

Middle byzantine glazed pottery from Larissa: the local production. Preliminary remarks¹

ARCHONTOULA ANASTASIADOU

Archaeologist, Greek Ministry of Culture and Sports

ORCID: 0009-0000-0322-9087

Abstract: Larissa, strategically located on the major north-south road of the Greek peninsula, was the metropolis of Thessaly, its ecclesiastical and administrative centre during the Byzantine period. Rescue excavations conducted during the past years in various plots in the modern city yielded a large quantity of glazed pottery, the study of which resulted in some interesting remarks regarding the locally produced glazed ware during the 12th and the first half of the 13th century. So far, three workshops have been identified, operating in and outside the city walls. These new observations confirm the implications that Larissa was a centre for the production of glazed pottery in the broad frame of the Main Byzantine Production (MBP). Further research would detect the potential distribution of Larissa ceramics through commercial routes in the Byzantine world.

Keywords: Larissa, Greece; Middle Byzantine Glazed wares; Glazed pottery workshops; Fine Sgraffito ware with relief decoration; Clay rods kilns.

Resumen: Situada estratégicamente en la principal carretera norte-sur de la península griega, Larisa fue la metrópoli de Tesalia, su centro eclesiástico y administrativo durante el período bizantino. Las excavaciones de salvamento llevadas a cabo en los últimos años en varias parcelas de la ciudad moderna han encontrado una gran cantidad de cerámica vidriada, cuyo estudio ha permitido realizar interesantes observaciones sobre la producción local durante el siglo XII y la primera mitad del XIII. Hasta la fecha se han identificado tres talleres que funcionaban dentro y fuera de las murallas de la ciudad.

Estas nuevas observaciones confirman la hipótesis de que Larisa fue un importante centro de producción de cerámica vidriada en el amplio contexto de la Producción Principal Bizantina (MBP). Investigaciones adicionales rastrearían la posible difusión de vasijas larisaicas a través de rutas comerciales hasta el mundo bizantino.

Palabras clave: Larissa, Greece; Cerámica vidriada bizantina; Talleres de cerámica vidriada; cerámicas finas esgrafiadas con decoración en relieve; hornos de barras.

INTRODUCTION

The study of Byzantine glazed pottery has significantly progressed over the last two decades. This advanced interest has led to the publication of many studies on production, trade and the economy. New production centres and specific types were identified for certain workshops. In addition to Corinth, a city known long ago as a prominent centre for the production of middle byzantine glazed ceramics (Sanders, 1999, 2003a, and 2003b: 390-397; Papanikola-Bakir-

tzi, 2003: 50-52; François, 2017: 58; Vasileiou, 2021: 259-260), Sparta, Athens, Argos, Constantinople and Chalkida with Thebes, among others, were recognised as important production centres (Papanikola-Bakirtzi, 2003: 45-66; François, 2017: 57-65; Vasileiou, 2021: 256-258). Moreover, quite recently, Thebes and its port Chalkis have been considered the leading production site of the so-called main Middle-Byzantine Production (MBP), the Middle Byzantine glazed pottery that prevailed in the 12th and the first half of the 13th century (Waksman *et al.*, 2014).

Larissa is a city in central Greece that has occupied the same geographical position for centuries. A *polis* since the archaic era flourished during the classical and roman periods (Stählin,

¹ The paper briefly discusses the research results, which are in a preliminary stage. Larissa was an important centre for the production of glazed pottery of excellent quality, which, however, has not been widely distributed.

1924: 94-97; Hansen, Nielsen, 2004: 695-697; Tziafalias, 1994: 153-178). Strategically located on the right bank of the Peneios River and the major north-south road of the Greek peninsula, it became the metropolis of Thessaly, the ecclesiastical and administrative centre during the early Christian and Byzantine period (Avramea, 1974: 124-132; Karagiorgou, 2001: 32-48; Giakouri, 2008: 40-56).

Larissa was a prosperous and thriving city during the 12th century, as described by the Arab geographer al-Idrisi, and in the years about 1200, the centre of a small fiscal division (Magdalino, 1976: 74).

There are no records of artisanal and commercial activities in Larissa. Indications that it had been an important production centre of middle-byzantine glazed pottery were expressed as early as 1999 by Demetra Papanikola-Bakirtzi (Papanikola-Bakirtzi, 2003: 53, 63), who rightly attributed ceramics that combined fine sgraffito with relief decoration to local workshops.

Quite recently, we undertook the arduous task of re-arranging and recording the byzantine pottery finds from past rescue excavations in the historical centre of modern Larissa (mostly excavations between 1990 and 2010). These findings are now kept in the Diachronic Museum of Larissa. The data that emerged confirmed that important workshops were operating in the city during the 12th and 13th c., which produced good quality ceramics with particular characteristics (Anastasiadou, 2019 and 2022).

