pottery. In central Elis it is found on five squat alabastra (FM 61:18–19 on the π 303 from Stravokefalo, π 728 (Fig. 27) and π 2855 from Olympia and finally two alabastra from Renia Platanou and Chelidoni) dated to LHIIIB and it is arranged between the handles.

Foliate band (FM 64): It is also set up between the handles. The pattern occurs initially in LHI (naturalistic) and gradually becomes more abstract and simplified, consisting of a simple row of vertical stripes or dots (Nikolentzos 2011, 242; Paschalidis 2018, 379). The foliate band is found on four squat alabastra (π 222, π 223, π 707, π 709) formatting a narrow decorative zone, placed on the upper part of the body and with the rest of the vase surface ornamented with bands and lines (Fig. 28).

There are, also, some other, less common motifs (Nikolentzos 2011, 240–41, 242–43), such as the **wavy line** (FM 53) on a vessel from Strefi (π 12312; Fig. 22), the **quirk** (FM 48:15) on the vase from Olympia (π 2956; Parlama 1974, 37–38, πiv. 30γ), the **bivalve shell** (FM 25:18) on a vessel from Samikon (π 7; Gialouris 1965, 19–20, πiv. 13β), the **multiple stem and tongue pattern** (FM 19: 26–29) on the vessel from the chamber tomb 1 from Pefkes, the **curved stripes** (similar to FM 67: 3, 5, 6) on an alabastron from Olympia (π 665 – Fig. 29).

Semicircles or concentric arcs (FM 43) cover the entire upper part of the vase (FM 43 on π 8 from Samikon; Mountjoy 1999, 387). Π 2599 is also ornamented with semicircles (FM 43a) forming a narrow decorative zone between the handles (Fig. 30). On π 8052, multiple arcs (FM 43j) are supplemented with dotted rosettes (FM 27), whereas on π 4181 the motif is a version of FM 43/ FM 70 limited between the handles.

Straight sided alabastra (FS 94/95) are widely spread throughout Elis (Olympia, Ag. Triada, Agrapidochori, Diasella, Makrissia, Stravokefalo, Dafni, Tripes). This type of alabastron appeared at the end of LHIIIA and continued during LHIIIB (see also Paschalidis 2018, 380–81; Kolonas 2020, B:66–9). FS 94/95 is characterized by an everted, sloping rim, a short, biconcave neck and a flat or slightly curved base. It also has three horizontal and rounded handles placed on the shoulder. During LHIIIB, the neck becomes taller and narrower. The structure of its decoration is almost identical to the squat alabaster (i.e. rim, neck and the handles are rendered monochrome).

The most popular motifs are:

Diaper net (FM 57): It appears less frequently in comparison to FS 85 (Nikolentzos 2011, 244; Paschalidis 2018, 380; Kolonas 2020, B:68). Occasionally (π 2602, π 640 – Fig. 31), the net covers the shoulder and is extended slightly below the handles zone. On the contrary, on the vessel π 904 the decorative zone is reduced in width and limited between the handles.

Foliate band (FM 64): It occurs on some straight sided alabastra, formatting a wide decorative zone that gradually becomes narrower and restricted between the handles (Nikolentzos 2011, 244–45; Kolonas 2020,

B:68). The foliate band in LHIIB is rendered simplified and transformed in vertical dashes or dots (see also FM 64: 20, 22) (Fig. 32).

The shape of the **amphora, FS 35/37**, can be argued to be the development of the so-called palatial jars (FS 15) of LHI/II (Nikolentzos 2011, 221 and fns. 928–930). They are large sized, storage vessels, with three vertical handles on the shoulder. FS 35 has not become a favorite shape in mainland Greece, though it is found in Messenia and Elis –where it occurs with density in LHIIA2/B– and it appears sporadically in NE Peloponnese and Central Greece, as well as the Dodecanese. It is almost completely absent from the adjacent Achaea and Arcadia. In Elis, this kind of vases originated exclusively from the cemeteries of central Elis, specifically from chamber tombs at Olympia, Stravokefalo, Strefi, Makrissia and Alpochori. Four of these amphoras belong to the variant FS 35 and nine to the FS 37. The shape is absent in Ag. Triada, Agrapidochori and Dafni (NE Elis).

Their rim is flat, wide and everted, the neck initially short (FS 35), then turns into high-biconcave (FS 37). The body in LHIIA2/B1 is piriform, whereas the lower part is often evolved to a stem that ends to a disc or more rarely ring-shaped base. The handles are strap or rounded, and in some cases can end at the max. diam. of the vessel (Mountjoy 1999, 388).

Gradually, the amphora acquires a globular, oval body, evolving into the extremely rare FS 37, dated to the end of LHIIB and LHIIC Early.

The decorative zone is limited between the handles of the vase, restricted to the shoulder, but later it may become even more narrow. The decorative motif can be different on each side of the amphora, like on π 217, from a chamber tomb at Makrissia (Fig. 33, 34), where the semicircles are found in three variants, one on each side of a vessel, i.e. the semicircles are divided by a wavy line, on the other side are filled with concentric arcs and finally the third side is decorated with groups of triple semicircles. The lip, the neck and at least the outer surface of the handles are monochrome. Occasionally, the rim is adorned with parallel chevrons (FM 58) or zig-zag (FM 61). The rest of the body is ornamented with wide bands/stripes, usually arranged in groups. In some cases, the chopped base of a kylix has been used as a lid (Mountjoy 1990, 264; Nikolentzos 2011, 222). This practice is also attested in the Argolis and it is not restricted to NW Peloponnese, as Mountjoy has suggested (Nikolentzos 2016, 174, fn.39).

Popular motifs (Nikolentzos 2011, 222–23) are the concentric arcs (FM 44: 11, 12 on the π 210, π 218 from Makrissia Fig. 35), the multiple stem and tongue pattern (FM 19: 50, π 215 from Makrissia, Fig. 36), the semicircles (FM 43: 33, 34 and 35, π 217, π 725 from Makrissia and Olympia respectively Fig. 37), the running spirals (FM 46: 40–43, π 643 from Olympia with an addition of dotted rosette and multiple tongue, Fig. 38), the isolated spiral (FM 52:1, π 210, Fig. 39), the antithetic spiral (FM 50: 11 on the π 4128) and finally the scale pattern (FM 70 – π 274 from Strefi, Fig. 40).

Elean **piriform jars** of LHIIA and LHIIB can be classified into variants FS 44, 45, 47 and 48 (Tournavitou 1992, 186; Mountjoy 1999, 385; Nikolentzos 2011, 234; Paschalidis 2018, 399; Kolonas 2020, B:49–53). The jars have been widespread throughout the Aegean and can already be found in LHI contexts (FS 14, 15) (Mountjoy 1999, 374); they gradually transformed into FS 48 during LHIIB. The aforementioned types are "descendants" of FS 27, which is represented at Samikon, though it did not become popular in LHI pottery of SW Peloponnese, (Mountjoy 1999, 375).

FS 45 (Nikolentzos 2011, 234) is the most popular type of the piriform jars found in Elis and is characterized by small dimensions, a wide mouth and very short neck, a piriform body and a distinctive ring-shaped base. The handles are horizontal, rounded, placed on the shoulder. The base is usually disc-shaped/flat, with a cavity at the center (in some cases shallow or deeper).

FS 44 has an everted rim, a short and narrow neck, the body is bulky, almost globular and the base is united with the body. The three handles, horizontal and rounded, are set on the shoulder. FS 47 is distinguished by the

everted lip, the relatively high and narrow neck, the piriform, high body and the short, clearly distinguished base. FS 48 is characterized by its biconical shape, with a sharp angular profile.

The dimensions of the aforementioned shapes are extremely small, in most cases do not exceed 0.16 m height, starting from 0.09 m.

The decoration zone is limited to the shoulder and between the handles (Nikolentzos 2011, 234–35). During LHIIIA this zone may extend beyond the shoulder, but gradually in LHIIIB it is limited to a narrower one (Kolonas 2020, B:53). The rim, the neck, the lower part of the body (essentially the foot), the base and the handles (definitely their outer surface) are monochrome (Kolonas 2020, B:52). The rest of the body is adorned with thin lines framed by wider stripes. Occasionally, the pattern under the handles may be differentiated from that of the decorative zone; in the jars π 214, π 11 and π 715 (Fig. 41) parallel chevrons (FM 58) are depicted under the handles, whereas the main motif is the diaper net (FM 57). This peculiarity is found on alabaster as well and could have originated from the sites along the west coast of the Peloponnese (Messenia, Elis, Achaia; Mountjoy 1999 104, 325, 407; Nikolentzos 2011, 235, fn.1081).

The most popular motif is the diaper net (FM 57; Nikolentzos 2011, 235, Paschalidis 2018, 399; Kolonas 2020, B:53). During LHIIIA, it covers the entire shoulder of the vessel, extending beyond the handle zone and it is rendered sparsely and with a bold outline, as can be seen in π 214 (Makrissia), π 715 (Olympia), π 11 (Samikon), π 332 (Stravokefalos) and π 1401 (Lakkofolia) (Fig. 42). Gradually (LHIIIA2–B1) the motif is limited to an extremely narrow decorative zone, placed strictly between the handles and the net is depicted densely and often crudely or carelessly, i.e. in π 12296, π 12297, π 12301, π 12310 (from Strefi), π 304, π 330 (Stravokefalo), π 716, π 717, π 718 (Olympia) as well as in examples from Miraka, and Pefkes (Fig. 43).

The second most favorite motif is the different versions of the simplified and abstract foliate band (FM 64; Nikolentzos 2011, 236; Kolonas 2020, 53). This motif appears between the handles and consisted of:

- vertical, thin lines (FM 64: 19, 20, 21, Fig. 44) which in some cases (in the LHIIIA2) may have extended beyond the edges of the decorative zone. Later, the decorative zone becomes narrower and the foliate band is transformed to a group of small, vertical, broad lines, acquiring a slight curvature
- narrow, monochrome painted, broad, short lines, resembling big dots, located exactly under the rim and organized in one (π 200 from Diasella) or two rows (the dots can be set up in two rows opposite to each other) (π 199 from Diasella Figs. 45, 46)

The paneled pattern (FM 75: 5, 18; Nikolentzos 2011, 236–37) also appears (Fig. 47). We mention here the vessel (π 268 –FS 48) from Strefi, the pattern of which consisted of two groups of vertical stripes; between them are rendered superposed wavy lines and the decorative zone is extended until the max. diam. of the jar. Two jars from Olympia (π 2596 FM 74: 2, 3 and π 759 FM 74 – FM 64:22 Fig.48) and vessels from Agia Triada (i.e. π 4595) are also decorated with versions of FM 75.

Occasionally, many other motifs are depicted on the piriform jars, such as: the Mycenaean flower (FM 18: 69), semicircles (FM 43: q – d Fig.49), N-pattern (FM 60:1), concentric arcs (FM 44: 10), the zig-zag (FM 61:18), the quirk (FM 48:5), the V-pattern (FM 59), the scale pattern (FM70), and finally the bivalve shell (FM 25) (Nikolentzos 2011, 237–38; Kolonas 2020, B:53).

Small handleless jar (FS 77) occurs often in Elis, coming exclusively from burial complexes (chamber or cist tombs). Though it has a wide geographical distribution all over Mycenaean Greece (Mountjoy 1999, 106, 261, 518, 407, 480; Nikolentzos 2011, 248), it randomly appeared in Argolis, as well as in Messenia (Kountouri 2002, 67) and Laconia. On the contrary, Kolonas (2020, B: 62) mentions that in Achaia (see also Papadopoulos 1979, 84; Paschalidis 2018, 397–98) 33 –already published– jars have been found and 19 more at the cemetery of Voudeni.

FS 77 represents 4% of the vessels originated from the cemeteries of central and south Elis; in the chamber tombs in the vicinity of the Olympia Museum alone, eight small handleless jars have been found, i.e. 11% of the total.

The vessel is a mainland invention and it initially appeared during LHIIIA1; however, it may be rarely found in LHIIIA2 burial complexes. It is a closed, small jar (its height ranged from 0.085 m to 0.15 m), with a high or shorter neck, an everted rim, the formation of which is more or less flat, the body is globular or compressed and the base flat or slightly convex.

