REGIONAL ARCHAEOLOGICAL MUSEUM
"LUIGI BERNABÒ BREA" - LIPARI

ARCHAEOLOGICAL MUSEUM

Maria Clara Martinelli
Maria Amalia Mastelloni

AEOLIAN ISLANDS

Sicily Region
Department of Sicilian Heritage, Culture and Identity
PALERMO 2015
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Presentation

It is with great pleasure that I introduce this set of guides which will provide visitors to the Archaeological Museum with a varied picture of the issues presented by the material in the Museum excavated in the archipelago.

The excavations were carried out thanks to the European project called “Coordinated actions for the integrated enhancement of ways of using archaeological sites ... and the communication and promotion resources of the Museum ...”, designed by Umberto Spigo, Maria Clara Martinelli, Michele Benfari and Antonino Ilacqua and included within the framework of ERDF OP Sicily 2007-2013, the Director of Works of which is archaeologist Michele Benfari and Head of Procedures, archaeologist Santi Dell’Acqua.

The performance of the project has allowed some improvements to be made on the archaeological site to the walls and houses of Lipari and to the Prehistoric and Classical Halls, excavation and restoration work in the prehistoric village of Filo Braccio and a rearrangement of the “Minor Islands” Hall, in which the results found in Salina and Stromboli are also now displayed. The new texts also present a brief overview of the link between the environment and human life in the Aeolian Islands, shed new light on the materials already exhibited and enhance new finds in Lipari, both from the prehistoric age and the Greek-Roman necropolis. The guides also finally bring to light two texts that increase understanding of the walls of the late classical and Hellenistic
periods and the Roman *insulae* of Contrada Diana, as well as the prehistoric villages of Filicudi.

The tradition of presenting the results of in-depth studies on ancient times to the public has been a central aspect of life at the Lipari Museum created and set up over more than fifty years by Luigi Bernabò Brea and Madeleine Cavalier, with all their active, relentless passion. The small guidebooks attest to the fact that the Museum is continuing along this route and by also enriching its activities with other initiatives promoted by the Department, it will enhance the work of a large group of researchers, associated with Aeolian studies in the past and still engaged in research today, alongside young talent. These researchers include two archaeologists, Umberto Spigo and Maria Amalia Mastelloni, one was the initiator of the project and the other is in charge of completing it. Their efforts have aimed and continue to aim at bringing back vitality to the Museum and making it a place of study for Italian and international Universities and Schools, a central point of debate and meeting place for specialists. This is a primary role for all major archaeological museums, in these difficult years for research dedicated to the ancient era, which is unfortunately now often considered remote from contemporary life and many would prefer to relegate it to a level of less importance compared to other fields of culture and artistic research, mistakenly - as evidenced by turnout and satisfaction - considered closer and more acceptable to the general public. In contrast in Lipari you can observe how culture can take on many facets and can still enrich whoever turns to it.

Finally it should be stressed that all activities were made possible by the silent, daily work of all the staff, committed to tackling the difficulties of this historic complex. Thus in offering congratulations for the results, I wish everyone every success in their work and hope that the public enjoy their visit.

Gaetano Pennino

*Director*
INTRODUCTION TO THE VISIT

The Museum was founded in 1954 by Luigi Bernabò Brea and Madeleine Cavalier, internationally renowned archaeologists and authors of the main research on the Aeolian Islands. It consists of five halls: the prehistory of Lipari and the Greek foundation of Lipara; the prehistory of the smaller islands; the Greek and Roman period; the epigraphy; volcanology and land of man and environment. The museum also includes a library of art and archaeology; the former church Santa Caterina for exhibitions and conferences; the former hostel which houses a permanent exhibition on the history of the excavations and the Museum, a lecture hall and a reading room; the former prison.

The prehistory and Greek foundation of Lipara hall

The hall is located in the ancient bishop’s palace next to the Cathedral, built in the eighteenth century on the ruins of the Norman monastery of the twelfth century. The tour starts from the first floor.

Prehistoric Lipari

The exhibition shows a complete picture of the succession or the evolution of the different cultures present on the island from the first human settlements in the Neolithic period, around 5500-5000 BC, until the beginning of the Iron Age, around 900 BC. The succession in time of the different cultures gave rise to the formation of important archaeological documentation that has also been preserved because of a geological phenomenon still in progress. The prevalent mistral and west winds in the Aeolian Islands carry fine volcanic ash soils from the interior highlands and deposit it in the area immediately below that of the city and the fortress of the Castle. The fortress, a small endoge-
nous rhyolite dome, with inaccessible, vertical walls, emerged isolated (from 17 to 11,000 years ago) near the seashore, overlooking the best port of the island, it is a true natural fortress and for this reason it has been home to the largest settlement of the archipelago during all periods. Over time, a thick layer of earth has formed on the cliff that reaches ten metres in thickness and holds testimonies to all the civilisations over the millennia layered one upon the other. The rich finds from the archaeological excavations that began around 1950 and are still continuing today, have allowed us to read and study the lives of people who lived in these islands.

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ROOM I
Neolithic Era 5500-4500 BC
The first showcase exhibits the testimony to the oldest settlement so far identified on the island, not on the rock of the castle, but on the fertile inland highlands of Quattropani in Castellaro Vecchio about 400 metres above sea level.

These settlements were made by Sicilian people of the Stentinello culture, who settled on the island at the end of the sixth millennium BC to exploit the great natural resource of obsidian that was the basis of the exceptional prosperity of Lipari for more than two millennia.

Obsidian, a black glass, from eruptions of Monte Pelato at the NE end of the island, was the sharpest material known to man before the discovery of metal casting. It was processed to manufacture tools and weapons along with other rocks.
used by man such as flint, jasper and quartz. Obsidian constituted one of the oldest trades being exported not only to neighbouring countries (Sicily, southern Italy), but also to more distant locations (northern Italy, France and Dalmatia). The vessels were shaped by hand in ceramic clay and decorated with engravings or impressions made by hand, small rods and stamps while the clay was still soft. Purified clay vases painted with red stripes were also made.

The other display cases show the materials relating to the first settlement on the rock of the Castle probably made by non-local people who took control of the island because of the presence of obsidian.

In Lipari, they manufactured vases in brown clay ceramic painted with flame motifs and red stripes edged in black with clay imported from Sicily. They are identified by the trichromatic ceramic style.
Lipori, Acropolis. Middle Neolithic - Trichromic ceramics. Painted vessel with red stripes edged in black.
ROOM II
Neolithic 4500–3000 BC

Testimonies from an evolved stage of the Neolithic period (around 4500–4000 BC) are displayed, which was characterised by the spread of fine ceramics painted in brown, with decorative geometric paintings, made up of complicated patterns derivations from the meander or spiral. These vessels have handles made of spiralled or scrolled clay strips topped by animal busts. The Serra d’Alto culture takes its name from a village discovered near Matera in Basilicata and was widespread throughout Italy. The special exhibits also include clay stamps with geometric designs used as moulds or stamps to decorate the body and fabrics.

Around 4000 BC, the village moved to the Contrada Diana where it would develop to become one of the largest and most populous of the Western Mediterranean as a result of the obsidian trade which reached its highest point at that time. The settlement of Lipari gives the name to the Diana culture which was widespread throughout the Italian peninsula.
A large amount of artefacts (blades and shards) and scraps of chipping are witness to an intense life in the village determined mainly by the working of obsidian. This was the period when obsidian mining was at its height. The people of Diana had now become specialised in the chipping technique also manufacturing large blade and shard tools. The pottery on display attests to a sober taste in crafts, with the manufacture of vessels with tube-shaped handles and glossy red surfaces due to surface smoothing. The first clay whorls were invented to weigh down and balance the spindle when spinning wool. Some non-local stone artefacts are displayed on the central counter, items that were traded with obsidian and large local volcanic millstones for cereals.
**ROOM III**

A panel on a scale of 1:2 documents the stratigraphic sequence of the fortress deposit and that of the plain below (scale 1:1). The display continues with the Diana in its later phases when the village had moved to the rock.