1. THE LARISSEAN MIDDLE BYZANTINE GLAZED POTTERY WORKSHOPS

1.1. The *Phouriou Square* workshop

In the centre of the Byzantine polis, large-scale excavations were carried out about 20 years ago (Deriziotis, 2000: 523-525; 2001-2004: 600). Among the findings, we identified components of a ceramic kiln of the clay rod type (Anastasiadou, 2022). Sections of clay rods with sharp ends were found together with sigmoidal hooks of various sizes. Similar objects were unearthed in Thessaloniki (Konstantinidou, Raptis, 2015: 589-595), Ierissos in Halkidiki (Tsanana *et al.*, 2010: 414) and the area of Nemea (Athanassopoulos, 2010: 260; 2016: 82-5 and 2017: 83-4. Athanassopoulos, Shelton, 2018: 245-46). They

all date from the 11th-12th century and confirm the use of ceramic kilns with clay bars in the middle Byzantine period (Konstantinidou, Raptis, 2015. François, 2017: 49-51. Raptis, 2020). Since architectural remains of kilns with rods have not yet been excavated in Greece, their existence and function are presumed, as in our case, from the finding of clay rods and hooks. To the above examples must be added the small sigmoid hooks from Corinth (Morgan, 1942: 21-22) and similar objects from Preslava, dated to the 9th or 10th century (Bikić, 2015: 134). However, the finds from Larissa are of particular value since a significant number of wasters from all manufacturing stages were found in the same stratum. Thus, we were allowed to associate the workshop with its production (Fig. 2). The defective vessels, chapped and overburnt, were discarded before or after the application of the decoration or after the second firing. The ceramics in all three groups share common characteristics in shape, size and material. The fabric is fine with a few small inclusions and moderate in hardness, orange (Munsel chart 7.5 YR / 6.4-6.6), although sometimes dark greyish from excessive firing. Among the wasters, many open vessels, such as bowls and cups, with thickly coated inner surfaces without a trace of engraving or colour, intended to be marketed as plain glazed.

Decorated pottery, on the other hand, belongs almost entirely to the slip-painted group (Morgan, 1942: 95-103; Vroom, 2014: 80-81; Vasileiou, 2021, 1: 80) (Fig. 1). The forms come in a large variety, both open and closed, for example, bowls, small cups with one handle and small jugs. Motifs - simple linear, geometric and vegetal shapes, spirals and crisscrosses, rinceaux, heart-shaped motifs and palmettes - are painted with white slip. The ornaments are generally typical in Corinth, Athens and elsewhere (Morgan, 1942: 243-248, nr. 704, 707, 708, 710, 717, 759, 763; Armstrong, 1989: 16, nr 3, 4, 12.; Frantz, 1938: 444, nr A25; Poulou-Papademetriou, 2003: 218-219; Papanikola-Bakirtzi *et al.*, 1999: 54-57; Skartsi - Vexevanis, 2017: 596-597; Vasileiou, 2021, 1: 80-85), and have been executed with simple unstable lines. Nevertheless, sherds that present more mature and carefully designed compositions are not absent. The motif of a rosette on the bottom of the vessel formed by large dots of white slip, outlined by curved lines and small dots, is particularly characteristic (Fig. 1e) and, as far as I know, is found only in Larissa. Other interesting examples are a