As for the decoration, the majority of the Elean specimens is monochrome, as it is also observed in the cemetery of Clauss in Achaia (Paschalidis 2018, 398); almost 38% are decorated with stipple pattern (FM 77) and just 8% are adorned with bands covering the body (Nikolentzos 2011, 249; Kolonas 2020, B:63). Regarding the second group, the rim and neck are monochrome painted and the stipple is rendered on the body (Figs. 50–51).

The shape, though it characterizes LHIIIA1 pottery, in central and south Elis it seems to accompany LHIIIA2/B burials (as in the case of Olympia cemetery).

The presence of a large number of handleless jars in the region of Olympia, which are identically decorated, probably indicates that they were manufactured by a local workshop (Nikolentzos 2011, 249).

Only three specimens of hydriae (FS 128 – Fig. 52), coming exclusively from burial complexes (tombs III and IV at Stravokephalos and from the tumulus of Samikon), have been recorded in central Elis (Nikolentzos 2011, 249–50). FS 128 has two small, horizontal, rounded handles on the body and a vertical strap handle, starting from the neck/rim and ending on the body. Its body is globular or compressed, occasionally acquiring a sharp angular profile (FS 129). The base is flat. Hydria is introduced into the Mycenaean repertory during LHIIIA2/B and survives until the Submycenaean period.

The placement of the vertical handle determines the date of the vessel, as it is linked to the evolution of the shape. Thus, vessels with the vertical handle on the neck and not on the rim are dated to the LHIIIC Middle and onwards.

The decoration is limited to the shoulder area (i.e. between the horizontal handles) and is restricted downwards by three equally sized wide bands. In the case of π 329, the decoration resembles lozenges (FM 73, l, ae–f, 5–6 Fig. 53), whereas π 342 is adorned with just a broad, wavy line (FM 53). On π 76 (from Samikon) the ornament is limited to bands.

Only two **flasks (FS 188–189)** occurred (π 335 and π 320 – Figs. 54, 55), found in graves III and VI of the cemetery of Stravokephalos respectively (Nikolentzos 2011, 250–51; Paschalidis 2018, 401).

FS 188/9 has a relatively straight neck, two upright, stripped handles, a lentoid shaped body and a distinct, high ring-shaped base.

The two vessels are decorated, as the majority of flasks, on the two “facial” sides, with multiple concentric circles (the center is indicated by a thick or thinner point). On the side panels of π 320 dotted circles are depicted (FM 41), whereas on π 335 there is a wavy line (FM 53: 13–25). The concrete flasks resemble closely (in terms of the decoration with the concentric circles, as well as the general structure of the decoration) the Messenian ones, mentioned by Helena Kountouri (2002, fig. 20 (MX 240), pl. 29 (MX 241) and pl. 137 (MX 283).

Furthermore, there is one specimen of FS 190 (amphora/flask – Fig. 56), from the chamber tomb 9 of the cemetery of Agios Georgios in Persaina (Moutzouridis 2021, 116). The vessel is ornamented with parallel chevrons (FM 58:22) and can be dated to the LHIIIB.

Six **feeding bottles (FS 159/160)** also called thelastra, were found at Elis, specifically at Stravokephalo (chamber tomb VI– π 319), Samikon (π 39), Strefi (tomb VII– π 12284, Fig. 57) and the sites of Cheimadio and Flokas (Nikolentzos 2011, 251–52). The vessel from Samikon was left undecorated. The feeding bottle is frequent pin-pointed at Messenia, Argolis, and Attica, but is rarely found in Achaia, Arcadia, Euboea or the Dodecanese (Nikolentzos 2011, 252; Kolonas 2020, B:75).

The feeding bottle is characterized by the basket-like, strap handle. The rim is smoothly everted, the neck short, the body globular/conical and the base flat. The spout is placed obliquely towards the body and the rim.

Initially, the vessel is rendered monochrome, in LHIIIB, linear ornaments are depicted on the shoulder, such as quirk, wavy lines or a foliate band. The outer surface of the handle is covered with vertical broad bands/dots, and the same is the case for the spout.

Moreover, π12284 bears quirk on the shoulder (FM 48:5). Feeding bottle π 2802 (from Cheimadio) is decorated (on the shoulder) with multiple rows of dots and concentric semicircles (FM 43:31) and should be dated to the end of LHIIIB – beginning of LHIIC.

The **jug** is a favorite shape of Mycenaean Elean pottery (Nikolentzos 2011, 256–58), found in different variants, regarding shape and size, making up 8–9% of all vases from burial complexes of central and southern Elis. Analytically:

The **squat jug (FS 87)** is a popular shape, originating from MH or LHI vessel types (Figs. 58, 59). In Elis, specimens of FS 87 have been found at Diasella (π 187 – tomb A), Olympia (π 660 – tomb B, π 664 – tomb D, π 745 – tomb H, π 750 – tomb Θ, π 751 – tomb Θ, π 752 – grave Θ) Aspra Spitia (π 2838), Tripes, Lakkofolia (Miraka – π 1399) and Pefkes (π 4160 – grave 1). Kolonas (2020, B:70) underlines that this shape appears rarely in the adjacent Achaea: on the contrary is very popular in Kefalonia, Zakynthos and Messenia.

The jugs are characterized by an everted rim, a short neck, a globular and strongly compressed body and a flat base. The upright handle is either strap or rounded, starting from the shoulder and ending at the vessel's max. diam. FS 87 (in their vast majority) are monochrome (Mountjoy 1999, 30; Giannopoulos 2008, 153) with a brown/brown-black or reddish paint and can be dated to LHIIIA. A narrow zone of decoration on the shoulder of the vessel was formatted on π 1399, filled with groups of vertical wavy lines (FM 53: 32, 37–39) and towards the base the vessel is defined by a wide band, whereas the handle is decorated with transverse lines. The rest of the body is adorned with equal sized bands. This concrete vessel can probably be dated to LHIIIA2/B and may be considered one of the latest specimens of FS 87 (Mountjoy 1999, 381).

In central Elis, just five monochrome specimens of the jug FS 112/113 have been found, a small vessel, which occurred in burial as well as in domestic complexes (Nikolentzos 2011, 257).

The FS 145/148 do not become popular in the Elean pottery; on the contrary, the shape is found with increased frequency in neighboring Messenia, Attica, Argolis and Boeotia (Kountouri 2002, 137; Kolonas 2020, B:71). Analytically, FS 145 jugs are found at Diasella (tomb A – π 185; Fig. 60), Stravokefalos (tomb II – π 307; Fig. 61) and Samikon (tumulus – π 14 and π 48) (Nikolentzos 2011, 257–58). This type of jug has a flat or torus base, a globular and occasionally squat body and a neck that ends in a beak-shaped rim. π 185's decorative zone is restricted to the shoulder and filled in with multiple stem and tongue pattern (FM 19:21). The jug from Stravokephalo is adorned with diaper net (FM 57:2) on the shoulder and bands and lines on the body. π 48 has a simplified decoration of bands and lines, whereas π 14 has a more sophisticated one, consisting of arches (FM 44: 4,6) on the shoulder and a running spiral, placed in two rows on the upper part of the body. Mountjoy (1999, 381) considers the vessel to be a local product, which combines Minoan and Mycenaean properties.

One **conical rhyton** is found (FS 199; Fig. 62), in pit grave nr. IB, situated at the burial mound of Samikon in Northern Trifylia (Nikolentzos 2011, 262). Its vertical and ring-shaped handle begins and ends at the rim, which is painted monochrome. The rest of the body was adorned by fine line groups between broad bands. The decoration as well as the structure of the handle indicate that the vessel should be dated to LHIIIA2/B. Conical rhyta with similar decoration are found in Achaea as well as Messenia (Kountouri 2002, 208; Papadopoulos 1979, 124–25, fig. 186, 275); they are almost identical to each other, and were probably manufactured by one local workshop (Mountjoy 1999, 383: 45).

Open or drinking vessels

Only few intact **kylikes** (Nikolentzos 2011, 262–63; Kolonas 2020, B:88–9) have been found in the cemeteries of central and south Elis (Figs. 63–64). Two of them came from Makrissia (π237 – FS 264, π237–FS 269), one from Strefi (π12303 – FS 264/5), two from Olympia (π 719 – FS 267, π733 – FS 264), one from Miraka (location "Kryavrysi"), three from Alpochori (FS 267, FS 273, FS 266) and just one from Samikon (FS π4 – FS 256) (Mountjoy 1999, 385). The base and part of the stem of many kylikes was cut off and re-used as a lid for alabastra, piriform jars and amphoras.

Almost all of them are monochrome painted or unpainted, whereas π 12303 was decorated with zig-zag (FM 61: 2) and wide bands adorned the rest of the body and the stem. The kylix from Samikon is adorned with the so-called scale pattern (FM 70).

Just two **cups/mugs** (FS 225) belong to this category; one comes from chamber tomb III of Stravokephalos (the monochrome π 316 – Fig. 65) and the other one from the site "Tripes" Kladeos (π8040). The shape derives from the Vapheio cup; it appears in LHIIIA and becomes popular in LIIIB. Having a biconcave profile, imitating metal prototypes, the base is flat and the handle upright and looped (Nikolentzos 2011, 261–62).

Just five **deep bowls** (FS 283, 284/5) come from Olympia (chamber tombs Στ' and H'), Strefi (tomb XII) and from the site "Renia" at Platanos village (Nikolentzos 2011, 263–64). Moreover, two types are mentioned: the one handle deep bowl (π 711 – FS 283) and the double handled deep bowl (π 727, π 12288 – FS 284/5, Fig. 66). FS 284/5 first appears in LHIIIA2/B and survives until the Geometric times. Both have a lipless rim, a globular body and a flat (π 711) or ring-shaped (π 12288, π 727) base.

Deep bowls π 727 and π 711 are monochrome and the lower part of π 12288 was left unpainted and therefore should be dated to the end of LIIIB.

The bowls coming from "Renia" (π 398, 387) were decorated: π 398 has a spiral on the upper part of the body (FM 46:59) and its interior was monochrome; π 387 is decorated with a paneled pattern (FM 75), combined with antithetic spiral (FM 50: 6, 14) and it has a monochrome interior. These vessels should be dated to LIIIB Late, though Mountjoy (1999, 39: 71, 72) suggests a date at the transitional phase LIIIB2–LIIIC Early.

One **spouted conical bowl** (FS 300/301) has been found in tomb V of Stravohepalos (π 337, FS 300/1; Fig.67). It has two horizontal handles attached to the rim, it is rendered monochrome and belongs to LIIIB (Mountjoy 1999, 388. Nikolentzos 2011).

Cups occurred in different variants, depending on the formation of the body (i.e. carinated profile) or the addition of a spout (Nikolentzos 2011, 259–61). Cups make up 14% of all vases found in the burial complexes of central and southern Elis (almost fifty cups of different variants; Nikolentzos 2011, Catalogue IX).

Eight **carinated conical cups** (FS 230) have been found at Stravokefalo (π 325 from chamber tomb III), Olympia (tombs Z and H – π721: Fig. 68; π 738: Fig. 69, π 905) and Tripes (Nikolentzos 2011, 259). Carinated cups are small sized (their height ranging from 0.041–0.063 m), with a carinated body and a sharp profile outline above the base. They have an upright handle (from the rim to the body) and they are monochrome.

The most popular variant is the ring handled cup (FS 237/238) (Nikolentzos 2011, 259–60; Kolonas 2020, B:92–3). FS 237/8 appears often in Elis and Achaia, while it is rare in the adjacent Messenia (Mountjoy 1999, 383; Giannopoulos 2008, 153). Such vessels have been identified at Stravokephalo, Diasella, Olympia, Strefi, Pefkes and Tripes. It is a vessel of small dimensions, with a generally shallow, semi-globular body, a flat base (π 12309) discoid (π 757) or ring-shaped (π 305, π 644: Fig.70, π 646, π 663, π 196). In some cases, the base is transformed to a short stem (i.e. π 196: Fig.71, π 2604, π 754 an almost "hybridic" shape between cup and short

stemmed kylix: Fig. 72, π 762). At the center of the bottom base either a cavity or a bulge is formatted. The handle is upright and upraised, starting and ending at the rim, and it is monochrome.