**ROOM IV**

**Eneolithic 3000–2300 BC**

This part of the exhibition displays evidence from the Eneolithic or Copper Age, when the *Pianoconte culture* asserted itself, between 3000 and 2500 BC, characterised by brown ceramics decorated with vertical and horizontal grooves with oriental-looking patterns. There is some evidence of painted ceramics imported from Sicily. The *Piano Quartara culture* came next with connections to Sicily and the Aeolian version is represented in the Malpasso *facies*. The characteristic pottery features oval topped jugs with pointed, vertical handles. Imports of painted ceramics from Sicily continued.

During the Eneolithic period small settlements appeared on the rock, in the Contrada Diana and the inland areas of the island.
ROOMS V-VI

Early and Middle Bronze Age 1-2 (2300 - 1700 BC)

Around 2300 BC the Aeolian islands saw the extraordinary flowering of Capo Graziano culture that, according to archaeologist Luigi Bernabò Brea, can be attributed to the Aeolians, a Proto-Greek ethnic group protagonist of a myth cycle whose most famous legend is passed down by canto X of the Odyssey, in which the god Aeolus hosts Ulysses in his palace and gives him the fatal wineskin of winds. This thesis speaks of a people from across the sea and there is no doubt that at this time the archipelago was an important base for the control of a sea route of primary importance for the safe passage of the trade in metals, copper and tin, together other economic resources. The islands thus established early relations with the peoples of the Aegean. This new Aeolian culture took its name from the village of Capo Graziano in Filicudi. The culture of Capo Graziano lasted for a long time and is divided into two phases.

In Lipari a settlement of this culture is identified in the Contrada Diana, while on the rock there was a village of huts that is attributed to the later stage (1700-1500 BC), to which a cremation cemetery discovered in the Contrada Diana corresponds. The urns that contained the ashes of the dead are exhibited in room V. They were closed with slabs of stone or clay and the pots that made up the kit.

In the first section of room VI, the materials found in the huts uncovered on the rock and those visible in the archaeological zone in front of the Museum are exhibited.

The most common vessels are the globular urns and bowls deco-

Lipari, Acropolis. Neolithic - Piano Quartara culture: Jugs with oval opening and pointed handles
rated with elaborate engraved geometric designs. A rich set of miniature pots came from hut delta IV. A particularly interesting piece is the truncated cone bowl with internal bridge that may have been used for cooking in a water bath. From about 1600 BC, numerous fragments of painted ceramics imported from the Aegean are found together with the local pottery of Capo Graziano, showing intense and regular contacts with the Aegean. Hut delta XII revealed a casting mould for the manufacture of an axe of the same type found in the village on the Montagnola of Capo Graziano in Filicudi.
**ROOM VI**

**Middle Bronze Age 3**  
(1500-1300 BC)

A profound cultural change took place in the Aeolian Islands around 1500 BC that is most evident in the shape and decoration of ceramics. Compared with the previous period, this phase is characterised by a strong affinity with the contemporary culture of Thapsos in eastern Sicily, with contributions from the Apennine culture of mainland Italy and relations with the Mycenaean world. It is called the **Milazzese culture**, which takes its name from the village of Milazzese in Panarea. The new huts, which are also oval and similar to those of the Capo Graziano period, overlap the ruins of this period.

Local ceramics have characteristic shapes intended for the table, especially cups on long stems, decorated with engraved lines and cords in relief.

Lipari, Acropolis. Middle Bronze Age 3 - Milazzese culture: Vessel on tall stem
that contained the food that was consumed by hand; jugs for pouring liquids finely decorated with elaborate geometric motifs engraved and filled with white paste; refined and decorated urns with narrow funnel neck; large containers for storage of foods such as urns and pithoi (From the Greek πιθος, pl. πιθοί = big jar) and pans for cooking. The local pottery displayed shapes from non-local craft style, belonging to the Apennine culture widespread on the Italian peninsula. These ceramics are witnesses to contact with Calabria through the import of manufactured goods and the presence of “foreigners” in the Aeolian Islands who made vessels according to their own craft traditions locally.

The Aeolian villages of this culture were to be quickly abandoned and clear traces of fire remain in their huts. At the end of 1300 BC most of the villages were not rebuilt and the smaller islands seem to have remained uninhabited. Only the fortress of Lipari, built on the ruins of the previous settlement, accommodated new people.

Contacts with the Aegean during the Bronze Age during the Capo Graziano culture

In the later phase of the Aeolian culture of Capo Graziano, from 1600 BC, we begin to find numerous fragments of painted ceramics imported from the Aegean together with the local pottery, in the villages of the Aeolian Bronze Age and especially on the rock of Lipari. They are mostly Mycenaean pottery, dating from the earliest period, the transition from Middle Helladic to Late Helladic (1700-1420 BC), heralding from factories on the Greek mainland as witnessed by the achromatic glossy paint and matte paint. Fragments that can be
attributed to late Minoan Crete have also been found along with other "matt painted ware", perhaps produced in the Cyclades. These classes of ceramics could have been brought to the archipelago by Mycenaean traders.

Since the history of Mycenaean pottery in the various stages of its evolution is now established on the basis of contacts between Greece, Egypt and the Near East, these imports are of fundamental importance
Contacts with the Aegean during the Bronze Age during the Milazzese culture

During the subsequent Milazzese culture, contacts with the Aegean became more intense as is attested by the refined and painted Mycenaean pottery of a later phase dated to the late Helladic IIIA period (1420-1315 BC). Evidence of a strong cultural integration are the marks engraved on the surface of the vessels, some of which can be compared to the written signs such as the backward beta, the triangle and the cross, the linear A of the oldest Mycenaean writing. You can see the sign of backwards beta engraved on the shoulder of two pithoi displayed in the corner by the room exit.

Others, with more elaborate designs, can be considered ornamental. There still remains the problem of interpreting their meaning. There are fragments of painted Aegean style pottery of the Late Helladic IIIA
period on display that were unearthed in the village of the Milazzese culture on the rock of Lipari. They include a vase with three handles that has been almost entirely reconstructed and a clay female idol in a stylised shape.
ROOM VII

Late Bronze Age (1300–1150 BC)

Another radical cultural change took place in the Aeolian Islands at the end of 1300 BC, as attested by a new village with oval huts that overlap with those destroyed in the earlier period and ceramic vessels from the sub-Apennine region. Scholars interpret this as the islands being conquered by people coming from mainland southern Italy. The results of archaeological research seem to be reflected in a mythical tradition passed down by the Greek historian, Diodorus (Diod. V, 7–9) on the Ausoni who inhabited the peninsula and the adventures of Liparo, son of the eponymous king Auson, and on his coming from Italy to the island that bears his name, where later Eolo, also from Italy, arrived and married one of the daughters of Liparo (Diod. IV, 67; 6).

This is the culture called Ausonio I.