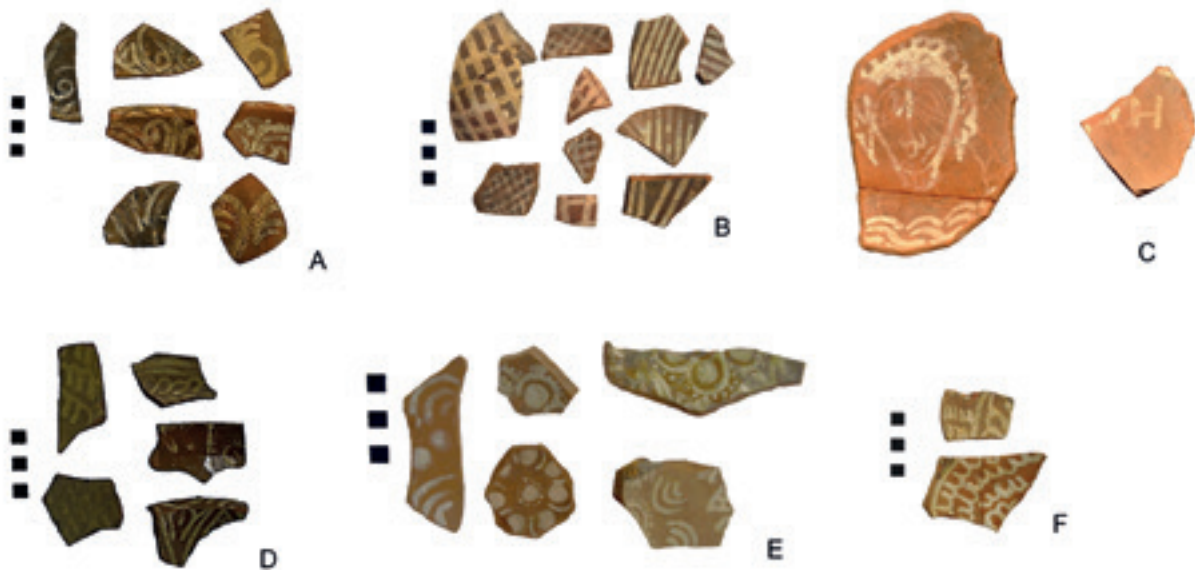


Figure 1. Phrouriou Square. Slip-painted ware wasters.

sherd with an inscription and another one with the representation of a human face painted in a quite naïve style (Fig. 1c). The glaze is thin, pale yellow and sometimes greenish.

The group cannot be dated accurately. Slip-painted ware has a long life span, making its dating difficult (Armstrong, 1989: 42; Vionis *et al.*, 2010: 446). Though derived from excavations, the material offers little dating evidence due to the highly disturbed stratigraphy from Larissa's historic centre.

Following the chronology established by the Corinth excavations (Morgan, 1942: 95-103; Sanders, 1995: 63-64 and 240-242; Vasileiou, 2021: 80-92), and taking into account features such as the spread of the designs to the whole interior surface, the central motif, the simplicity of the design and the existence of some spatter painted sherds found in the same context, we suggest a date of the mid to the third quarter of the 12th century.

This pottery workshop was situated on the acropolis, right in the heart of the city, near the cathedral and quite close to a smaller church, possibly a catholikon of a monastery (Gialouri, 2008: 45-48, 52). We could, therefore, assume, given that this particular pottery is seldom found in the city and probably nowhere else, that it was a small-scale workshop with a limited lifespan, which maybe was part of a religious institution and provided pottery for the monastery or the cathedral's needs (Bikić, 2015: 137-139).

The potters' neighbourhood, however, should be located in the southeastern part of the city, just outside the walls and probably on its outskirts. A significant number of debris and defective vessels found in two plots in the area, although no architectural or infrastructure remains were recognised, were apparently products of two respective pottery workshops.

2. THE PHEIDIOU STR. WORKSHOP

The first plot [*Pheidiou Str*] lies to the east, outside the east walls, about 130 meters in distance. This plot was excavated in 1998, and the findings were related to the city's water supply system (Sdrolia, 1998: 473). Right to the north, an early Christian peristyle room or atrium paved with a mosaic floor (Tziafalias, 1980: 276-278) was unearthed. In a pit very close to the paved atrium was found a sufficient number of unfinished glazed tableware – large bowls and dishes are the most common shapes – which were discarded by the potter either before the glazing or before the final firing stage (Fig. 2). The majority belongs to the fine sgraffito and painted fine sgraffito ware. A thick white slip was applied on the interior, which could extend onto the upper part of the exterior surface. The field was separated into concentric registers, carefully designed with a compass, the trace of which is quite intense. The central medallion often contains figure subjects, usually a bird or intricate



Figure 2. *Pheidiou Str.* Fine sgraffito and painted fine sgraffito ware wasters.

spiral designs, and is surrounded by concentric bands with spiral patterns. The central motifs have vivid and powerful lines that form succulent designs. The spirals, on the other hand, are characterised by haste and clumsiness. Splashes of green sometimes liven the sgraffito decora-

tion. Another group contains bowls decorated with alternate bands of painted and sgraffito spirals, whereas the central medallion is sometimes painted.

There are indications that *Pheidiou's* workshop also produced green and brown-painted



Figure 3. *Pheidiou Str.* Green and brown painted ware.