Spouted cups (FS 249) have been found at Olympia (π731: chamber tomb H), Makrissia (π 232: chamber tomb A), Diasella (π 186, π188, π 191: chamber tomb Γ), Strefi (π 272, π 12289, π 12287) and finally at Chelidoni (Mountjoy 1999, 385; Paschalidis 2018, 409; Kolonas 2020, B:93). Some of them are monochrome, while others are decorated with:

- tricurved arch (FM 62, 31, 22, 33) cup π 12289, chamber tomb XII at Strefi (Fig. 73)
- a motif resembling to a wavy line (FM 53: 6–7) on π 12287 from pit grave VII at Strefi (Fig. 74).
- band semicircles (FM 43) on a cup from Chelidoni (Nikolentzos 2011, 260).

Summing up the aforementioned data, we can assume some properties of the Elean LHIIIA and LHIIIB pottery:

The alabastra, stirrup jars and piriform jars constitute the vast majority of the pottery, though drinking vessels, such the variants of cups also occurred. Impressive is the rarity of the kylikes, possibly due to a differentiation of burial practices/rites in comparison to other regions of the Mycenaean world; nonetheless, the same situation appears in the nearby Achaea (Paschalidis 2018, 413).

In the region of Olympia, many handleless jars appeared densely, in comparison to other regions of the western Peloponnese (Paschalidis 2018, 398). These jars are occasionally manufactured asymmetric and often rendered monochrome. On the contrary, the shapes of the feeding bottle and the rhyton are rarely found.

Stylistically the Elean pottery of this period may be divided in two large groups:

- The first one includes closed shapes (i.e. handleless jars) or drinking vessels (such as cups), rendered monochrome. This tendency is observed all over Western Peloponnese, as well as in Kephallonia (Nikolentzos 2011, 271, fn. 1499).
- The second one includes closed shapes (i.e. stirrup jars, piriform jars, amphoras, alabastra, jugs), decorated with linear and abstract motifs, such as chevrons, multiple stem and tongue pattern, semicircles, diaper net, foliate band, wavy lines, zig-zag and Mycenaean flower. The aforementioned ornaments are usual and common for the rest of the Mycenaean world. Their clay and slip are of better quality, whereas the shape is also carefully manufactured.

It can be assumed that during the LHIIIA and LHIIIB some vases were produced by local workshops, in order to satisfy the immediate "daily" needs of the inhabitants, whereas another category of vessels is either imported from the so-called palatial centers (i.e. in our case from the adjacent Messenia) or were manufactured by workshops, employing more experienced potters, who have acquired the knowledge of making high quality pottery and "have exported" this know-how from the important Mycenaean production centers. Of course, the exact trade route may be defined only by implementing the proper petrographic analyses and comparisons with samples from other regions of Peloponnese.

Stirrup jars carrying motifs of whorl shell or Mycenaean flower, the conical rhyton and the beaked jug from Samikon, the piriform stirrup jars and the two flasks find their exact parallels in Messenia, where they probably had been initially produced. Nevertheless, connections and affinities between Elis and Messenia can be observed, regarding the burial architecture (during the LHII) as well as the burial practices, since LHIIA (Nikolentzos 2014, 192–93). We can also distinguish more pottery workshops, for example the one that produces the large alabastra, found with density in Elis, or the workshop that manufactures piriform jars or alabastra with a differentiated motif under the handles, which supplies vessels with this kind of decorative peculiarity all over the west coast of Peloponnese (Nikolentzos 2011, 285).

POST-PALATIAL PERIOD (LHIIIC, SUBMYCENAEAN)¹

Closed shapes

In LHIIIC **stirrup jars** are still the most common pottery shape, especially in burial contexts, but there is a change at its special characteristics, when compared to those from the palatial period. FS 171, 175 and 179 are the trends –FS 175 and 179 being the dominant ones– with some minor features that evolve as the end of LBA comes.

The ring base is the first choice, while in LHIIIC Late and Submycenaean (henceforth SM) some conical-pedestal bases (Fig. 75) make their appearance. The handles are strap, instead of the round ones that were common in palatial times and decorated with horizontal, parallel lines; however, handles with reserved triangle, bands at the edges and monochrome are still present. The complete lack of air-holes in the bodies of the vessels has already been mentioned (Nikolentzos 2011, 271; Moutzouridis 2021, 143, 145). Three-handled (Fig. 76) and three legged (Vikatu 1998, 232, tab. 97B) stirrup jars can be considered common features in other parts of NW Peloponnese as well, although they are rare. It has been noted (Mountjoy 1986, 194, 203; Vikatu 2009, 420) that, during the final stages of LHIIIC, the disc becomes wider to the point that it reaches the spout and adopts a higher cone (Fig. 77). Concentric circles and spirals are the main motifs for the decoration of LHIIIC stirrup-jar discs.

Alabastra continue to be a much preferred shape. Squat alabastra (FS 84, 85) are still present until the beginning of LHIIIC, but during this period globular (FS 85; Fig. 78) and straight-sided (FS 94, FS 96; Figs. 79, 80) shapes are the most favored choice of Elis's inhabitants. The decoration of the base with concentric circles, which prevailed throughout LHIIIA and LHIIIB, now comes to an end.

The higher neck is a chronological mark leading to the later parts of the LHIIIC period, as does the preference in the number of handles at the cylindrical alabastra, whereas the ones with two handles instead of three can be dated to LHIIIC Late and the SM period. Kylix stems used as lids for the alabastra (a practice that can be seen also to amphoras FS 58 and FS 59, and stirrup jars), is a widespread habit, which continues from the palatial period. Finally, three legged alabastra (there are no such examples in this material, but there are present in post-palatial Elis) can be seen in small numbers. Vikatu, having in mind the three legged alabastra from Agia Triada, notes that they are present from LHIIIC Early until the Geometric period (Vikatu 2009, 490).

A new shape, the **amphora (FS 58)**, constitutes the stunning difference in the Western Peloponnesian pottery repertoire compared to the previous Mycenaean periods. The MH ceramic tradition has been suggested for the origin of this shape (Papadopoulos 1979, 70; Nikolentzos 2011, 227; for a different view: Thomatos 2006, 11; Paschalidis 2018, 387), while it replaces the large, palatial piriform amphoras.

FS 58 is attested in every LHIIIC site of Achaea and Elis, thus making it the second most popular shape, following the stirrup jars, during this period. When found outside the NW Peloponnese, it is considered a token of intra-regional relationships and a “trademark” of NW Peloponnesian pottery (Parlama 1974, 49–50; Papadopoulos 1981, 408, 415; Kolonas 2020, B:61). The shape becomes popular in LHIIIC Cyclades and the Dodecanese, where it has been interpreted as a sign of contacts with the NW Peloponnese (Thomatos 2006, 11).

Its main characteristic is its large dimensions, with a height ranging from 0.22 m to 0.5 m (Nikolentzos 2011, 227, 230; Vlachopoulos 2012, 95). The base of FS 58 can be either flat or ring-shaped, while its body has been considered as a chronological criterion (Mountjoy 1999, 388, 391); amphorae of LHIIIC Early present an ovoid

1 Decoration of post-palatial Elean pottery shares common characteristics and motifs in nearly all the shapes and, thus, it is discussed altogether and not by shape. When there is a special feature (e.g. discs on stirrup-jars) it is commented in the description of the shape.

body, while in LHIIC Middle and Late, the body profile becomes more squat and, occasionally, has a raised base. The neck is cylindrical, biconcave and leads to an everted, rather flat, rim.

The distinction of amphoras FS 58 derives from the number of handles. They appear in two variations, either two or four-handled. Four handled amphorae (Figs. 81, 83) have two vertical, strap handles at the shoulder and two horizontal, round ones at its max. diam. The two handled amphorae (Figs. 82, 84) instead of the vertical handles, have two knobs, in some cases painted with concentric circles.

Amphora (FS 59) is first encountered in LHIIB eastern, continental Greece, as it is first present in Attica and Argolis (Iakovidis 1970B, 204–5; Mountjoy 1996, 124; Thomatos 2006, 46). At the end of LHIIB, FS 59 can be found in Achaea (Papadopoulos 1979, 97) but becomes popular throughout the LHIIC period, when, for example, in the NW Peloponnese it is the third most common shape. Papadopoulos (1979, 95) notes that FS 59 is the third most popular shape in Achaea, following stirrup jars and alabastra. For Elis, at Agios Georgios of Persaina, an almost exclusively post-palatial context, FS 59 is the fourth most popular shape, after stirrup jars, amphoras FS 58 and alabastra (Moutzouridis 2021, Chart). Vikatou (2009, 580) suggests that FS 59 loses its popularity after LHIIC Middle, judging from the Agia Triada material, but that is not the case at Agios Georgios of Persaina cemetery (Moutzouridis 2021, Π057, Π058, Π066, Π087, Π100, Π104, Π108, Π145, Π158, Π159, Π209) or in eastern, continental Greece, where the shape continues until the Early Protogeometric period, when the type with vertical handles becomes popular (Lemos 2002, 63).

The base is flat or ring-shaped, the body may be globular or slightly squat (Figs. 85, 86, 87), the neck is short, biconcave, the rim is everted with two, round handles at the belly or the shoulder. According to Thomatos (2006, 46), the neck of FS 59 is taller in LHIIC Late and Deger-Jalkotzy (2007, 135–36) points out that in LHIIC Early the neck is broader. Mountjoy (1999, 417) suggests three different chronological criteria for amphoras (FS 59): a squat body, handles at the shoulders and a broad neck tend to an LHIIC Early chronology. However, the amphorae from Agios Georgios of Persaina that have handles at the shoulder don't match the other two features (Moutzouridis 2021, Π172 and Π209). Body decoration (or the absence of it) may be a chronological criterion, since in LHIIC Early the decoration takes over a wide area of the body (Mountjoy 1999, 425), while at the last phases of the Mycenaean era a reserved zone or fully monochrome body are the main characteristics.

Lekythoi (FS 118, 122, 123) are present from the LHIIA2 period, continue during post-palatial times and become the main burial vessel all through the historical period. At this discussion as lekythoi are examined also the “narrow necked jugs” (FS 118). Thomatos (2006, 56) has argued that, especially in small vessels, the distinction between lekythoi and jugs is difficult. The height of lekythoi stands as a chronological criterion as well, as in LHIIC Early they are shorter (Mountjoy 1986, 203). Most of them are pretty small (Fig. 88), few are taller than 0.2 m (Fig. 89), but their average height is 0.08 m (Nikolentzos 2011, 258). The base might be ring-shaped or flat, the body globular or biconical, a feature dominant at the end of the Mycenaean times that continues into the Protogeometric period (Lemos 2002, 72). The handle starts from the shoulder and stops at the neck or the rim, broadening at the end of LHIIC (Mountjoy 1996, 203; Eder 2009, 139). Most of the lekythoi are monochrome, but there are some cases with reserved mouth and neck (Fig. 90) and others with reserved band at the shoulder (Fig. 91).

Jugs (FS 106, 109, 110, 112, 115, 118, 120) are the dominant tableware, pouring vessel throughout the Bronze Age –though it has been argued that jugs can also be used for heating or boiling liquids (Deger-Jalkotzy 2009, 93)– with small, medium and larger varieties (Fig. 92). In LHIIC Elis, the feature that may be considered as a chronological criterion, dating the latest jugs, is the high ring base (Fig. 93), which in some cases, turns to a small foot. The body may be globular or squat, the strap handles start from the shoulder and finish at the neck or the everted rim. Thomatos (2006, 56) suggested that LHIIC Late jugs have handles from shoulder to neck; however, this may be a feature of eastern Aegean jugs. They are, almost exclusively, monochrome.

The rest of the pottery repertoire consists of **amphoras (FS 69/70)** (Fig. 94), **ring-shaped vessels (FS 196)** (Fig. 95), **collar-necked jars (FS 63)** (Fig. 96) and **multiple vessels (FS 330)**.