The ceramics feature bowls with unique elevated handles shaped as a single or double cylinder, a large animal horn, an axe or opposing spirals.
Fragments of imported Aegean pottery are still found, now from the late Helladic III B period. The rite of cremation spread in Ausonio I. Funerary urns with some grave items were found around the huts or under the huts’ floor. The necropolis discovered in the current Piazza Salvatore d’Austria (former Monfalcone) fits into the period between the end of Ausonio I and the beginning of Ausonio II. Two different rites have been identified, one was cremation within situla (a clay pot shaped like a bucket) that kept the cremation ashes and the other was burial in *pithos* in which the deceased was placed curled up. The artefacts found in burial tombs within pithos, consist of bronze objects (fibulas namely brooches, pins and belt clips) and ornaments made of strings of precious stones, beads of glass paste or rock crystal. The most important objects include a Baltic amber bead necklace which is one of the most important jewellery finds in Italy of this precious material to which magical properties are attributed.

The central display case houses a large closet of almost 80 kg of fragments and lumps of bronze that were contained in a jar covered
by a slab of stone, found under the wall of hut alpha II of Ausonio II. It was a public treasury of the village. From the type of objects retrieved from Ausonio I, therefore it is easy to assume that they were hidden under ground and then forgotten following a traumatic event, such as the end of the settlement of Ausonio I. The store consists of fragments of ingots, lumps of slag from metal casting, fragments of weapons, tools and various objects, all unusable and collected in order to be recycled by melting them down to create new objects. Among the ingots were two tapered rectangles, oxhide, known from discoveries in Sardinia, Cyprus and the wreck of capo Gelidonia in Turkey. They were used in Mediterranean trade. The weapons include many swords and spearheads. The tools include sickles and saws and the various objects include buckles and razors.
ROOM VIII
Late Bronze Age (1150-900 BC)

Excavations of the Castle rock reveal the settlement was destroyed again around 1150 BC. Ausonio II replaced Ausonio I (1150-900 BC) and new elements similar to a new cultural facies, called “protovillanoviana”, which had established itself in the Italian peninsula, were found. The huts were now completely different from those of the previous age; they were larger with wooden structure with pairs of poles supporting the rafters of a gabled roof. The ceramics and other furnishings on display were found mainly in hut alpha II. Indentations and grooves are characteristic decorations of the clay vessels. Imports of ceramics from the Italian peninsula spread with proto-Villanovan style pottery and painted proto-geometric style with large corners, in addition to new types of vessels painted with broad brush strokes of diluted paint, known as the feathered style and heralding from Sicily. A few Mycenaean fragments, stylistically comparable with the end of the Late Helladic IIIIC period and dated to the first half of 900 BC, attest to the continuity of relationships with the Aegean world which would cease due to the collapse of the Mycenaean civili-
sation. In this period active relations with Sardinia appear, as evidenced by the Nuragic ceramics which are distinguished by the shapes and the quality of the clay. They formed part of the set of home items of the huts: a number of objects in clay used for the fireplace and the kitchen: stove, grills, fireplace andirons to support the cooking vessels or skewers.

**ROOM IX**

**Late Bronze Age:**

**(1150-900 BC)**

Around the end of 900 BC the settlement of Ausonio II underwent a radical destruction witnessed by a uniform layer of fire brought to light by the excavations. The evidence is clear and can be seen in the soils heavily blackened or reddened by fire and the fragments of burnt poles as well as in the numerous vessels abandoned in the huts. In one hut, alpha II, about two hundred vessels were brought to light. The shapes that we were able to
reconstruct illustrate the variety of pottery that was in use in the village. There were many large dolii for conserving foodstuffs that had to be placed stably in a sector of the hut. In the showcases, you can see some special vessels such as jugs with strainer on the spout, perhaps used to prepare infusions; lamps with three spouts, strainer pots for the preparation of dairy products, with large plates with grooves as decoration, cups with animal bust handles, big jugs with decorative studs and grooves in the form of a human face.

After the end of Ausonio II, a long period of alleged abandonment began for the archipelago: according to Diodorus (Diod. 9.4 V), the island of Lipari was home to a few hundred indigenous people, descendants of Aeolus, who willingly accepted the Cnidi settlers, founders of Lipara.

With the arrival of the Greeks, the rock of Lipari became the Acropolis.
As can be seen, the geographic location of the Archipelago has meant that the routes and people who drove trade in the Mediterranean and Tyrrhenian Sea in all ages have touched Lipari, using it as a landing site and a place for exchanging materials. The area took on the structure of a city state (polis) as a result of the arrival of the men of Cnidus and perhaps Rhodes, who reached the area in 628 BC (according to Eusebius) or in the years 580-576 BC (according to Diodoro) the town was located on the cliff, defended by the difference in height, while the landings were at the foot of the cliff and the “city of the dead” (necropolis) developed on the plain.

The polis had its Acropolis which housed public areas and sacred buildings in addition to housing. There are no monumental traces of the temples, but a few architectural elements attest to their existence: a fragment of sima decorated with a winding pattern and shields (Tr. A) and two palmetto antefixes of the Etruscan-Campanian type, a master tile (Kalipter hegemon), tiles and perhaps opaia. Still in the realms of the sacred, we find statues and a fragment of the bow of a model ship that may be connected to a cult paying tribute to the deity patron of navigation, such as Aphrodite, also remembered in the inscription ΑΦΡΟ[διτας].

Fine ceramics produced locally and imported from the northern Tyrrhenian area (Etruscan and Campanian bucchero ware), from

Marble head (around 460 BC)
West Carthage, the cities of Ancient Greece and Greece, from Sparta, Corinth (note the Corinthian exaleiptron) from Athens and Ionia hint at a good standard of living.

A small group of terracotta architectural fragments come from the slopes of the cliff (loc. Timparozzo) pieces of sima, casing and frames, to which you can add a piece of gutter plate that can be attributed to a single production and perhaps to a building of significance. Two other major items to emerge, which are no longer readable, are two walls of regular polygonal masonry, relating to a sacred area in the plain at the foot of the cliff, an encircling wall of the city or of a sacred precinct.

Two antefixes of the heads of Silenus and Nimbus decorated with mirrors were found in the deposits on the outside of this wall.

Rare terracotta items were found in the deposit such as a small archaic bust from the beginning of the sixth century and two fragments of a large face and a head with a polos. Among the numerous frag-
ments of vessels, there are various cups and a hydria neckband, with the name (Π)ΕΙΘΑ-COR(α) scratched on it, with gamma lunato and rho, in the "calchidean" alphabet, used in most sites in Sicily and in Rhegion and Zancle. It allows us to think that by way of Lipara the Tyrrhenian, Roman and Etruscan populations had come into contact with the script and had adopted the gamma lunate (C) and rho in five strokes (R) into the Latin alphabet, where they would become characteristic.

Finally a bronze weight of 152.6 g, equivalent to a litre and a half of 102 g, that certifies the use of the same system of weights used, towards the second half of the 5th century issued in bronze and real weight, produced by the Mint of Lipara.

Late archaic and proto-classical materials came from the lowland areas, essentially not far from the polygonal wall: These included an arula and a fragment of a second one (tr II and tr VIII), some architectural members and a beautiful marble head, belonging to a statue. The locks of hair clear and flat on the forehead, the traces of a decorated crown (stephane or polos) or a veil, the eyelids, eyes, nose and
the mouth with slightly parted lips, the very marked cheekbones and the broad oval, as well as the inclination make it a work dating from around 460 BC. If you remember the shrine of via Profilio and the first phase of the 5th century, you can think of a “belt” of holy sites placed on the plain between the city and the necropolis.