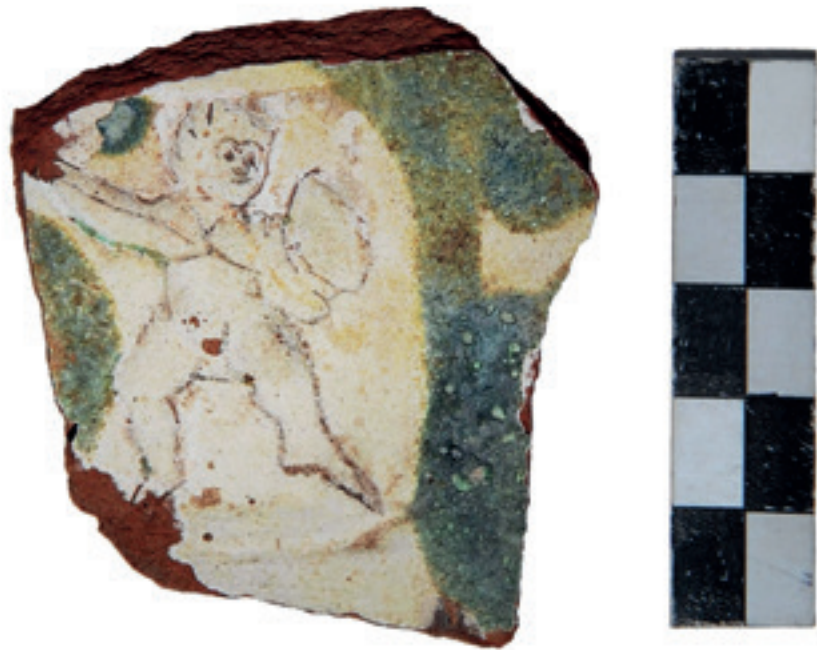


Figure 4. *Pheidiou Str.* Fine sgraffito with impressed relief decoration waster.

ware. Among the material included, in relatively large quantities, a large number of shells decorated with the technique of green and brown painting (Fig. 3). Some of them could be classified as waste. In contrast, others bear bands with the same ill-designed incised spirals as in the examples of fine sgraffito compositions. Fabric, shapes and other specific details are almost identical in groups. The decoration is achieved by the use of brown and light green glossy colours in an alternative arrangement. It consists generally of spirals in open vessels, while the small jugs and bowls are decorated with green and brown spirals, dashes and splashes.

Quite interesting is an unfinished sherd, which displays fine sgraffito combined with relief decoration (Fig. 4). The sherd belongs to the upper body of a bowl and is decorated with a small relief of a naked warrior enlivened by a splash of green colour. The final stage of glazing is missing. Glazed pottery combining fine sgraffito and relief decoration constitutes an exceptional group and is known almost entirely from Corinth (Morgan, 1942: 145-146, 307, nr 1429) and quite recently from Thessaloniki (Vasileiadou, 2021: 751-753). Some examples from Larissa had been published earlier, but we still needed to find their exact origin (Gourgiotis, 2000: 67 and 71; Grousopoulos 2006: 95).

The coexistence of three Middle Byzantine glazed pottery categories makes precise dating difficult. The production of the workshop, taking into account features like the enhancement of the engraved decoration by colour, the glazed-painted motifs, the impressed relief decoration and other parallels, can be dated after the mid-12th century (Papanikola-Bakirtzi, 1999: 19; Papanikola-Bakirtzi *et al.*, 1999: 58-61, 81; Vroom, 2014: 82-87; François, 2017: 66-67; Vasileiadou, 2021).

3. THE NEOPHYTOU STR. WORKSHOP

A third pottery workshop can be documented, as the previous one, by a significant number of debris and defective vessels found during the rescue excavation. It was also located outside the city walls, quite close to the former. The excavation occurred in 1995 [Neophytou 7 str], where a large triclinium with a mosaic floor was eventually discovered. In many places, the mosaic was destroyed by posterior pits, many of which contained pottery debris. No other solid workshop constructions were found, but clay masses, mortar and ash layers and unfinished vessels testify to the use of the space as a pottery workshop.



Figure 5. *Neophytou Str.*
Summary table of the most
represent ceramic forms.

As we can assume from the findings, it produced high-quality ceramics and employed potters who possessed their art well, had excellent talent and were well aware of and followed the contemporary trends. It represents an important workshop, which needs further study and attention regarding its technical characteristics and the geographical diffusion of its produce.

The clay is reddish (5YR.5 / 8 to 6/8) to grey when overfired, fine and strong, macroscopically similar to the *Pheidion str.* workshop so that we can assume the raw material's local origin. As for the shapes (Fig. 5), only open vessels are present, principally large bowls (of rim diameter 20-25 cm, height approx. 10 cm) with an upright inward rim, sometimes forming an angle with the body, creating a projecting edge or with its edge formed in a Y shape, probably for accepting a lid. Another interesting observation is the preference for moulded plastic rims and there are two examples of bowls with strap handles, not a very common feature (Papanikola-Bakirtzi, 2002: 330, nr. 365; Vasileiou, 2021, 2: 108, nr. 274). Bowls with a vertical body and plain rim or shallow bowls with a low rudimentary foot are also common shapes.

A thick coat of white slip is spread in the interior, and usually, a very thin, watery coat of the same slip covers the outer surface, even below the ring foot. It was applied with a brush on the wheel, forming fine horizontal lines. As we can assume by the drips of the glaze, this particular

process took place after the second firing. The glaze is colourless, pale yellow and rarely green.