Multiple vessel Π092 (Fig. 97) is dated to LHIIC Late (Moutzouridis 2021, 63, 70–71), as it was a part of a LHIIC secondary burial, it is decorated with characteristic LHIIC motifs and it follows the norms of the last part of the post-palatial period, when the quality of the decoration decreases. They are found in small numbers (for a clear example of the shape percentages of mostly LHIIC pottery, see the chart in Moutzouridis 2021, 203) and they have the same shape characteristics with similar vessels from all around the Aegean world. It has been noted (Papadopoulos 1979, 85, fig 124(d); Vikatou 2009, 469; Nikolentzos 2011, 249; Moutzouridis 2021, fn. 172) that, at least for NW Peloponnese, handleless jar (FS 76, 77) continued long after the LHIIC period. There's, also, a hypothesis for the existence of a workshop at the territory of Olympia. It is worth noting that both handleless jars found at Agios Georgios of Persaina (Π012 and Π133) can be associated with LHIIC material at secondary burials (Moutzouridis 2021, 31, 84).

Open shapes

Kraters and deep bowls (FS 281, 282, 286, 289) show up in LHIIC and during the post-palatial period (Mountjoy 1986, 205; Thomatos 2006, 82; Vikatou 2009, 554). The number of kraters compared to the whole of LHIIC Achaean pottery (Papadopoulos 1979, 107–8; Paschalidis 2018, 333, 413; Kolonas 2020, B:79, 85, 209) is extremely low, contrary to what has been described at Elis (Vikatou 2009, 554; Moutzouridis 2021, 161). They tend to have ring-shaped or raised base, forming a short foot, bell shaped body and everted or flattened rim. As for the handles, a distinction becomes evident, which may be considered a chronological distinction as well: kraters with vertical, strap handles have an angular profile body, with its upper part incurving, a characteristic that is argued to be a late one, dated to LHIIC Late (Stockhammer 2009, 346). Kraters are monochrome or they reserve a broad band at the upper body, carrying mainly paneled decoration (Figs. 98–101).

Turning to drinking vessels and other open shapes, **kylikes (FS 274, 275 and 276; Fig. 102)**, **cups** (spouted or not, **FS 227, 251; Fig. 103**), **bowls (FS 282)** and **kalathoi/basins (FS 290, 291, 295; Figs. 104, 105, 106)** are the vessels that continue to exist in LHIIC Elis. LHIIC kylikes are almost absent from Elean (Nikolentzos 2011, 262) and Achaean (Papadopoulos 1979, 117, 127) post-palatial pottery. However, at Agia Triada (Vikatou 2009, 413) and Agios Georgios of Persaina (Moutzouridis 2021, 161) the percentage of this shape is noticeably higher, leading to the assumption of local diversifications of some burial customs.

The main characteristic of the decoration of post-palatial Elean pottery is the setup of the vessel's body (Nikolentzos 2011, 285). In LHIIC Early –although some vessels with groups of bands of unevenly thickness can still be seen, a characteristic that derives from palatial times (Mountjoy 1999, 390, Fig. 135:66)– horizontal, parallel, of equal thickness bands start to cover the lower body up to the shoulder and the handles, sparsely painted, combined with LHIIC dominant motifs (Fig. 107). Petropoulos notes that this pattern can also be seen on the handles of other vessels, mainly the stirrup jars, as a characteristic of LHIIC Middle and Late (Petropoulos 2007, 255). From LHIIC middle, this decoration system becomes denser and close, evenly-spaced banding stands out as the “copyright” (Mountjoy 1999, 404) of NW Peloponnesian LHIIC pottery (Fig. 108). In LHIIC Late and SM, monochrome lower body (Fig. 109) or fully monochrome body, with the exception of the shoulder zone (Fig. 110), is another feature that leads to the EPG pottery style (Mountjoy 1999, 371; Dickinson 2006, 126). Progressive blackening of the vases' body, during LHIIC, is already mentioned by Vermeule (1960, 17–8).

During the post-palatial period, all closed shapes have narrower decoration zones until LHIIC Late and SM, when it becomes extremely narrowed at the level of the shoulder (Moutzouridis 2021, Π086, Π183, Π208, Π212 and Π219). However, in LHIIC middle, there is a tendency to develop two decorated zones, at the shoulder and at the belly of the vessel (Moutzouridis 2021, Π114, Π142, Π195, Π214 and 225) (Fig. 111). This can be described as a regional “participation” to the “Close Style” that became the popular trend of the time.

The dominant motifs during LHIIC are the semicircles (FM 43; Fig. 112) which may be simple, dotted or fringed, as well as the elaborate triangles (FM 71; Fig. 113). Wavy lines (FM 53; Fig. 114) zig-zags (FM 61; Fig. 115) parallel chevrons (FM 58; Fig. 116) and paneled patterns (FM 75; Fig. 117) are also very frequent. Foliate band (FM 64; Fig. 118), flowers (FM 18; Fig. 119), net pattern (FM 57; Fig. 120) quirk (FM 48; Fig. 121) lozenges (FM 73; Fig. 122) and chequers (FM 56; Fig. 123) are popular too (chequers are one of the hardest motifs to be placed chronologically, as it is present on kraters from the palatial period until the EIA; Gauss 2009, 167). However, almost the entire repertoire of Mycenaean pottery decoration can appear as either a primary or a secondary motif.

Some sherds and vessels with pictorial motifs (human figures, animals, fishes, birds etc.) came to light during the last decades, from the cemeteries of Agia Triada (Vikatou 2009, 624–641), Kladeos and Agios Georgios of Persaina (Moutzouridis 2021, 157) revealing that Elis followed the trends of the rest of Mycenaean Greece. The most striking examples of pictorial style are still the fragments of a “prothesis” scene from Agia Triada and an “ekphora” scene from Kladeos (a full presentation of these sherds can be found in Vikatou 2009, 642–676; 2021).

Bearing in mind the innovation of FS 58 amphoras (either at its two or at the four-handled version) and the fact that it was a shape originating from northwestern Peloponnese, sets the stage for a search for local workshops, based on FS 58 production. For Elis (for a more extensive description of this attempt, see Moutzouridis 2021, 147–48), there has been a serious effort to trace LHIIC workshops and it is clear, judging from the similarities in decoration and shape characteristics, that four workshops made FS 58 amphoras. These workshops produced other shapes as well (stirrup jars, lekythoi etc.) and the diffusion of their products can be seen in other areas of the Peloponnese (Achaia, Arcadia, Messenia) or even across the Corinthian gulf.

Another noteworthy feature of LHIIC pottery of Elis is the appearance of the Handmade Burnished Ware (henceforth HBW; Fig. 124). Since a first collection of HBW that was made by Pilides (1994), there has been a long debate. Significant points for this kind of pottery can be found in Rutter 1977, 5; Deger-Jalkotzy 2003, 56; 2014, 43; Dickinson 2006, 52; Lemos 2002, 84, 97; Gauss 2003, 94–95; Dakoronia and Kounouklas 2009, 66; D’Agata et al. 2012 about the origins, the time and the reasons that led to the contemporaneous presence of wheelmade and handmade pottery. In Elis, first of all, a distinction must be made between HBW and the handmade “Adriatic” ware, which has a long history in Western Peloponnese and it is not the case here (Moutzouridis 2021, fn. 249). HBW consists of tableware shapes (cups, jugs, amphoras etc.), it copies wheelmade shapes and is found at a very low percentage compared to the entirety of the pottery assemblage. At Agia Triada, the HBW is 1.7% of the pottery (Vikatou 2009, 413, 582) and at Agios Georgios of Persaina it is 2.2% (Moutzouridis 2021, 161–64). Papadopoulos (1991, 32) came to the same results for Achaia, as he found 11 HBW vessels with over 1000 vessels in total for the LH period.

These features, along with the fact that handmade vessels are found in a Mycenaean cultural environment (chamber tomb cemeteries) and that, in the majority of sites –with the possible exception of Aigeira (Deger-Jalkotzy 2003, 56)– they are locally made (Lis 2009, 152, 159; Moutzouridis 2021, 162) lead to the conclusion that it was produced at times, when there was a shortage and difficulty in purchasing the products of pottery workshops. It is no surprise that during a period, when palatial workshops no longer existed, there may have been some disturbances in the distribution of pottery essential to support everyday needs.

Some scholars (Moschos 2009, 354–56; Vikatou 2009, 696–707; Paschalidis 2018, 344, 353–54, 365) have assumed that during the LHIIC period a ceramic workshop that produced Minoan or “minoanizing” pottery

operated in Elis, the “Mainland Minoan Workshop”. This theory was based on the argument that some shapes and many decorative motifs of Mycenaean LHIIIC pottery copied Minoan ones. However, through a careful study it is obvious that almost all the post-palatial decorative motifs of Elis were acculturated in the Mycenaean repertoire ever since the first two periods of LHIII (for a thorough debate on “Mainland Minoan Workshop”, see Moutzouridis and Nikolentzos 2021, 542–43; Moutzouridis 2021, 164–166).

A general remark for the post-palatial pottery of Elis is that it is of high quality, especially during LHIIIC Early and Middle, as one can see no difference in manufacturing methods compared to those of the preceding period. The buff or brownish clay with small inclusions can rarely present samples of vessels with silver mica inclusions (Moutzouridis 2021, 32. 56). They appear to be local products, judging from their decoration and the fact that they find parallels from other vessels from the NW Peloponnese. The firing is hard, the slip has the color of the clay and the paint is lustrous, dark brown to black. The quality of firing (Mountjoy 1986, 194–95) appears to decline at the final stages of LBA at the transition to Early Iron Age.

The progressive blackening of the body of the vessels that replaces the dense, parallel bands of equal width, is the main chronological feature. It leads to the narrow, decorative shoulder zone of the SM and EIA periods, or to the total black vessel. Semicircles (FM 43) seem to dominate throughout LHIIIC, along with the wavy line (FM 53), the zig-zag (FM 61) and the elaborate triangles (FM 71). The quality of painting seems to follow the quality of shaping and firing, with a clear decrease as we reach the SM period (Moutzouridis 2021, II108 and II156).

CONCLUSIONS

When dealing with LHIII Elean pottery, the first thing that is clear, is the apparent division that comes at the end of LHIIIB, the time of the collapse of Mycenaean palatial administration. As mentioned above, during LHIIIA and LHIIIB, the pottery of central Elis shows close affinities with that of other Mycenaean regions, in terms of variety of shape and decoration, being in close connection with the pottery found in the adjacent Messenia (Nikolentzos 2011, 284–85, fn. 1613). Moreover, similarities with Messenia have been observed regarding the burial architecture, such as the construction of tholos tombs along the Ionian sea shore, with examples at Kakovatos, Samikon, perhaps Lepreon, as well as to the north, at least in the site of Koryfi, nearby Pyrgos, and the use of tumuli at Samikon. Messenian influence is also visible in burial practices, such as the “killing” the dead weapon or the construction of grooves along the dromos of the tholos tombs (for a detailed presentation see Nikolentzos 2014).

These similarities, along with the fact that early Mycenaean centers in southern Elis (Kakovatos) and northern Messenia (Peristeria) were probably involved in the amber trade (Sgouritsa and Nikolentzos 2016) from the early Mycenaean period, indicate a political, administrative, as well as cultural connection with Messenia. We cannot define the real nature of this connection, and if, for example, central and south Elis belong to the territorial sovereignty of the state of Pylos (Arena 2015, 4, fig. 1), but there are some elements that clearly indicate a close relationship. However, as already mentioned, the Elean pottery also has its own distinctive properties (i.e. the production of handleless jars, “giant” sized alabastra, amphora FS 35/37, the relative rarity of kylikes, the tendency to monochrome) indicating the existence of local workshops that tried to satisfy the needs of the natives.

At the beginning of LHIIIC, Elean pottery production appears “liberated” from earlier norms and develops a distinct “idiom”. New shapes (amphora FS 58) develop out of earlier ones (straight-sided alabastra FS 94 and 96 and amphoras FS 59) and become dominant, but, above all, the emergence of a new style of body decoration, with horizontal, parallel bands of equal width, create a “trademark” of Elean pottery that becomes part of the so-called Western Koine (Papadopoulos 1979, 130; 1995, 205; Vikatou 2009, 616–17). Pottery from Elis, western Achaea, Ionian islands, western Arcadia and Messenia shares the same characteristics, making the distinction difficult; nonetheless, when they are found elsewhere, they are easily recognizable. The LHIIIC development of

the “Western Koine” style may reflect the emergence or empowerment of local –collaborating or competitive– authorities in peripheral areas (Elis and Achaea).