A pear-shaped structure with the bottom dug into the rock and with a tunnel - perhaps to allow the connection to another part - provides the most data on the various stages of life of the Acropolis. Transformed into a store for offerings (bothros), in the final stage it would be reduced to a landfill. About 6.2 metres from the bottom it was covered by a lid, shaped like a reclining lion with open jaws, made of rock from Asia Minor. Formally the sculpture recalls the iconography of trade in respect of major deities in Asia Minor, in which the same Aphrodite had a special role.

In the bothros, in addition to the Etruscan-Campanian antefixes already mentioned, there was a great iconic bust, while late archaic (and standalone and seated female statuettes) classic (a medallion with the head of a silenus and a doll) or late classic (fragments of Hermes cryophorus, an Apollo citharist etc.) earthenware items are rare. Arula are also rare, three with the motif of the lion attacking the bull or the deer, numerous vertical loom weights.
Many local and imported vessels have been found, however, among which liquid containers are the most prevalent: the bothros takes its name, “Aeolus”, from the inscription \[\text{AIO[\lambda\omega]} = \text{Eolo}\], engraved on an olpe, a container of a minimum measure compared to the oinochoai and hydriai also present.

Another liquid container is a splendid Attic vase (lebres or deinos, that is a vessel to be placed on a support), decorated with a frieze with ships and battle scenes, in some of which Heracles, the civilising hero, appears.

Fragments of large basins and loutheria (or bowls) for water have also been found. Dishes, everyday ceramics and pottery for the fire used for solid food have also been found. The frequency of furnishings of unusually large size reminds us of the historical sources that attribute an unusual regimen to the people of Lipari, which had a “collectivist” socio-economic organisation in the early period with no division of property, common land for cultivation and eating at public banquets.

Finally finds of vessels and, to an even greater extent, architectural remains in Etruscan and Campanian style recall relations, clashes and alliances repeatedly mentioned in historical sources with the peoples of northern Tyrrhenia, Etruria and Campania, which, if not interrupted, were at least limited after the victory of Syracuse over the Etruscans at Cuma (474 BC): Lipari appears as an outpost in the spread of Sicilian and Magna Grecia civilisation towards the North.
Valuable objects of the late classical and Hellenistic periods are poorly documented in the bothros compared to those offered up by the houses: clay figurines with pigs, heads with polos, statues of Artemis, female musicians and figures in masques, some fragments from the pit and vases with figures and painted decoration.

The most significant material, of a sacred and salutary nature, includes a marble statuette of Asclepius, which can be dated to the second century BC and is considered a replica of the effigy of the god created for the well-known sanctuary of Epidaurus. It was found in a building of the late Hellenistic or mid-Republican period, next to cardo III. The figure is standing on the right leg with the left one bent, the chest muscles are clearly evident, the right arm is bent with the hand on the right hip. The coat covers all the bottom part and goes up over his left shoulder. The god has a bare chest, according to the custom for doctors, who, for the prophylaxis of time, had to approach the sick without clothes, to avoid compromising their health.

Then there is a lot of material from the imperial age from a few buildings of the urban structure, from the acropolis and the plain. These include numerous fragments of vessels, patera, plates and cups in coral painted sealed clay, from Italy, Southern Gaul and Africa of the imperial and late imperial periods. Finally, as we shall see in room XXX, there are statues and mosaics relating to the proto- and mid-imperial Roman era.
From room X of the Prehistoric Hall, you can go down into the garden, enclosed by the walls of the Norman monastery, made with blocks of pseudo-isodome Greek walls, and observe a few columns and capitals of the late classical and Hellenistic period, various stone sarcophagi in Monte Rosa and Fuardo stone and stele with the inscription of the name of the deceased. In the epigraphic hall, in addition to one of the rare sacred inscriptions with the name of Aphrodite, there is the collection of inscriptions of a public character (stones with a dedication to Augustus, the imperial Genius and characters of the imperial house) and many of the more than 780 inscriptions from the necropolis and the other islands. Between the fifth century BC and the sixth century AD, they document the names of the Aeolians and people who arrived from other regions (from Elea, Syracuse and Rhodes in the earlier centuries and also from the East in imperial times) engraved on memorial stones and funeral steles. With regard to the material taken off the limestone of the pillar exhibited in room XX and some marbles used for epitaphs in the imperial age, displayed in room XXVI, inscriptions until the late imperial age and Early Byzantine period were engraved on Serra and Fuardo stone. Fuardo stone was also used for the only Punic stele exhibited in room XXIV.
The prehistory of the islands of Salina, Panarea, Stromboli and Filicudi

The main prehistoric settlements originating on the islands of Salina, Filicudi, Stromboli and Panarea, and just starting to be discovered on Alicudi, are displayed in chronological order. A settlement relating to the first population of the Aeolian Islands contemporary with that found on the plain of Castellaro in Lipari was only found at Rinicedda (Leni) on the island of Salina. The stamped or hand-decorated engraved ceramics together with fine ceramics painted with red stripes show that a group of farmers settled on the island during the Neolithic age in the Stentinello culture period (5500/5000 BC). Obsidian was mined in Lipari and brought to Rinicedda to be chipped.
The islands of Filicudi, Panarea, Stromboli and Salina retain traces of small groups of huts from the Neolithic and Bronze Ages (3000 - 2300 BC). At Stromboli on Serro Fareddu at a height of 130 m above sea level, there is a settlement that bears witness to a population of the Pianoconte culture. In 1947, at Panarea on Piano Quartara, a layer was discovered with pottery similar to the Malpasso Sicilian cultural phase. The Aeolian facies called Piano Quartara has some different characteristics from that of Sicily and for this reason it was named after the place it was found. Three vessels and two obsidian cores from Malfa on the island of Salina and a jar from Drautto on Panarea can be attributed to burial kits.

**The Early and Middle Bronze Age** is represented by impressive villages that are well preserved and can be visited today.
The island of Filicudi bears witness to the advent of the culture of Capo Graziano, with two large and populous settlements consisting of oval huts built with dry stones, the oldest one, Filo Braccio, is on the south coast (2300-1700 BC), the other later one is perched on the Montagnola of Capo Graziano (1700-1500 BC). The culture of Capo Graziano is truly defined at Filicudi where it is divided into two phases.

In phase I, the oldest, the culture of Filo Braccio, ceramics are rarely decorated. The most common forms are pots with the bottom covered with circular impressions, small pots and bowls with cruciform signs under the handle. In hut F, a cup was found on which boats are engraved surrounded by the sea and dominated by a stylised human figure. It is one of the rare examples of anthropomorphic representation showing prehistoric boats of the Mediterranean.

In the later phase II, that of the village of Montagnola in Filicudi, the Lipari Acropolis, San Vincenzo in Stromboli, Serro Brigadiere and Punta Megna in Salina, the shape of the vessels did not change but they were then decorated especially the bowls. We see small, dense zigzags, wavy lines and dots that cover the surface from the bottom. This decoration derived from the representation of the sea on the bowl of the first phase, transformed into a geometric design devoid of narra-
tive. Vessels for preserving, jars and pithoi decorated with tweaked cords; cooking pots, pans and bowls; vases for the table, cups, convex and flat-bottomed bowls; miniature vessels deposited in a set inside or outside of the huts, perhaps ancient witnesses of a votive ritual, or used as dispensers. The shape of the jars with overturned rim and small ring-shaped handles compares with similar vessels found at Lerna in Greece and in other settlements of the ancient Helladic III period testifying to a distant origin.

In the village of Montagnola of Capo Graziano, hut XII contained about 30 vessels that provide important documentation on the stylistic evolution of this culture.