The bowls are decorated with various techniques. The majority are in sgraffito, both geometric and figurative designs. At the same time, we also found an exceptional, in terms of manufacture and execution, champlévé specimen (Fig. 6a). The attention to detail and the precision of the design, the careful removal of the ground and the refinement of the designs are characteristic. The decoration belongs to the medallion style and is organised in a central medallion encircled by bands, a prevalent type with numerous parallels. A favourite geometric motif is that of interlaced bands on a delineated depth (Fig. 6b). Animals and birds surrounded by leaves, branches, or winding palmettes are also popular. Concentric bands higher on the body and lip are decorated with intricate linear or floral motifs. Key features are the thin, subtle and shallow incision, almost invisible, so much so that it feels like painted and the fast and sharp delineation of the ground on which the patterns are projected. This feature differentiates this workshop from contemporary ones, where the scale ground is preferred. Finally, a surprising find among the wasters was a stamp – a small rounded clay block with a cupid in relief, used for the production of the fine sgraffito with relief decoration pottery (Fig. 7).

As for the dating, we can attribute the production of this particular workshop to the second half of the 12th century through the first

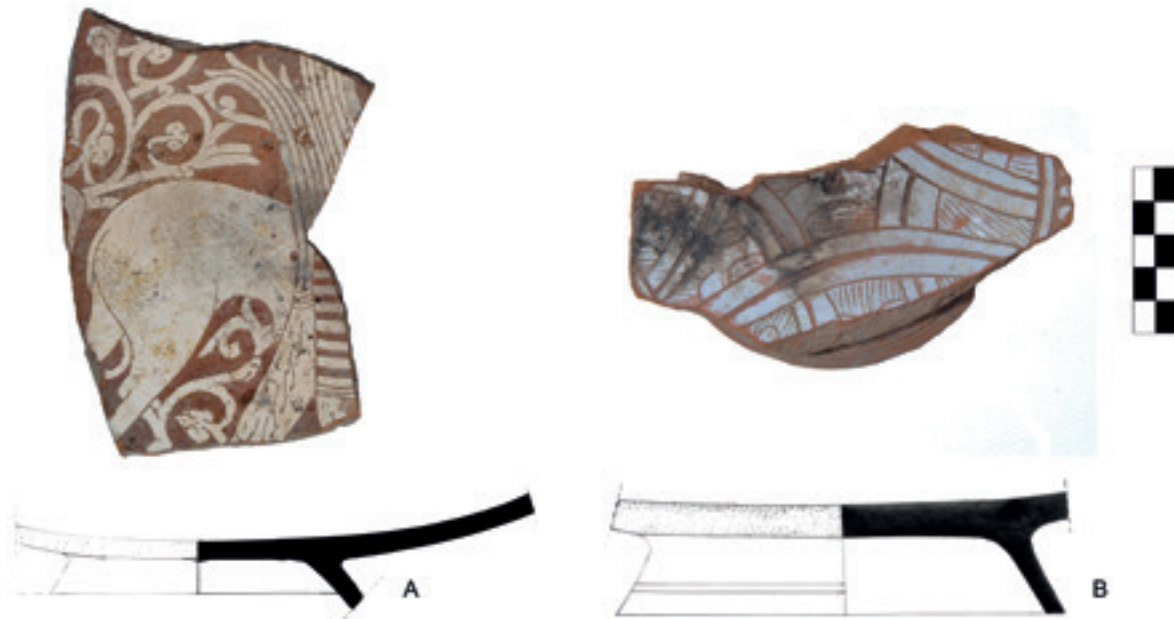


Figure 6. Neophytou Str. Champlevé and Sgraffito Wares. Unfinished vessels.



Figure 7. Neophytou Str. Pottery stamp.

half of the 13th century (Papanikola-Bakirtzi, 1999: 19-20, 62, nr 55-56; Papanikola-Bakirtzi *et al.*, 1999: 58-61, 101; Vroom, Van Ijzendoorn 2016: 197-201, esp. 198; Vasileiou, 2021, 1: 161 and 170).

CONCLUDING REMARKS

The workshops were set up in the ruins of late antique buildings and re-used some old facilities, i.e. floors and pipes. They were located either intra muros or outside the walls, on the

outskirts of the city and possibly on either side of a major road that led to the east-northeast, perhaps in an area with artisanal-commercial activity (Raptis, 2011: 191, 193-194).

Unfortunately, no architectural or infrastructure remains survived or were recognised; however, pottery manufacture in this area has been a diachronic activity, as tripod stilts and pottery wasters of posterior date found in the area suggest.

All three workshops produced not just one but several types of glazed pottery in terms of their decoration technique. The first, on the

acropolis, specialised in plain glazed and slip-painted ware. The second manufactured painted and plain fine sgraffito and quite likely green and brown painted ware. Finally, the third produced both fine sgraffito and champlévé ceramics, while we also have some indications for the use of colour in fine sgraffito.