Elean LHIII potters show great skills and creativity, forming workshops of local production. They adopt and develop elements from other cultural entities, e.g. Minoan pottery, with a relationship that can be detected since the pre-palatial period (Mountjoy 1999, 368; Nikolentzos 2011, 157–58) and they are ready to follow (during the palatial era) or create (during the post-palatial times) new styles. The LHIIIC workshops of FS 58 are proof of the creativity and high-quality craftsmanship of the Elean potters.

The abundance of handleless jars in Olympia, or the higher percentage of LHIIIC kraters and kylikes in Agios Georgios of Persaina, when compared with other regions or even between sites within the borders of Elis, show great standards of diversification. That can reflect the diverse needs or even burial customs (as the pottery we are dealing with comes exclusively from cemeteries) of small interacting communities, while keeping some special traditions that act as social boundaries.

Pottery assemblages of Elis can also “tell a story”, about the relationships and the trade routes of Greek Mainland before and after the collapse of palatial administrative system. During the LHIIIA and LHIIIB periods, pottery parallels are confined within the cultural sphere of the Messenian rulership (e.g. southern Elis-Triphylia, Ionian islands, Messenia and western Achaea).

The pottery discovered in post-palatial cemeteries north of the Alpheios river finds parallels, in some instances identical ones, in the regions of western Achaea, western Arcadia, Messenia and the Ionian islands (Eder 1999, 266; Souyoudzoglou-Haywood 1999, 140–141; Salavoura 2005, 40; Moschos 2009, 346). It is worth noting, that Π137 and Π219 from Ag. Georgios of Persaina (Moutzouridis 2021, 95–6, tab. 105, and 136–37, tab. 168) have their exact matches at Agrapidochori (Mountjoy 1999, 393, fig. 137:77) and Palaiokastros of Arcadia (Demakopoulou and Crowell 1998, P10, 279, tab. 56a) apparently as a result of the products distribution of the same pottery workshop.

However, the most important conclusions derive from the examination of the relationship of the LHIIIC Elis with areas outside the “Western Koine”, as it is inferred from the pottery (Vikatu 2009, 818–39; Moutzouridis 2021, 157–58). Parallels with Phokis (Eder 1999, 266; 2003, 42), Phthiotis (Deger-Jalkotzy 2007, 130–34; 2009, 98), Aitolia and Acarnania (Eder 2003, 42), even Thessaly and Skyros, as a “member” of the “Western Koine” (Papadopoulos and Kontorli-Papadopolou 2003, 455–57), show a direct route through Corinthian gulf, an anticipated pattern, as both areas (Western Peloponnese and Central Greece) can act as a mirror to each other.

The rest of the Peloponnese, namely Lakonia (Eder 2011, 62), Argolis and Corinthia (Giannopoulos 2009, 117), as well as Attica (Moutzouridis 2021, 146) and Southern Italy (Benzi and Graziadio 1996; Sgouritsa 2005; Cazzella and Recchia 2009) form an outer sphere of relationships of post-palatial Elis and Western Peloponnese. Finally, scarce connections, due to imports or pottery imitations, can be traced with Cyprus (Vikatu 2009, 832–33; Vikatu and Karageorghis 2006). These relationships are intensified as LHIIIC proceeds and especially during the LHIIIC Middle and Late periods, when, taking into consideration the findings from the cemeteries, a population rise is obvious. In the SM period, a smooth cultural transition to Protogeometric is attested, with new finds shedding light on the EIA Elean society (Vermeule 1960, 17–8; Moschos 2009, 373).

In conclusion, Elean LHIII pottery, as an expression of human activity in the area, testifies to vigorous communities, flexible enough to conform to the signs of the times or ready to step up and take charge of their future, as it is evident both in conforming with LHIIIA and LHIIIB palatial trends and in being able to participate in the new style of LHIIIC. These communities seem to flourish throughout the LHIII and SM periods, but suffered a severe population decline at the onset of the 1st millennium.

FIGURES²

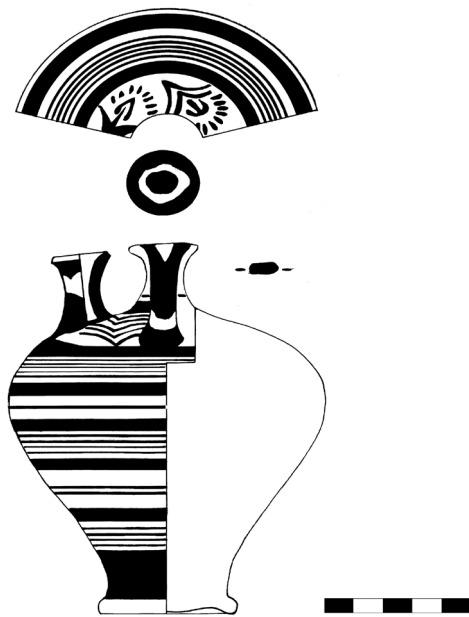


Fig. 1. π 741 – FS 166 stirrup jar from Olympia.

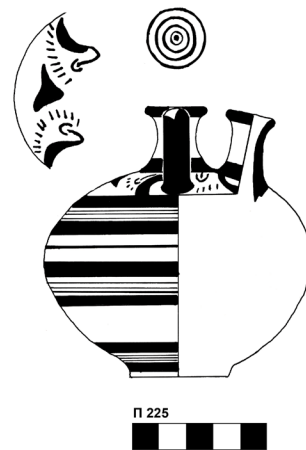


Fig. 2. π 225 – FS 171 stirrup jar from Makrissia.

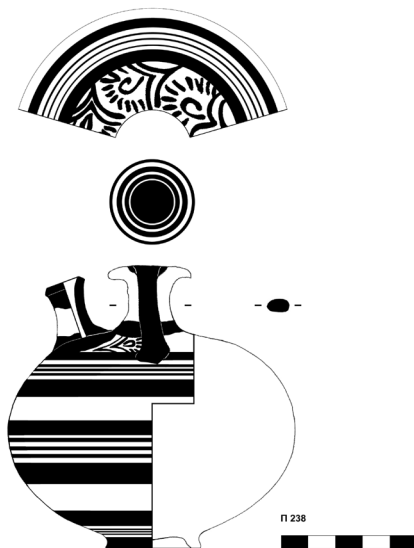


Fig. 3. π 238 – FS 171 stirrup jar from Makrissia.



Fig. 4. π 740 – FS 171 from Olympia.

2 Drawings by G. Katsoudas, photos by K. Nikolentzos and P. Moutzouridis.

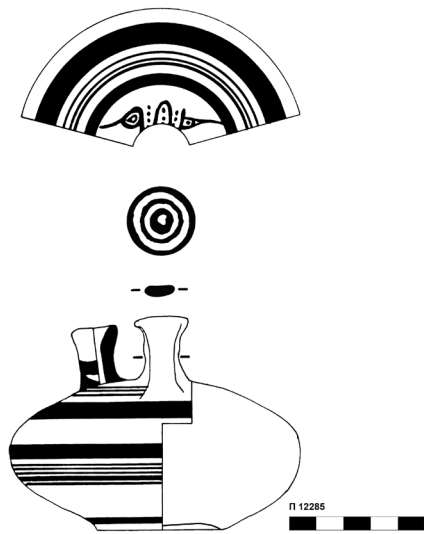


Fig. 5. π 12285 – FS 178 stirrup jar from Strefi.



Fig. 6. π 12292 – FS 178 stirrup jar from Strefi.

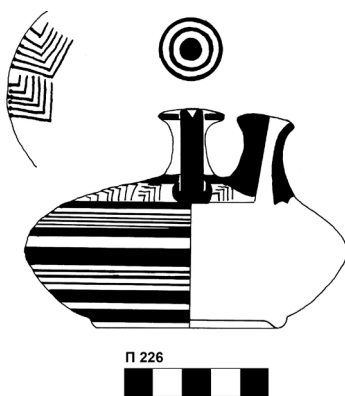


Fig. 7. π 226 – FS 178/179 from Makrissia.



Fig. 8. π 228–stirrup jar from Makrissia.

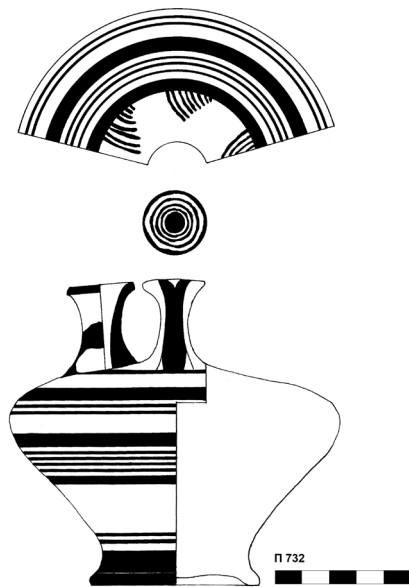


Fig. 9. π 732 – FS 182 stirrup jar from Olympia.

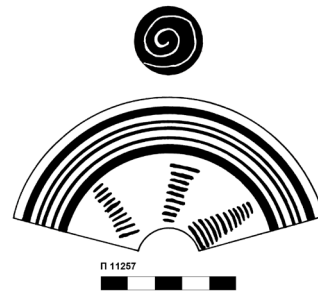


Fig. 10. π 11257 stirrup jar from Strefi with a spiral motif on the false mouth disc.



Fig. 11. π 642 stirrup jar from Olympia with monochrome false mouth disc.



Fig. 12. π 195 stirrup jar from Diasella.

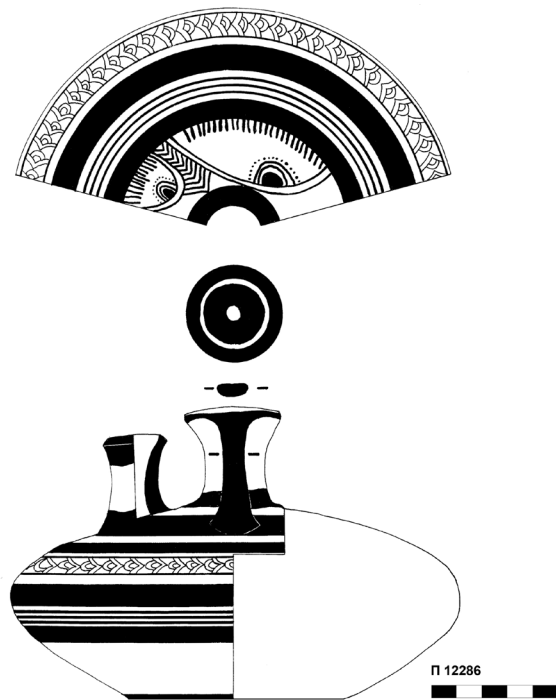


Fig. 13. π 12286 stirrup jar from Strefi.



Fig. 14. π 313 stirrup jar from Stravokefalo.

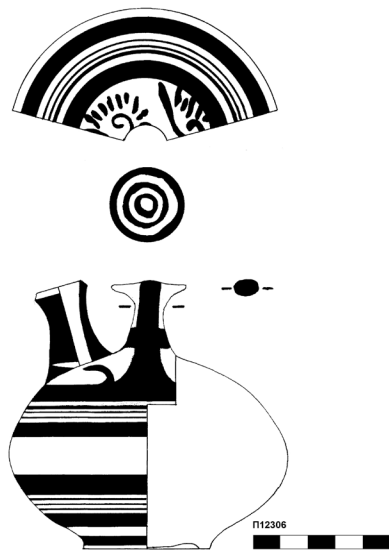


Fig. 15. π 12306 stirrup jar from Strefi.



Fig. 16. π 226 stirrup jar from Makrissia.



Fig. 17. π 713 stirrup jar from Olympia.

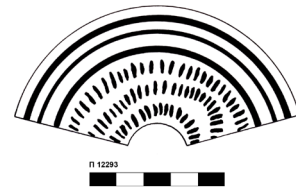


Fig. 18. π 12293 the shoulder of a stirrup jar from Strefi.