The people of Capo Graziano in Filicudi practiced cults and buried their dead in natural caves and crevices located on the mountain slope. Natural cavities were closed with stones and mainly small vessels were found inside. In the geyser area of Calcara on the island of Panarea, some wells lined with pebbles, 1 metre in diameter were discovered, interpreted as a sign of devotion to a deity linked to the health benefits of the geysers.
Middle Bronze Age 3 (1500-1300 BC) is dominated by the Sicilian culture of Thapsos-Milazzese, which is characterised by a well-organised system of villages occupying more entrenched sites that are difficult to access: the Acropolis in Lipari, Portella in Salina, Punta Milazzese in Panarea and Montagnola of Capo Graziano in Filicudi.

At Salina the steep volcanic ridge of Portella was selected for building a special village for collecting and storing rainwater. In the 25 huts discovered, at least 29 pithoi have been unearthed, large vessels that must have held a considerable reserve of water and food. They could hold up to 300 litres. In the municipality of Santa Marina Salina, you can visit the Museum of Language, which displays the finds of Portella discovered during recent excavations. Here there is a room dedicated to the great pithoi. Among the most important discoveries are fragments of a Mycenaean vase and a necklace of semi-precious stones and glass paste testifying to extensive contacts with the Aegean world.

The reconstruction of the hut in the middle of the exhibition hall shows how the interior space was probably divided, with vessels, fireplace and pithoi. The archaeobotanical study of the coals taken from the floor of the huts showed that broom was used both for the structure and for facing the covering.
The settlement on the Milazzo promontory on the island of Panarea provides the name for the cultural facies. The people who lived in this place must have had a strong need for defence to have chosen this promontory overlooking the sea, almost a natural fortress, as the site of the village. It was not only difficult to attack from the sea because of the steep cliffs, but also from the ground. In fact the only possible entrance was by the narrow isthmus corridor which was protected by a square tower, built with a perimeter of large blocks that was then filled with stones. The excavations have revealed the remains of 22 huts made up of a main oval compartment, surrounded by a rectangular enclosure, certainly a shared outdoor area or a stall for animals.

In addition to pottery typical of this culture, there are also “foreign objects” on display that tell of contacts with the Aegean and the Italian peninsula (Apennine ceramics).

After the villages of this era were abandoned and destroyed at the end of 1300 BC, the smaller islands seem to have remained deserted for many centuries.
The building dates from the years 1926-1929 and was built as the confinement field structure. This building exhibits material excavated by P. Orsi in 1928 and a few pieces from private collections, but mainly it displays finds of the annual excavations conducted by Luigi Bernabò Brea and Madeleine Cavalier since 1949 and from about 2800 graves discovered. They offer a good illustration of the many aspects of Greek and Roman Lipàra, over a span of more than a thousand years.

**ROOM XX**

**The Lipari necropolis in the Greek and Roman ages**

Since the majority of the exhibits in this area of the museum come from graves, the types of burial have been exemplified.

The vertical elements that were on the surface and indicated the graves below are displayed on the walls. The end part of a Late Archaic pillar, decorated with palmetto and scrolls and made of non-local stone, can be seen. There are some anepigraphic, truncated pyramid pillars, a grave marker with an anthropomorphic and phallic shape, rectangular bar or dice shaped inscribed stones, stele and plates with the name of the deceased all made of local stone. From the 5th century, there is a pillar with an inscription in whitish limestone, from the Syracuse area. The large pillar (2.77 m) with the inscription, in Greek, that recalls the Roman Sextus Pompeo Aprou perhaps an imperial freedman, buried in a monumental building is attributed to the Roman era.
Funeral urns are large vessels, of the Late Archaic and Classical period, achromatic and locally produced (keeled craters and vessels, decorated with stripes or waves), or imported from Corinth (pale yellow) and Sparta (black shiny Laconic or imitation ceramics: craters with handles, stamnoi and amphorae). To these we should ideally add many of the large Sicilian and Attic craters that we will see on the first floor and the glass jars on the second floor. The amphorae of the 6th - 3rd centuries BC were almost always reserved for pre-adolescents.

When sarcophagi or graves in tiles or wood etc. were used, the funerary objects were placed outside, in large containers or raw clay cisterns. The sarcophagi were made of: a) clay “basin”, Asia Minor type (clazomenio) b) clay “trunk” (6th - 5th century BC), c) dark red stone (volcanic slag of Monte Rosa), either in perfectly square blocks or, more often, in rough-hewn blocks that were only smoothed and whitened on the inner walls. The only example of a terracotta trunk inside a stone sarcophagus is the one placed under the stairs. d) Slabs of Fuardo stone, smoothed and moulded with a double-slope covering and, in rare cases such as that displayed in the centre, with lids decorated with carved pinnacles.
**ROOM XIX**

Reconstruction of the former necropolis of Piazza Monfalcone today S.L. D’Austria - A sector of the excavation of the necropolis of the late Bronze Age (XII-XI century BC) is reproduced faithfully with burials with huddled bodies in large pots (*pithoi*) and small vessels (*situle*) containing ashes.

**FIRST FLOOR**

**ROOM XXI**

As has already been stated, the central location of the archipelago to Mediterranean and Tyrrhenian navigation made it an essential landfall. This is evident from the first decades in the life of the *polis* where, as we have seen when describing the materials of the urban area, objects came from all over the Mediterranean basin.

**Equipment from the sixth and fifth centuries BC (Wall display)**

The oldest materials include an Egyptian statuette (Ushebti) in blue “faience”, which along with others not in the collection, suggests the presence of Egyptians or Greeks from the settlements of the African coast among the first inhabitants.

There is relatively little ancient equipment discovered in layers below the most recent graves, and that which does exist has often been damaged and scattered in the ground.

Vessels for perfumes (*lekythoi* and *aryballoi*), for liquids (*amphoras, olpai, kylikes*) and open (*skyphoi, kotylai* and *patere*) and closed (*pyxes*
and lakanidi) containers have been found in the necropolis; they are miniature and therefore symbolic, of those of normal size used in daily life. Materials produced in Sparta (Laconic craters), Corinth, Samos and Ionia have been found. The local pottery is striped and mimics that produced in the Greek cities of Asia Minor and the neighbouring poleis of the Strait (Mylai, Zanche and Rheidon, as far as Naxos). There are numerous imports from Athens and sought after Attic pottery, which was increasingly establishing itself in the West, the later phases featured black figures on a white background and the early stages featured red figures.

In the second quarter of the sixth century the first terracotta figures appeared, such as an ionic protome and a statuette of seated deity (tomb 2384). The statuettes, apparently used as toys, transmit a special message since they depict women kneading bread, mixing soup in a bowl and washing two children. One is a funny nurse (*kourotrophos*), another is a doll. Two more show Europa on a bull and a female figure sitting at the foot of a person at a banquet. The bathroom may allude to the first ritual of life, the *kourotrophos* and the doll, or women busy
with the preparation of food are a nod to the female role in adulthood and also the preparation of food-related rituals, such as vegetable soup or flour kneaded to make bread. Their symbolism suggests that such toys would be offered during the rites of passage from small children to young girls (*nynfai*), of an age to marry, face their first delivery and, as mothers, to be socially recognised as women (*gunaikes*).

The person at the banquet (T. 2514, mid fifth century BC) and the large female bust in terracotta with high polos, jewellery, arm on the breast with a flower in her right hand and maybe a piece of fruit in her left hand were both produced locally (also indicated by the use of clay with a high percentage of kaolin) and attest to subjects affected by trends of the Magna Graecia area on the one hand, and the Sicilian culture, on the other.