Of particular interest are the specimens with relief decoration. According to the literature, this pottery occurs in small quantities, only in Corinth and Thessaloniki. Morgan notes that the fabric of the sgraffito with relief decoration cannot be related to any other Corinthian pottery group and consequently suggests a non-Corinthian origin (Morgan, 1942: 145). The new ceramic finds from Thessaloniki metro excavations recently confirmed that Thessaloniki was a major production centre of this elaborate pottery (Vasileiadou, 2021: 751-753). Larissa, on the other hand, also presents numerous examples which are still unpublished. The abundance of this ware group in Larissa indicates an origin, a tradition or a trend. The reliefs are generally placed on the rim and depict naked male figures, usually warriors and animals - dogs, birds, and griffins, as we find them in the Thessalonian group.

Pottery production spans the 12th century through the first half of the 13th century. The forms and the designs lie within the definition of the 'Main Middle Byzantine Production' MBP, as described by Waksman and her colleagues (Waksman *et al.*, 2014; Waksman, 2017), although the fabric is completely different. The similarities between Larissa's and other contemporary productions lead us to conclude that Larissa's workshops were not isolated from or ignored modern trends. Instead, they assimilated and developed them further, adopting new techniques and expressive elements, such as the embellishment of the fine sgraffito decoration with relief patterns.

Pottery activity in Larissa can be established from the discovery of wasters and kiln furniture. Ceramics outside Larissa and its region that can be attributed to the city's production have yet to be identified, and we know very little about their diffusion. In other words, we are still determining if they were aimed at meeting local needs or were products of a more comprehensive commercial network. There is some evidence, but further research, especially archaeometric, is needed. In any case, a future petrographic or chemical analysis is necessary to draw safe conclusions.

Pottery distribution provides information on the size and potential of the workshops and the commercial networks they were connected to. The rarity of glazed pottery attributed to Larissa undoubtedly presupposes the inability of these workshops to both mass-produce and direct their products to big markets. Further research could detect the potential distribution of Larissa's pottery through the commercial routes in the Byzantine world.

ACKNOWLEDGMENTS AND CREDITS

My gratitude to Dr. St. Sdrolia, Director of the Ephorate of Antiquities of Larisa, for granting me the study permit. Likewise, many thanks to G. Dallas for the photographs of the ceramics and to P. Polyzou and M. Panagou for the drawings.

All illustrations and drawings are part of the Archive of the Ephorate of Antiquities of Larisa.

REFERENCES

- Anastasiadou, A. (2019): "Εργαστήριο εφραλωμένης κεραμικής στη Βυζαντινή Λάρισα" *Abstracts of the 39th Symposium on Byzantine and post-Byzantine Archaeology and Art of the Christian Archaeological Society*, Athens, pp. 54–55.
- Anastasiadou, A. (2022): "Εργαστήριο εφραλωμένης κεραμικής στη Λάρισα", *AETHSE* 6.1, pp. 603-610.
- Armstrong, P. (1989): "Some Byzantine and Later Settlements in Eastern Phokis", *BSA* 84, pp. 1-47.
- Athanassopoulos, E. and Shelton, K. (2018): "The Sanctuary of Zeus at Nemea, Greece: The Medieval Deposits (12th–13th centuries A.D.)", in Yenişehirlioğlu, F. [ed.] (2018): *XIth Congress AIECM3 on Medieval and Modern Period Mediterranean Ceramics, Antalya, 19–24 October 2015*, 2 Vols., Antalya: Koc Üniversitesi, 2, pp. 241–247.
- Athanassopoulos, E.F. (2010): "Landscape Archaeology and the Medieval Countryside: Settlement and Abandonment in the Nemea Region", in *International Journal of Historical Archaeology* 14, pp. 255–270.
- Athanassopoulos, E.F. (2016): *Landscape Archaeology and the Medieval Countryside*, Nemea Valley Archaeological Project II. Princeton, NJ: The American School of Classical Studies at Athens.
- Athanassopoulos, E.F. (2017): "Medieval Glazed Pottery, Archaeological Evidence from Rural