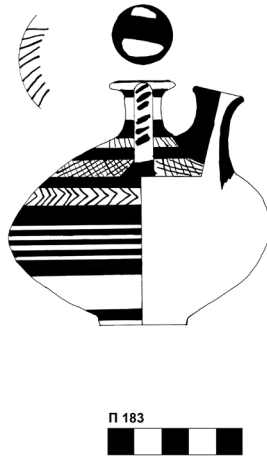


Fig. 19. π 183 stirrup jar from Diasella.

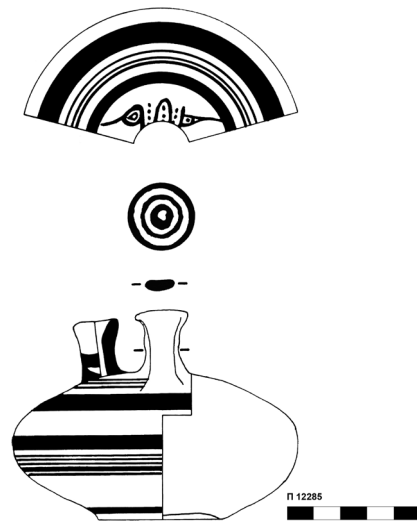


Fig. 20. π 12285 stirrup jar from Strefi.

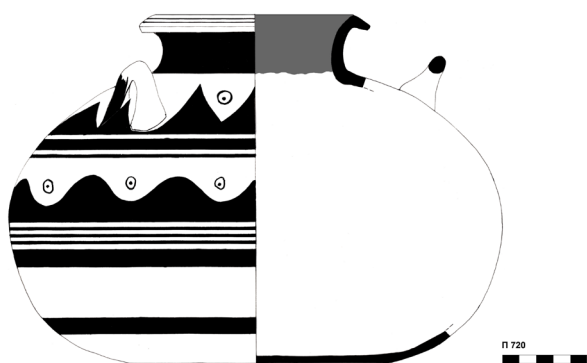


Fig. 21. π 720 from Olympia.

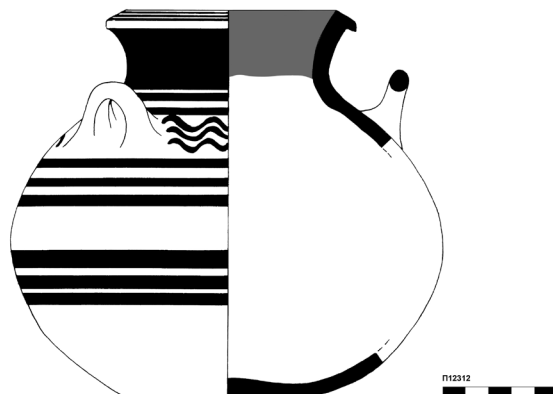


Fig. 22. π 12312 from Strefi.



Fig. 23. π 652 from Olympia.



Fig. 24. π 649 from Olympia.



Fig. 25. π 308 from Stravokefalo.



Fig. 26. π 648 from Olympia.



Fig. 27. π 728 from Olympia.



Fig. 28. π 222 from Makrissia.



Fig. 29. π 665 from Olympia.

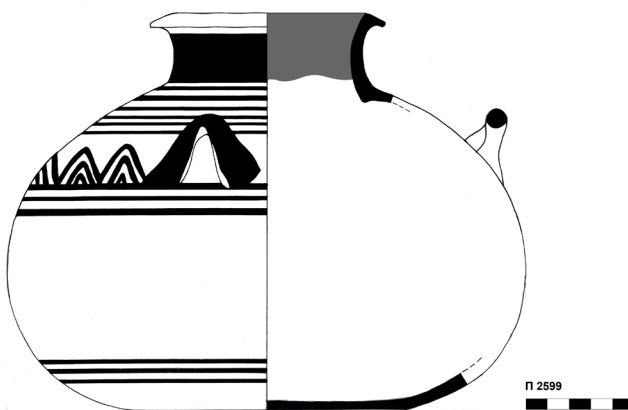


Fig. 30. π 2599 from Olympia.



Fig. 31. π 640 from Olympia.



Fig. 32. π 654 from Olympia.

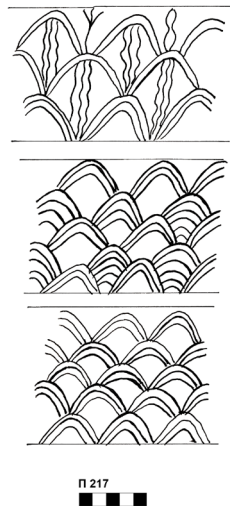


Fig. 33. π 217 decorative motives on the shoulder of the amphora from Makrissia.



Fig. 34. π 217 from Makrissia.



Fig. 35. π 218 from Makrissia.



Fig. 36. π 215 from Makrissia.



Fig. 37. π 725 from Olympia.

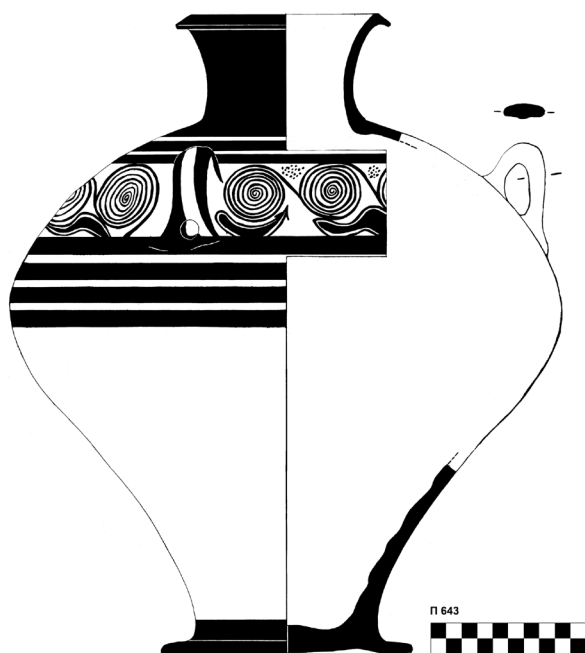


Fig. 38. π 643 from Olympia.



Fig. 39. π 210 from Diasella.

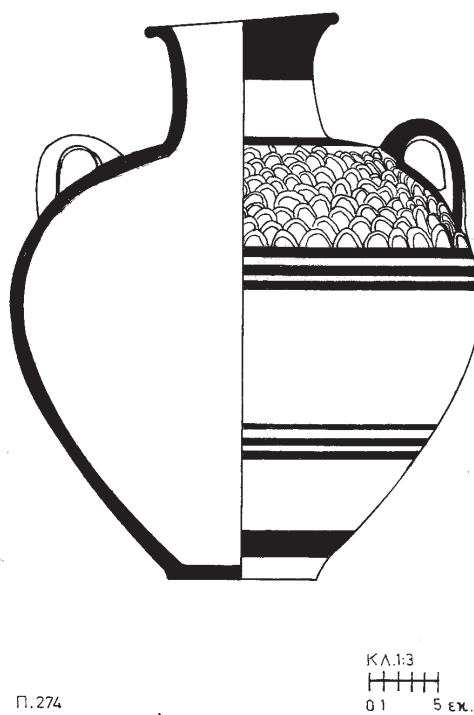


Fig. 40. π 274 from Strefi.



Fig. 41. π 715 from Olympia.



Fig. 42. π 214 from Diasella.



Fig. 43. π 718 from Olympia.



Fig. 44. π 658 from Olympia.



Fig. 45. π 199 from Diasella.



Fig. 46. π 200 from Diasella.

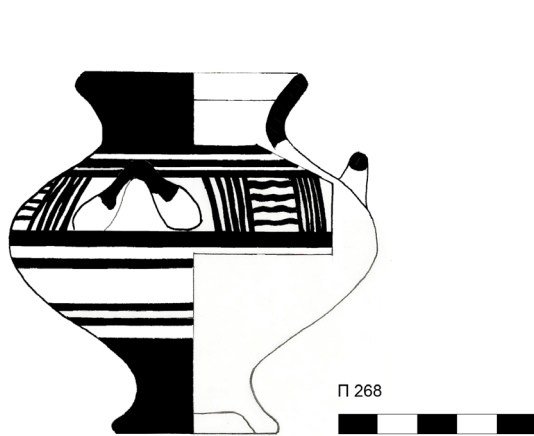


Fig. 47. π 268 from Strefi.

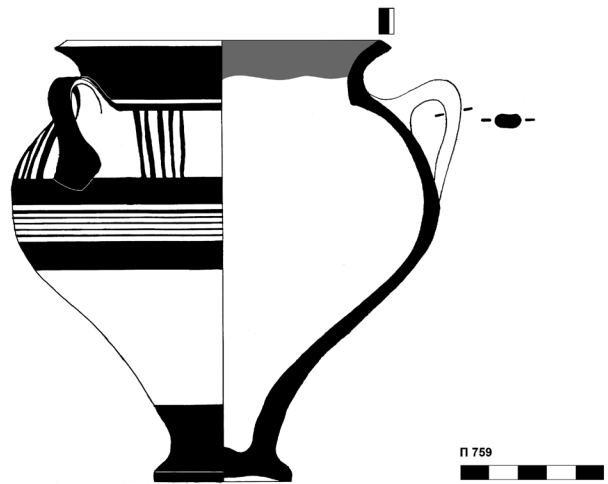


Fig. 48. π 759 from Olympia.



Fig. 49. π 12302 from Strefi.

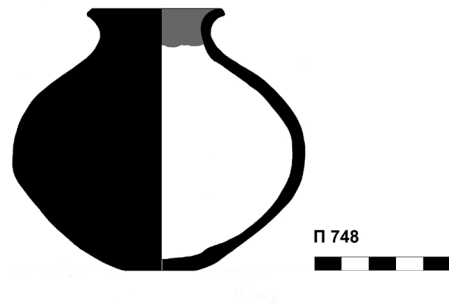


Fig. 50. π 748 from Olympia.



Fig. 51. π 705 from Olympia.



Fig. 52. π 342 hydria from Stravokefalo.

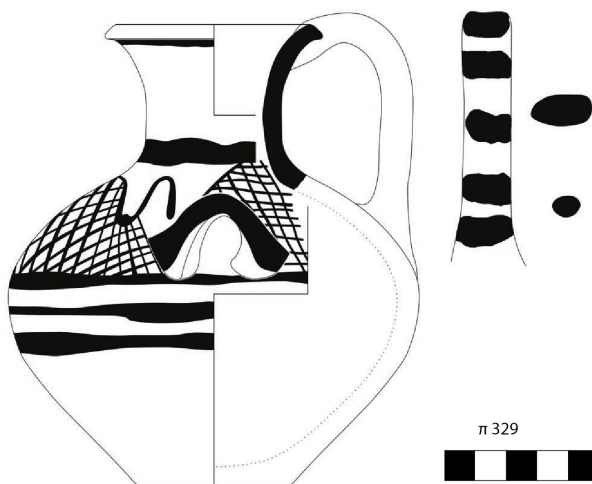


Fig. 53. π 329 hydria from Stravokefalo.

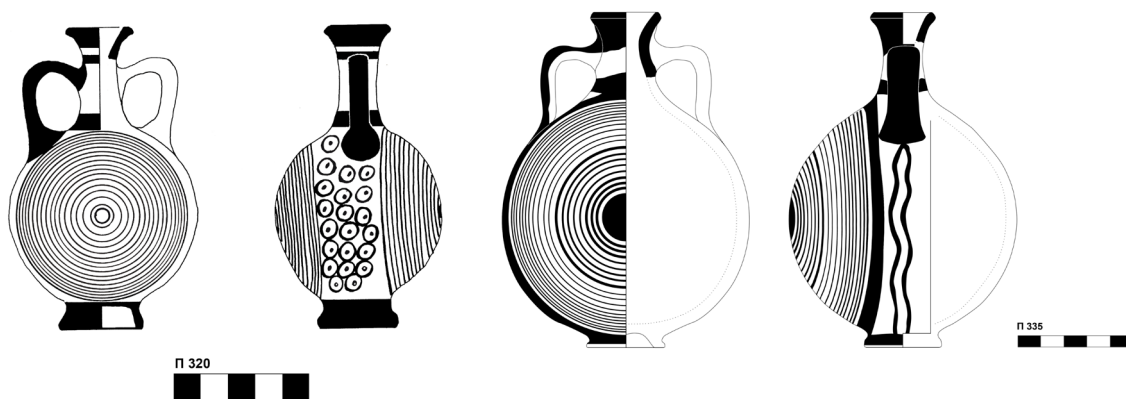


Fig. 54. π 320 flask from Stravokefalo.