Among the other items of daily use, as well as jewellery we will see, you can also see eggs, vases linked to the waters, banquets and wine, scrapers connected to the ideal of athleticism and mirrors, useful for grooming and for the beauty of brides, a guarantee of fertility and alluding to rites for the feminine deities and especially Aphrodite. These objects allude to an ideal continuity of life, like the baby bottle-vessels (*askoi* and *gutti*) shaped like animals (fish, ram, mouse, rabbit and so on) or simply with a beak spout. The Attic vases have themes that allude to banquets and to education. The mythological figures favour subjects related to music and dance, to Dionysus and his entourage of satyrs, maenads and sileni.
Central showcases: Equipment from 5th century BC and the 4th century BC

In some graves the materials are quite large and this is true of the hydria in bronze, decorated on the edge of a female torso, similar to a specimen from Argos. Although created in the mid-fifth century, it was with a gold ring reused as funerary urn of a tomb of the fourth century. (T. 437), suggesting a particular importance.

Even the large Sicilian and Attic vessels used at banquets and in daily life in the 5th and 4th centuries, then become urns and form parts of the funerary kit.

François Villard found that some of the high quality vessels were certainly imported, while others, also of excellent quality, were items from local workshops. Attic products imported from the end of the 6th century BC include:

1) A fragment of *stamnos* probably depicting Dionysus, may be attributed to the Berlin Painter (500-490); two craters from the “mannerist” phase:
2) Crater with small columns by the Painter of Porco, with people at a banquet and a courtesan playing the “kithara” and, on the other side, two athletes, one throwing a discus and the other a javelin, under the supervision of their trainers (around 480 – 470 BC).

3) Bell crater by the Painter of Providence with Aurora (Eos) chasing the beloved Tithonos, with Hermes appearing on the back (around 470 BC). A small group of craters attest to the “classic style” painting of the second half of the 5th century BC. One is bell-shaped with Prometheus and satyrs, from the circle of the pottery painter Polygnotus; another is a goblet with Dionysus and some satyrs taking part in the Dionysian procession (painted by someone close to the circle of the Painter of Phiale).

The lekythoi are also interesting, some with white backgrounds and female figures or cupids.

The well-being and culture of the Lipara in the late fifth century and the fourth century are documented by materials imported from Campania, Sicily and the Magna Graecia area, as well as some local production.

The locally produced items belong to production styles found in Southern Italy, in various parts of Sicily and, in particular, in Syracuse, and replace the production of Attic vases, Athens being somewhat in crisis as a result of the Peloponnese War and the victory of Syracuse over the Athenian army (413 BC).

Craters with pictures depicting myths, identified by the names of the characters, are displayed in the central showcases. The god, Dionysus, sometimes appears with a primary role of spectator or as a protagonist. The initial stages of vessel production are represented by works of the Painter of Santapaola and his circle (late fifth - early fourth century): One of his goblets shows a woman giving arms to a young man to
help him face combat, it transmits a recurrent scene that appears to want to equate the warrior preparing for battle with the young man who will use the vessel in his life. If we transfer this idea to the mythical sphere, it can be traced back to Achilles receiving arms from Thetis. In the funerary context, the young man who was preparing for life and battle may be the deceased who has faced death. Another small bell crater from the same workshop shows the hero Philoctetes and Athena, etc.

Later craters were attributed to Trendall and to critics of the Campania and Proto-Sicilian painters, namely the circles of the Painter of Dirce, the Painter of Orgia and the Painter of Prado Fienga and four chalices attributed to the Louvre group K.240.

These include the well-known craters, one with an acrobat who performs on a stage in front of Dionysus and two comedians and the other with Dionysus, overcome by the wine, the last glass (*kantharos*) still in his hand, sitting between two maenads and a satyr. The scenes on these vessels, located outdoors attest to the use of masks, as decorative items and allude to the theatrical and Dionysian world and who would think that in reality they were used to decorate the area during funeral ceremonies.

Two chalices are attributed to the painter of Adrastus (perhaps active in Lipara). One shows a mature character trying to reconcile two young people, the scene shows Adrastus, king of Argos, Polynices of Thebes and Tydeus of Calydon whose argument was the source of the story of the Seven against Thebes. The other crater offers a moment of serenity connected to the marriage of Heracles, a scene that is only seemingly joyful as it forms the background to the death of the hero, inadvertently caused by his wife, Deianira. The scene on the other side is very different:
It shows a silenus jumping to the sound of a double aulos. Allusions to the works of Sophocles can be seen in both, namely to Trachiniae and a lost satyr drama.

Other chalices with mythical scenes or tragedies are attributed to the circle of the Painter of Syracuse 47099 (350/340 BC), one of which is displayed here showing “Alcmene” by the work of Euripides with Medea and Jason on the other side.

An echo of the great painting is then given by the representation of a chariot that launched at high speed and lost control, breaking the wheels and the axle of the wagon. Freed from the reigns, the horses bolt, fleeing in all directions. The depth of field and perspective in the work are suggestive of a masterpiece painting. The
episode is part of the myth of Hippolytus, who, rejecting the amorous advances of Phaedra, incurs the vengeance of Aphrodite who makes a “monster” appear before his chariot, scaring the horses and making them bolt. The vessel is attributed to the Painter of Maron, who was active around 340 BC. Then there is the chalice from which the Painter gets his name: It depicts an episode from the Odyssey, with Ulysses receiving the skin of wine from Maron, which will give rise to the blinding of Polyphemus. On a third crater by the same painter, Dionysus is depicted leaning on a tombstone, between a young man, with his head turned in a stylish twist, and perhaps dancing does a pirouette, and a seated maenad, watching them, waving a branch and holding an egg in the left hand.
Down the hall, some funeral kits from tombs from the same period as those where the large craters were found (late 5th - mid 4th century BC), but they consist of materials of modest dimensions, and sometimes miniatures, in black painted pottery from Campania and Sicily. The inscription C. Corn (Elius?) with two part name (first name and surname) is very interesting, engraved on an achromatic container of a tomb of the fourth century that once again testifies to connections with the worlds of Tyrrhenia and Campania, if not directly with the Roman world.

The funeral kit of the tomb excavated in trench L. belongs in this phase of transition between mainly imported and locally produced materials. The main face of the crater that contained the ashes is decorated with an unusual female head framed by baroque tendrils, she is wear-
ing a crown and jewels, has large eyes and slight curls and is emerging from two overlapping patterns; she can be identified as Aphrodite. The underlying elements would thus be a flower, like a thymiateria, and two symmetrical patterns that resemble a shell, the symbol of the sea from which the goddess was born. The presence of two masqueraders in the kit and the formal appearance suggest the tomb dates from around 330 BC and the crater represents a mature synthesis, maybe local, of the modes of expression of Apulia and Campania.

**ROOM XXII**

**Funerary kits of the fourth century BC**

*(From the second quarter-century until the end of the century)*

The red-figure pottery now proposes “lekanai” and skyphoide pyxes, while the decoration focuses on a few figures, with subjects related to the world of Dionysus and Aphrodite.

Between 350 and 325/320 BC we find the so-called workshop of painter NYN (acronym for “New York / Naples”), probably active in Lipara, who, like the painter Mad / Man (abbreviation for Madrid / Manchester), shows stylistic ties with artisans from Campania and made the large chalice, with a country banquet scene.

Then there is the painter called Cefalu (from vases discovered at Lipari and now in the collection of Pirajno Mandralisca in Cefalu) who was active in Lipara in the last quarter of the fourth century. His finest works include the lekane with Apollo and Artemis, and those with some women bathing. These artefacts belong to the rich collection of grave 313, which also yielded two statuettes of jugglers.
Others vessels with figures are the work of artisans whose work is documented mainly in eastern Sicily, while a small group of items can be attributed to Apulian workshops (i.e. the Greek cities of Puglia). In the tombs in which these vessels were found, masks and pottery of a sacred character or theatrical nature were also frequently discovered (compare e.g. T. 2669).