- Greece", in Bocharov, S., François, V. and Sitdikov, A. [eds.]: *Glazed Pottery of the Mediterranean and the Black Sea Region, 10th –18th Centuries*, Kazan: Kishinev, pp. 71-90.
- Avramea, A. (1974): *Η Βυζαντινή Θεσσαλία μέχρι του 1204. Συμβολή εις την ιστορικήν γεωγραφίαν*, Athens.
- Bikić, V. (2015): "Pottery Manufacture in the Studenica Monastery, Preliminary Considerations", *Starinar* 65, pp. 131-144.
- Deriziotis, L. (2000): "Ανασκαφικές Εργασίες, Λάρισα - Πλατεία Φρουρίου", *AD* 55, B'1, pp. 523-525.
- Deriziotis, L. (2001-2004): "Ανασκαφικές Εργασίες, Λάρισα - Πλατεία Φρουρίου Λάρισας", *AD* 56-59, B'2, p. 600.
- François, V. (2017): *La vaisselle de terre à Byzance: Catalogue des collections du musée du Louvre*, Paris: Somogy.
- Frantz, A. (1938): "Middle Byzantine Pottery in Athens", *Hesperia* 7, pp. 429-467.
- Gialouri, A. (2008): "Παλαιοχριστιανική και Βυζαντινή Λάρισα" in *Λεικώμα Λάρισα. 8000 χρόνια νεότητας*, Larisa, pp. 40-56.
- Gourgiotis, G. K. (2000): *Μικρά μελετήματα*, Larisa.
- Grousopoulos, Ch. (2006): "Βυζαντινά όστρακα από την περιοχή της Λάρισας" in *Πρακτικά Συνεδρίου «Θεσσαλική κεραμική. Χώμα και νερό από την Προϊστορία στην Τρίτη χιλιετία, Μνήμη Γεωργίου Γουργιάδη» (Λάρισα, 16-17 Σεπτεμβρίου 2000)*, Λαογραφικό Ιστορικό Μουσείο Λάρισας, Larissa, pp. 88-99.
- Hansen M., Nielsen Th. (2004): *An Inventory of Archaic and Classical Poleis*, Oxford. <https://doi.org/10.1016/j.jasrep.2019.102131>
- Karagiorgou, O. (2001): *Urbanism and Economy in Late Antique Thessaly (3rd-7th century A.D.) The Archaeological Evidence*, PhD Diss. University of Oxford, Oxford.
- Konstantinidou K.P. and Raptis K. (2015): "Archaeological Evidence of an 11th-Century Kiln with Clay Rods in Thessaloniki", in Gonçalves M.J. and Gómez-Martínez, S. [eds.]: *Proceedings of the 10th International Congress on Medieval Pottery in the Mediterranean – X CICM2 (Silves, 21–28 October 2012)*, Silves: Campo Arqueológico de Mertola, pp. 589-595.
- Magdalino, P. (1976): *The History of Thessaly, 1266-1393*, Ph.D. Diss. University of Oxford, Oxford.
- Morgan, C. H. (1942): *The Byzantine Pottery. Corinth XII*, Cambridge: Massachusetts.
- Papanikola-Bakirtzi, D. (2003): "Εργαστήρια εφυσωμένης κεραμικής στο βυζαντινό κόσμο" in Bakirtzis, Ch. [ed.] (2003): *7ο Διεθνές Συνέδριο Μεσαιωνικής Κεραμικής της Μεσογείου, Θεσσαλονίκη, 11-16 Οκτωβρίου 1999*, Athens, pp. 45-66.
- Papanikola-Bakirtzi, D. [ed.] (1999): *Βυζαντινά εφυσωμένα κεραμικά. Η τέχνη των εγχαρακτών*, Athens.
- Papanikola-Bakirtzi, D. [ed.] (2002): *Ωρες Βυζαντίου, Έργα και ημέρες στο Βυζάντιο, Καθημερινή Ζωή στο Βυζάντιο*, Athens.
- Papanikola-Bakirtzi, D., Mavrikiou, F. and Bakirtzis, Ch. (1999): *Βυζαντινή κεραμική στο Μουσείο Μπενάκη*, Athens.
- Poulou-Papademetriou, N. (2003): "Μεσοβυζαντινή κεραμική από την Κρήτη: 9ος-12ος αιώνας" in Bakirtzis, Ch. [ed.] (2003): *7ο Διεθνές Συνέδριο Μεσαιωνικής Κεραμικής της Μεσογείου, Θεσσαλονίκη, 11-16 Οκτωβρίου 1999*, Athens, pp. 211-226.
- Raptis, K. (2011): "Αρχαιολογικά τεκμήρια κεραμικών εργαστηρίων στον ελλαδικό χώρο (4ος-15ος αι. μ.Χ.)", *DChAE* 32, pp. 173-196.
- Raptis, K. (2020): "Firing glazed wares in Byzantine kilns: Continuities and changes in the technology of glazed pottery production (11th-15th c.)", *Journal of Archaeological Science: Reports* 29.
- Sanders, G. D. R. (1995): *Byzantine Glazed Pottery at Corinth to c. 1125*, Ph.D. Diss. The University of Birmingham, Birmingham.
- Sanders, G.D.R. (2003a): "An Overview of the New Chronology for 9th to 13th Century Pottery at Corinth", in Bakirtzis, Ch. [ed.]: *7ο Διεθνές Συνέδριο Μεσαιωνικής Κεραμικής της Μεσογείου, Θεσσαλονίκη, 11-16 Οκτωβρίου 1999*, Athens, pp. 35-44.
- Sanders, G.D.R. (2003b): "Recent Developments in the Chronology of Byzantine Corinth" in Williams, Ch. K. and Bookidis, N. [eds.]: *Corinth. The Centenary, 1896-1996*, Princeton, pp. 385-99.
- Sdrolia, St. (1998): "Ανασκαφικές Εργασίες, Λάρισα – Οδός Φειδίου 2", *AD* 53, B'2, p. 473.
- Skartsis, St. S. and Vexevanis, G. (2017): "Η Χαλκίδα κατά τους Μεσοβυζαντινούς χρόνους και την Εποχή της Λατινοκρατίας: η μαρτυρία της κεραμικής (9ος-15ος αι.)" in Tankosić, Ž., Mavridis, F. and Kosma, M. [eds.]: *An Island Between Two Worlds, The Archaeology of Euboea from Prehistoric to Byzantine Times*, Proceedings of International Conference, [Eretria, 12-14 July 2013], Athens, pp. 593-612.
- Stählin, F. (1924): *Das hellenische Thessalien*, Stuttgart.
- Tsanana, Aik, Mpitzikopoulos, D. and Evgenikos, P. (2010): "Σωστικές ανασκαφές στη Χαλκιδική το 2010", *AEMTh* 10, pp. 411-420.
- Tziafalias, A. (1980): "Ανασκαφικές Εργασίες, Λάρισα – Οδός Ογλ 6 και Φειδίου (οικόπεδο Χαρ. Σακελλαρίου)", *AD* 35, B'1, pp. 276-278.
- Tziafalias, A. (1994): "Δεκαπέντε χρόνια ανασκαφών στην αρχαία Λάρισα" in *La Thessalie, Actes du Colloque international: La Thessalie. Quinze années de recherches archéologiques, 1975-1990. Bilans*