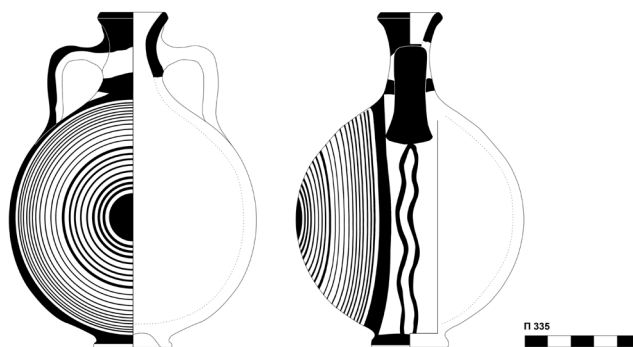


Fig. 55. π 335 flask from Stravokefalo.



Fig. 56. π 14219 from Agios Georgios of Persaina.

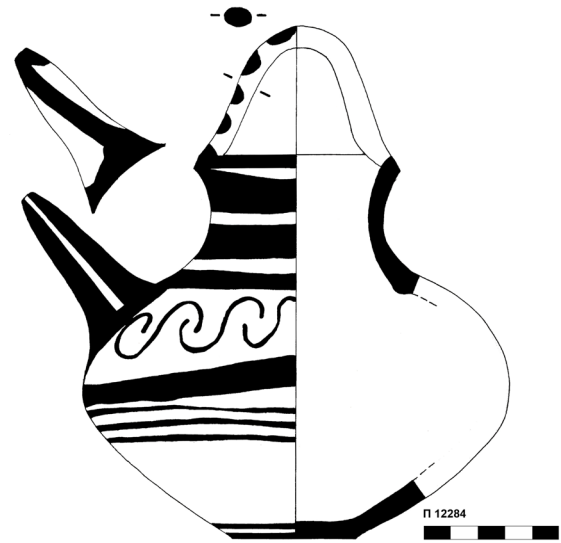


Fig. 57. π 12284 feeding bottle from Srefi.



Fig. 58. π 660 squat jug from Olympia.

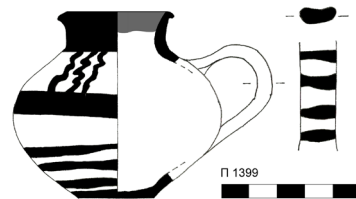


Fig. 59. π 1399 squat jug from Lakkofolia-Miraka.



Fig. 60. π 185 beaked jug from Diasella.



Fig. 61. π 307 beaked jug from Stravokefalo.

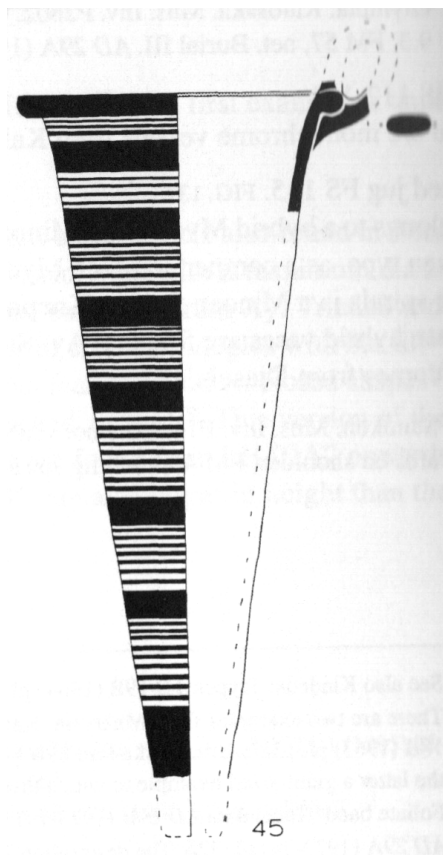


Fig. 62. π70 Conical rhyton from Samikon (photo from Mountjoy 1999).



Fig. 63. π 12303 kylix from Strefi.



Fig. 64. π 236 kylix from Makrissia.



Fig. 65. π 316 mug from Stravokefalo.



Fig. 66. π 12288 deep bowl from Strefi.

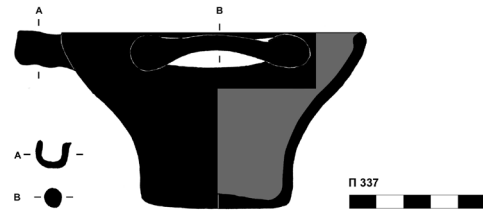


Fig. 67. π 337 spouted conical bowl or kalathos from Stravokefalo.



Fig. 68. π 721 carinated conical cup from Olympia.



Fig. 69. π 738 carinated conical cup from Olympia.



Fig. 70. π 644 ring handled cup from Olympia.



Fig. 71. π 196 ring handled cup from Diasella.



Fig. 72. π 754 ring handled cup from Olympia.



Fig. 73. π 12287 spouted cup from Strefi.



Fig. 74. π 12289 spouted cup from Strefi.



Fig. 75. Π14212/Π1185 stirrup jar from Ag. Georgios of Persaina.



Fig. 76. Π14221/Π1194 stirrup jar from Ag. Georgios of Persaina.

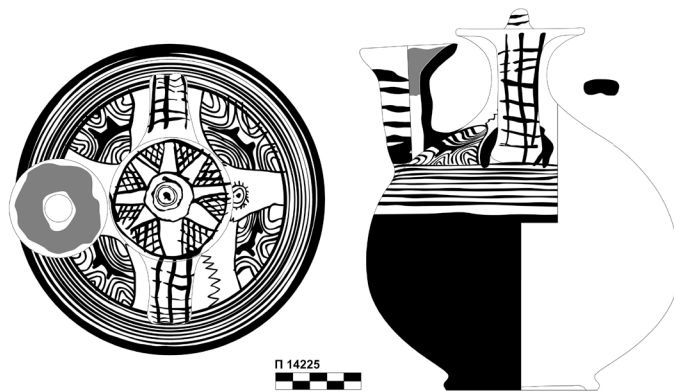


Fig. 77. Π14225/Π1198 stirrup jar from Ag. Georgios of Persaina.



Fig. 78. Π13948/Π1007 alabastron from Ag. Georgios of Persaina.

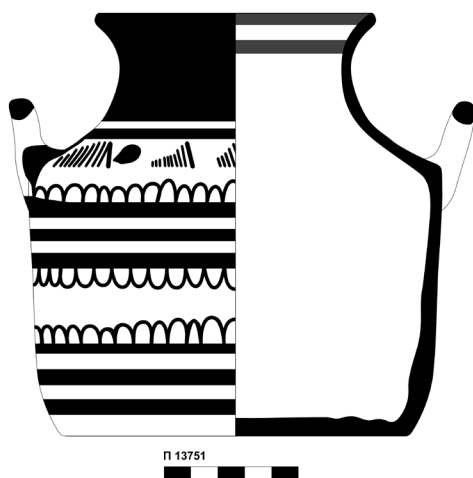


Fig. 79. Π13751/Π1144 straight-sided alabastron from Ag. Georgios of Persaina.

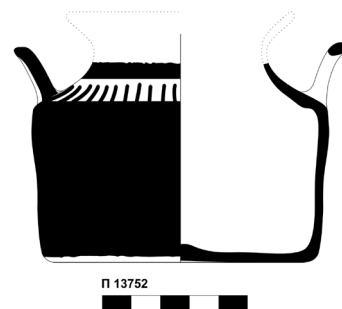


Fig. 80. Π13752/Π1145 straight-sided alabastron from Ag. Georgios of Persaina.



Fig. 81. Π14240/Π213 amphora FS58 from Ag. Georgios of Persaina.



Fig. 82. Π14239/Π212 amphora FS58 from Ag. Georgios of Persaina.



Fig. 83. Π14238/Π211 amphora FS58 from Ag. Georgios of Persaina.

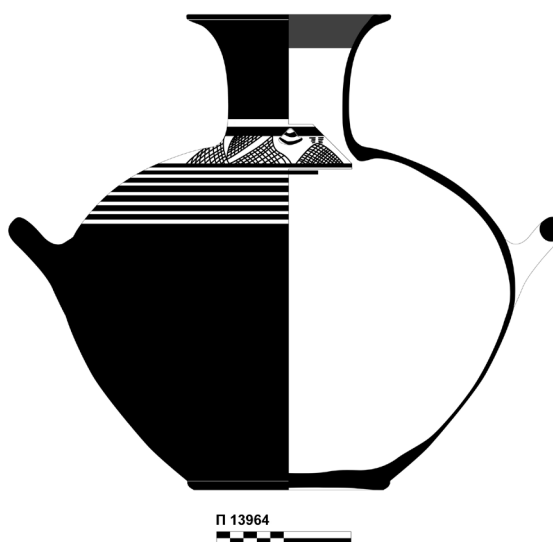


Fig. 84. Π13964/Π023 amphora FS58 from Ag. Georgios of Persaina.



Fig. 85. Π13926/Π104 amphora FS 59 from Ag. Georgios of Persaina.



Fig. 86. Π13930/Π108 amphora FS59 from Ag. Georgios of Persaina.



Fig. 87. Π13756/Π149 amphora FS59 from Ag. Georgios of Persaina.

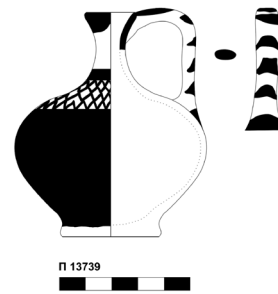


Fig. 88. Π13739/Π132 lekythos from Ag. Georgios of Persaina.

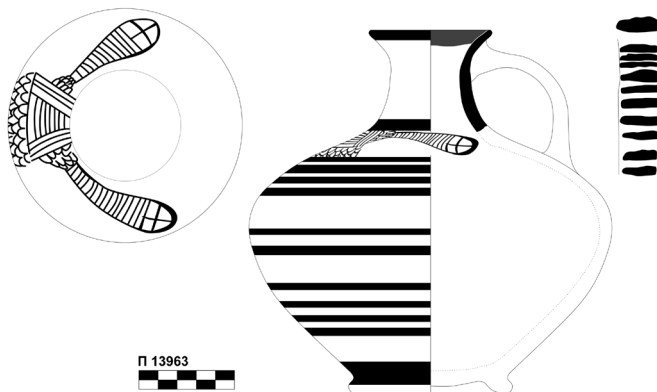


Fig. 89. Π13963/Π022 lekythos from Ag. Georgios of Persaina.



Fig. 90. Π13932/Π110 lekythos from Ag. Georgios of Persaina.



Fig. 91. Π13969/Π028 lekythos from Ag. Georgios of Persaina.

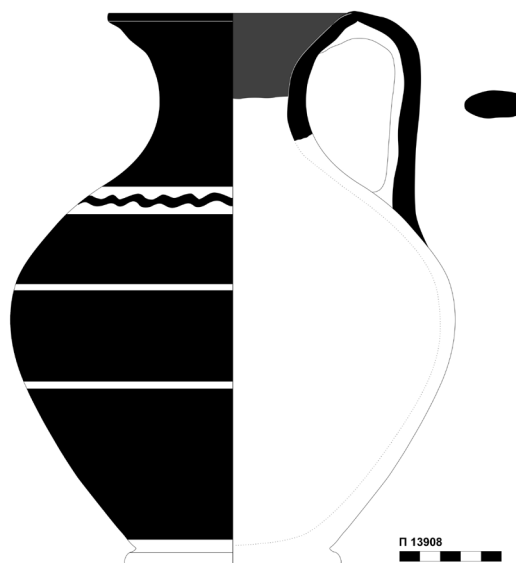


Fig. 92. Π13908/Π086 jug from Ag. Georgios of Persaina.