As in other Sicilian cities, the production of decorated ceramics painted over with patterns in additional colours (white, yellow and red violet, etc.) produced in the “Gnathia style” (from Egnaiazia famous for this technique) is well documented; small egg-shaped lekythoi (called “Pagenstecher”) were distributed via the same distribution channels.

Of particular beauty it is one of the rare Lipari mirrors, with the handle decorated with a scene of the fight between Hercules and the Amazon Hippolyta, from a female tomb (T. 1328) enriched with numerous vessels by the Painter of Cefalu dating from the end of the fourth century BC.
ROOM XXIII

Entering the hall, there are some children’s graves (T. 2330 and 2333) with small vases decorated in the style of Gnatia, toy jars and nude female figurines, the interpretation of which ranges from the recognition in them of faithful representations of the goddess Aphrodite to portrayals of the goddess of beauty and the pleasure that perpetuates life.

In the showcases along the wall, an example of the terracotta votive discovered in the suburban sanctuary of the former major estate, in the Contrada Diana, dating from the late fifth to the first half of the third century BC.

The sanctuary revealed traces of two buildings that follow one another, the first from the fifth century and the next - which had a big altar in isodomic blocks - that encompassed the first in the fourth century, and a “shrine C”. The offering trench contained offering statuettes with polos, torch and piglet, small female busts and numerous heads, floral incense (thymiateria), small fruits and miniature ritual objects: a fan,
boxes, cans, shoes, mirrors, both with handles and double-sided, that can be traced to the cults of Demeter and Kore and those of Aphrodite, similar to finds in many other Magna Graecia and Sicilian shrines.

The votive offerings of the sanctuary include the very characteristic squares (*pinakes*) with about 15 known types that are essentially representations of three or four female figures celebrating a ritual around an altar and a female musician playing a double flute (aulos). Devotees and priestesses or goddesses (in this case probably Aphrodite and Kore) are located at the sides. Much less frequently found are *pinakes* with the departure of the knight or the procession of the Nereids, companions of Aphrodite or with other subjects.

Statues of Hermes, Artemis, Aphrodite and children in nappies were also found.

Finally, the sanctuary also revealed a rare find, coins of the first three series minted by Lipara, Carthage and Syracuse, deposited perhaps as an offering because of their value as well as other replicas.

At the centre of the opposite wall, between windows that overlook the sea, a small imported limestone arula deserves attention; it is a triple volute altar that is moulded and stands on three steps. It comes from the first votive pit of the sanctuary where it was discovered along with numerous statuettes and a Carthaginian coin. There remain in the centre and on the right side of the observer, traces of inscriptions on several registers and on different lines of writing, perhaps worn away. In the middle area, the letters *ΙΔΙ ΘΕΑ* can be read, corresponding to the name of the goddess Artemis in the dative case [*ΑΡΤΕΜΙδι Θεα(ι)*].

In the same room, on the left of the entrance, many masks divided by age and type can be seen. Today many interesting items comparable
to these characteristic Lipara products are being found in other areas, for example in Taranto.

Comparing the pieces to the description of the masks of the Late Classic and Hellenistic periods, described by Julius Pollux (author of the second half of the second century AD) in the Onomastikon, L. Bernabò Brea offered an interesting and thoughtful reading and then divided them into several categories: masks of characters of tragedy and comedy, men, old men, young men, male slaves, women, old women, young women, female slaves and courtesans.

Their discovery predominantly in the sepulchral kit led him to a particular aspect of the local cult of Dionysus, the god symbolised by them and remembered in kits outside the tombs, as the guarantor of a happy afterlife.

The illustrious archaeologist recognised in these an ancient testimony of the masks created for Sicilian and Athenian plays and despite them appearing only in complexes dating from the first quarter of the fourth century until the first quarter of the third century, he thought that they depicted characters from the plays of the fifth century BC.
Female mask of "ether"
More than thirty years of research by the scholar emphasised the expressive intensity and their beauty, as well as the contribution they make to knowledge of the great figures of Sophocles (the protagonists of “Oedipus Rex”, “The Trachiniae” or even the lost “Philoctetes in Troy”) and Euripides (“Trojan Women”, “Hecuba”, “Alcestis” and or even “Alexandros” and “Chrysippos”), Aristophanes (the “Ecclesiazusae” or “Women in Parliament”) and Menander.

Figurines of the 4th and 3rd century BC discovered in the necropolis in pits or landfills enhance this picture, some depicting funny characters and others satyrs.

The latter can be traced to satirical drama, the oldest theatrical form, derived from ceremonial dances and choirs, a form of theatre that survived over time because it represented a liberating moment and resolved the tension created in the spectators from attending the canonical trilogy formed by the cycle of three tragedies.

It is known that in Athens, the irony and caricature of public, political and social life of the Ancient Comedy of the second half of the fifth century was replaced by scenes and themes related to the private sphere in the Middle Comedy, after the collapse of the power of Athens. This form of comedy replaces the themes and topics of urban policy issues with themes of a private nature. These were to become the only themes dealt with by the New Comedy of which, in the last quarter of the fourth century and the early years of the third century BC, the Athenian, Menander, was to be the most successful author, until his early death (292-290 BC).

The study of the technique with which the mask dies were made, the minimal variations and the addition of details just before baking
made it possible to grasp how these little masterpieces were made, the result of mass production, while synthesising personalities with characters and disparate attitudes.

Other statues are of non-theatrical subjects and are similar to specimens found throughout the Mediterranean.

A group of small replicas of statues and portrait heads, from prototypes in bronze or marble is attributed to the same production in the first half of the third century BC. Portraits of celebrities document originals that have been lost: we would then have discovered the faces of the playwrights Euripides, Sophocles and Menander, the writer, Homer, and even the philosopher, Socrates, and the orator, Lysias. The attention and interest in the portrait made it possible to create the famous portrait of Alexander the Great, for whom the die was found.

The last showcase is of particular charm, it displays beautiful jewellery of the fifth and fourth centuries BC. There are gold signet rings engraved with images of Nikai in flight, a sphinx and a fawn, simple round signet rings of the “engagement” type; also rotating signet rings in carnelian (a variety of chalcedony) a semi-transparent and translucent, intense red orange stone that can be easily engraved and shows images of Heracles.

The earrings are round with an animal head or figurine, “ship” pendants, made of filigree and in one case with a hook covered with a flower. Others are to be fixed to the ear by pressure; they are called helikes and end with a double ram’s head.
Pendants have also been found to be interpreted as such along with a small jar (hydria) in silver that, with the silver earrings, belonged to the grave 2514 of a young girl, with statuettes in recumbent poses and women washing the baby, that have already been examined: from this it is clear that jewellery can be placed with materials deposited with young people who have not yet taken on a complex social role such as that determined by the condition of a wife and manager of the oikos.

ROOM XXIV

Kits of the first half of the third century (up to 252/251 BC)

The end of the fourth century and the first decades of the third century represent a moment of transformation for all Sicily a time of crisis because of the violent affirmation and destructive presence of Agathocles, who dragged the whole island into a war against the Carthaginians and, in the case of Lipari, perhaps much frequented by the Carthaginians,
treachery unleashed an attack and a raid. Next, the first half of the third century in Sicily and southern Italy witnessed the tumultuous events related to the affirmation of Oschi, the founding of the Mamertino domain and the arrival of Pirro. Lipari seems to have enjoyed a good standard of living and still been visited by the Carthaginians, who made it one of the bases of their fleet in 269 BC, on the eve of and during the First Punic War, after the Mamertines abandoned them, to ally with Rome.