- et perspectives* (Lyon 17-22 April 1990), 2 Vols., Lyon, 1, pp. 153-78.
- Vasileiadou, S. (2021): "Glazed Tableware from the Middle Byzantine Pottery Workshops of Thessaloniki: Finds from the Excavation in 'Hagia Sophia' Metro Station" in Petridis, P., Yangaki A. G., Liaros, N. and Bia, E. E. [eds.]: *12th Congress AIECM3 On Medieval and Modern Period Mediterranean Ceramics, Proceedings*, Athens: National Hellenic Research Foundation, pp. 747-755.
- Vasileiou, A. (2021): *Βυζαντινή εφραλωμένη κεραμική από το Άργος (10ος – α' μισό 13ου αι.), Όψεις του υλικού πολιτισμού ενός περιφερειακού κέντρου στην Πελοπόννησο*, 2 Vols., Athens.
- Vionis, A.K., Poblome, J., De Cupere, B. and Waelkens, M., (2010): "A Middle-Late Byzantine Pottery Assemblage from Sagalassos, Typo-Chronology and Sociocultural Interpretation", *Hesperia* 79, pp. 423-464.
- Vroom, J. (2014): *Byzantine to Modern Pottery in the Aegean, An Introduction and Field Guide*, Second and rev. Edition, Turnhout.
- Vroom, J. and Van Ijzendoorn M. (2016): "Mapping the Ceramics: Production and Distribution of Champlevé Ware in the Aegean (12th-13th C. A.D.)", in Ferri, M., Moine, C. and Sabbionesi, L. [eds.], *In & Around, Ceramiche e comunità, Secondo convegno tematico dell'AIECM3*, Faenza: Museo Internazionale delle Ceramiche, pp. 197-201.
- Waksman, S.Y. (2017): "Defining the Main 'Middle Byzantine Production (MBP): Changing Perspectives in Byzantine Pottery Studies", in Yenişehirlioğlu, F. [ed.]: *XIth Congress AIECM3 on Medieval and Modern Period Mediterranean Ceramics, Antalya, 19–24 October 2015*, 2 Vols., Ankara: Koc Universitesi, 2, pp. 397-407.
- Waksman, S.Y., Kontogiannis, N.D., Skartsis St.S. and Vaxevanis, G. (2014): "The Main 'Middle Byzantine Production' and Pottery Manufacture in Thebes and Chalcis", *BSA* 109, pp. 379–422.

AD. *Αρχαιολογικό Δελτίο*.

AEMTh. *Το Αρχαιολογικό Έργο στη Μακεδονία και στη Θράκη*.

AETHSE. *Το Αρχαιολογικό Έργο στη Θεσσαλία και στη Στερεά Ελλάδα*.

BSA. *The Annual of the British School at Athens*.

DChAE. *Δελτίον της Χριστιανικής Αρχαιολογικής Εταιρείας*.