Fig. 93. Π13793/Π062 jug from Ag. Georgios of Persaina.

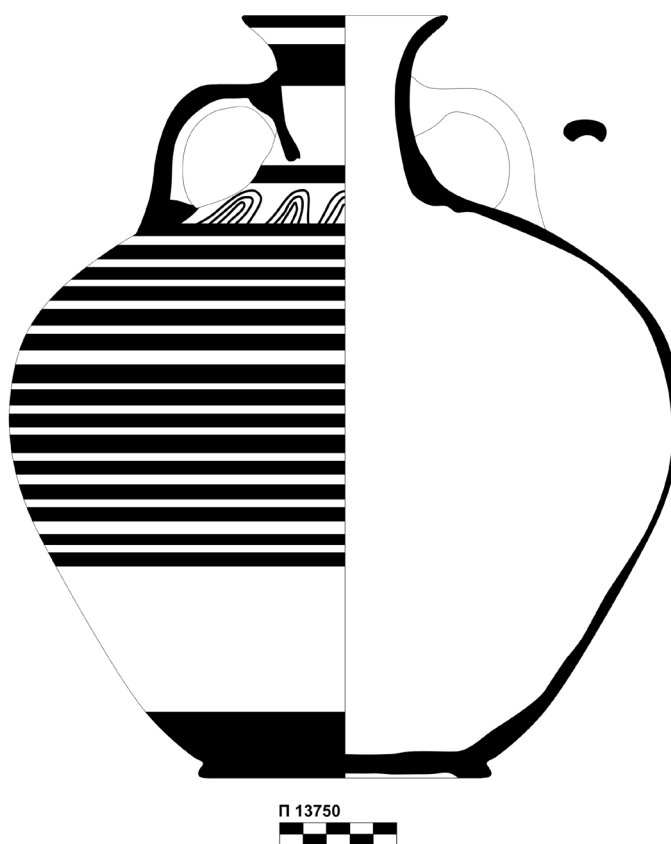


Fig. 94. Π13750/Π143 amphora FS69/70 from Ag. Georgios of Persaina.

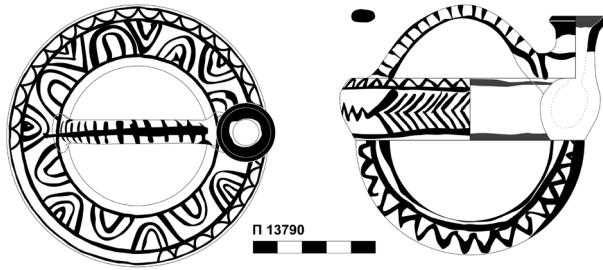


Fig. 95. Π13790/Π059 ring-shaped from Ag. Georgios of Persaina.



Fig. 96. Π13780/Π192 collar-necked jar from Ag. Georgios of Persaina.



Fig. 97. Π13914/Π092 multiple vessel from Ag. Georgios of Persaina.



Fig. 98. Π13910/Π088 deep bowl from Ag. Georgios of Persaina.



Fig. 99. Π13903/Π081 krater from Ag. Georgios of Persaina.

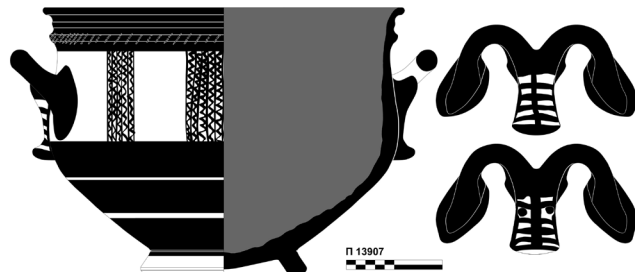


Fig. 100. Π13907/Π085 krater from Ag. Georgios of Persaina.

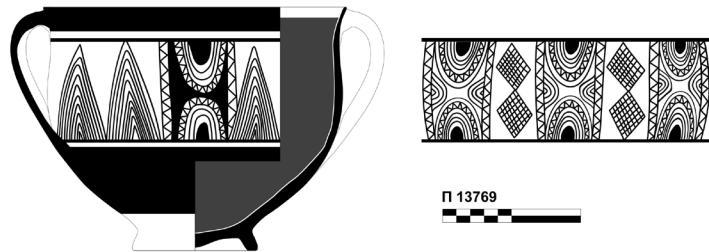


Fig. 101. Π13769/Π164 deep bowl from Ag. Georgios of Persaina.

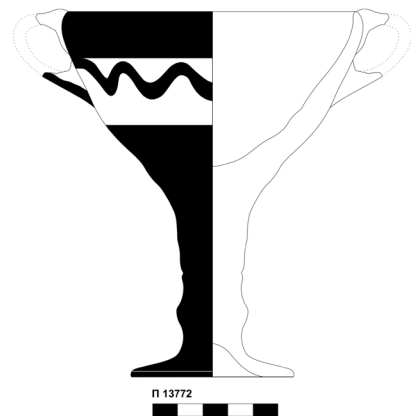


Fig. 102. Π13772/Π167 kylix from Ag. Georgios of Persaina.



Fig. 103. Π13925/Π103 spouted cup from Ag. Georgios of Persaina.



Fig. 104. Π14231/Π204 kalathos from Ag. Georgios of Persaina.



Fig. 105. Π13786A/Π054 kalathos from Ag. Georgios of Persaina.



Fig. 106. Π14237/Π210 basin from Ag. Georgios of Persaina.



Fig. 107. Π13957/Π1016 stirrup jar from Ag. Georgios of Persaina.



Fig. 108. Π13783/Π1051 stirrup jar from Ag. Georgios of Persaina.



Fig. 109. Π14217/Π1190 stirrup jar from Ag. Georgios of Persaina.

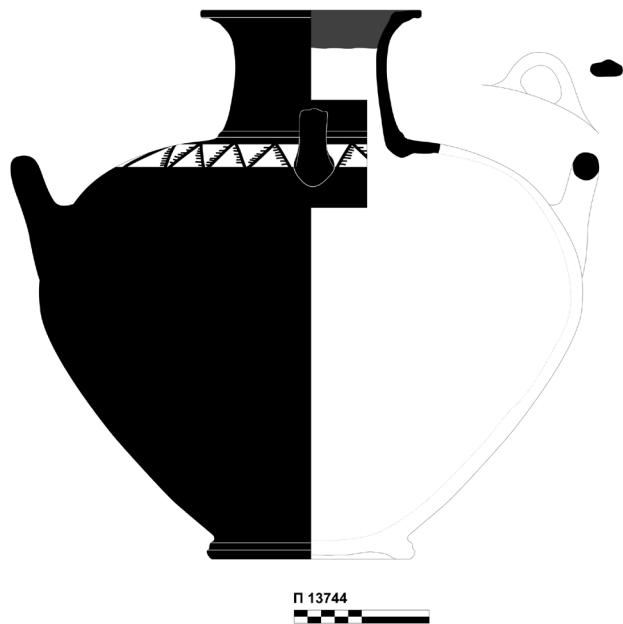


Fig. 110. Π13744/Π1137 amphora FS58 from Ag. Georgios of Persaina.

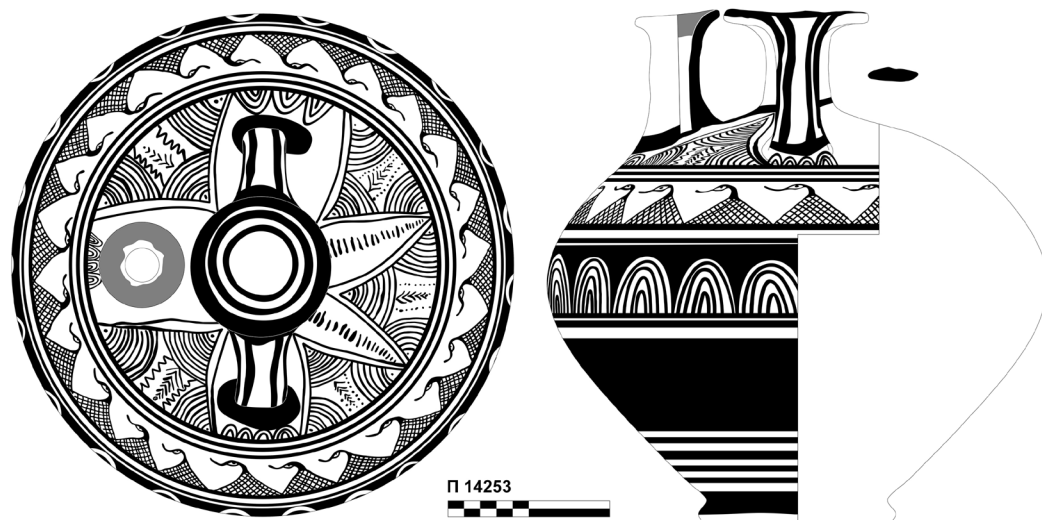


Fig. 111. Π14253/Π225 stirrup jar from Ag. Georgios of Persaina.



Fig. 112. Π13779/Π047, Π13782/Π050, Π13731/Π124 stirrup jars from Ag. Georgios of Persaina.

Fig. 113. Π13785/Π053 stirrup jar from Ag. Georgios of Persaina.

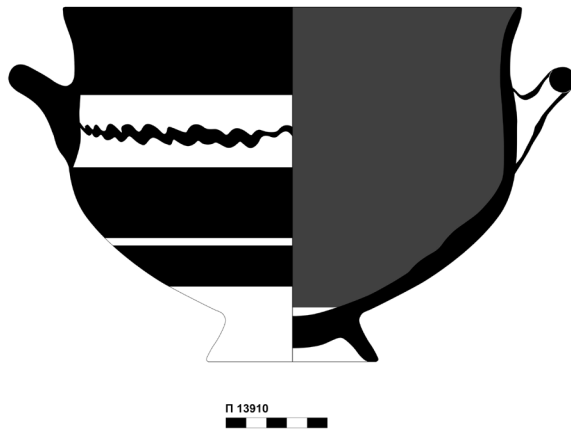


Fig. 114. Π13910/Π088 deep bowl from Ag. Georgios of Persaina.



Fig. 115. Π13789/Π058 amphora FS59 from Ag. Georgios of Persaina.

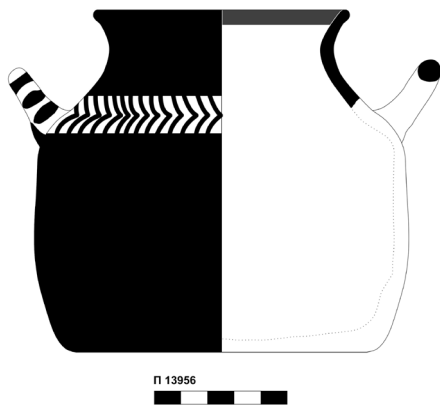


Fig. 116. Π13956/Π015 straight sided alabastron from Ag. Georgios of Persaina.



Fig. 117. Π13907/Π085 krater from Ag. Georgios of Persaina.



Fig. 118. II14233/II206 stirrup jar from Ag. Georgios of Persaina.



Fig. 119. II14248/II220 amphora FS58 from Ag. Georgios of Persaina.



Fig. 120. II14235/II208 straight sided alabastron from Ag. Georgios of Persaina.

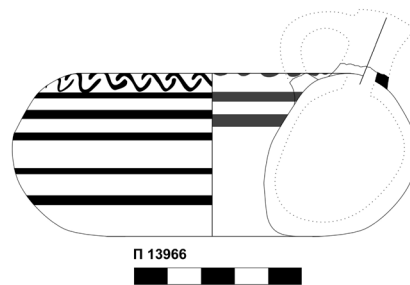


Fig. 121. II13966/II025 ring-shaped from Ag. Georgios of Persaina.



Fig. 122. Π13785/Π1053 stirrup jar from Ag. Georgios of Persaina.



Fig. 123. Π13770/Π165 amphora FS58 from Ag. Georgios of Persaina.



Fig. 124. Π13765/Π160 jug from Ag. Georgios of Persaina.

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