Carthaginians, Oscans and Romans distort the reality of the archipelago and drag it into fights until the siege and surrender to the Roman army and the consul Cn. Aurelio Cotta (252/251 BC).

In the final decade of the 4th century and the beginning of the 3rd, the workshops produced ‘in Lipari and for Lipari’ and write one of the last chapters in the history of Sicilian pottery decoration, responding, as in other cases, to the needs and demands of local communities. The use of depicting myths and images related to the theatre was almost completely abandoned, while religious rites of passage and transition were reproduced with a thousand variations. Connected to pre-wedding ceremonies, they stand out for the absolute absence of male figures, and thus depict female rituals, serenely detached from reality and symbolising the transformation from girl to woman under the protective wing of Aphrodite.

Sometimes vessels are quite large and the images on their surfaces are comprehensive, with patterns and inflections derived from great contemporary painting (unfortunately mostly lost). In the works undertaken, the bodies have an imposing anatomy and large painted surfaces, with perspective views. The figures have fine jewellery, light fans and mirrors, rich cloaks and fine heads, and, at the centre, the “protagonist” always has a naked torso.
As we have observed the inclusion of strigils in female graves, we can overcome the doubts of some that affected some Lipari sources and ascribe to the view of those that attributed these vessels to female subjects. Therefore we can attribute the scenes depicted to the cult of Aphrodite and note that the goddess is depicted. She is recognisable as a mother nursing Eros or as companion to Hera, as the desired companion of the central figure, who is always seated on the symbols of a tomb and is to be understood as an idealised representation of the deceased. Aphrodite, young and bejewelled encourages her transferring the serenity of daily life to the new world beyond.

The production affirms the hand of the “Painter of Lipari” and that the traditional red-figure pottery has been replaced (as happened in Athens and in other cities) with a polychrome ceramic with repainting in many delicate colours. His works, mainly found only in Lipari are almost all exhibited here. Large lekanai have scenes of the gynaeceum and the exchange of gifts, parades of Nereids, protectors of Aphrodite. White, different reds, orange, yellow, blue and light green are applied in tempera, after surface preparation and after a first firing. Experimental investigations conducted on over sixty samples have shown that the
palette is made of imported materials, of synthetic products or of materials available in Lipari, such as kaolin, clay, ferrous earth, etc.

Craters were not made, but the vessel shapes were: *lekanidi, lebètes gamikoi*, pyxes skyphoidi, *alabaster* and bottles.

Trendall has already highlighted four followers of the Painter of Lipari: the Painter of the three Nikai, the Painter of the white sphendoné, the Painter of the dove and the Painter of the swans, for the presence of swans among the floral decorations, which almost totally replace female figures. The name of the Painter of Falcone derived from the place where his vessel was discovered, clearly different from the previous painters, he offered images of impressionistic taste on vessels with light surfaces and strong colours. In the works of these followers, ritual is even more explicit: women approach large basins (loutheria) and altars, look at themselves and gather together in small groups, they receive gifts, including flowers, such as the asphodel and lupinella.

A plentiful manufacture of small ceramic jars continues alongside this figure production, repainted in “Gnathia” style with small ornamental motifs.

Among the objects placed in the graves, then, we notice many “gutti” or babies’ bottles, alabaster for perfume and mirrors including one with a handle decorated with the image of a cupid. In the two display cases along the east wall among the materials of the two “favissae” (votive pits), there are model masks, polychrome ceramic figures and ceramics with reliefs to look like vessels in precious metals found in the necropolis.

In the centre, jewellery from tombs of the third century BC is displayed, including necklaces with small gold balls, engraved signet rings or band rings, helical or hoop earrings with animal-shaped hooks.
**ROOM XXV**

The reconstruction is a faithful reproduction of an area of the necropolis documenting how tombs from various periods (6th - 4th century BC) were discovered in a small space and the different types including brick casks. Note the clay cistus, sometimes baked, placed outside the tomb, which contained the outside kit.

**SECOND FLOOR**

**ROOM XXVI**

Late Hellenism, the Republican Roman and Imperial Roman eras, medieval and modern times

The production of the mint of Lipari from the fifth to the first century BC is exhibited in the display case. It was an instrument of its economic and political independence and its place in the trade and exchange in the central Tyrrhenian area, the area of the Strait and then the coastal areas of Magna Graecia and Sicily. The first series, minted in the last quarter of the fifth century on the litra of 109/102 g is the only issue in the Magna Graecia-Sicilian world of real value. It is divided into six lower denominations, of which displayed here is a tetras, D / head of Hephaestus, R / three globes, i.e. the quarter litra (27 g approximately) corresponding

Lipari mint Currency D / head of Hephaestus; R / LIPARAION and three globes (late fifth century BC)
to three / twelfths that is three ounces. The next set of coins follows with a D / Hephaestus seated and R / dolphin; D / Hephaestus seated and R / symbols of value: three, two and one.

Two treasures are displayed on the lower shelf: the first is made up only of bronze coins from Lipara with a D / male head and R / trident. The second discovered in 1992 brings together examples of Syracuse, Tauromenion and Carthage.

The second showcase displays the treasure discovered in the vicinity of the tower in the former Cirotti property consisting of 320 coins of which 308 are from Lipara and 12 from Carthage, dated by the stratigraphy to the time of the Roman conquest of Lipara (252 BC).

The last showcase presents rings, pendants, earrings, necklaces and tiaras. The fact that some of them are made of gold foil reveals a funerary, rather than daily, use documenting a change in customs, which replaced the kits with valuable vessels and the pretty statuettes, gold items and beautiful, intrinsically valuable ornaments of the deceased.

To the right of the partition wall, there is a reconstruction of the stratigraphy of the area of c / from Diana to the tower, former Cirotti property that is a witness to the signs of battle with stone balls for catapults and slingshots used by slingers, arrows and spearheads.

Lead urns and pieces in shiny glass are attributed to the Late Republican and Imperial phases: funerary urns in blown glass with lids fitted with knob, without handles or with omega handles (Ising types 64- 67), dating from the 1st to the beginning of the 2nd century AD, the pear-shaped glazed ointment containers, with a long stem neck, designed to contain precious scented oils (1st - 3rd century AD) and even glasses, parts of dining sets, that were then placed in the tombs.
and, especially, a pale yellow glass delicately decorated with branches. There are also caskets with bronze decorations similar to those displayed in the show cases at the front.

The first Punic War lasted two decades and marked a standstill throughout Sicily and the conquest of Lipari in 252-251 BC marked a time of change: Looting and destruction, as well as the arrival of new groups of people, determined, with post-war reconstruction, the change in social groups, customs and rituals.

Tomb kits from the second half of the 3rd century to the 2nd century BC are displayed on the left wall. The exhibition contains materials decorated with pink stripes and a few pots, from which the jewellery
already described, derived, as well as some objects such as a metal and bone flute, a bone aulos, some scrapers and bronze jars.

A rich funerary kit attests to particular care and well-being, it contains two soft pots, one in the shape of a female head and signed the potter Doroteo, the other in the shape of a dolphin. There are also two winged statuettes, a series of pots with decorative dark bands on a white background and a large pan in sigillata with the stamp L. Vmb (ricius) Scar [- - -], of 40-20 BC. Similar materials come from other tombs and sporadic discoveries.

The change in customs is also confirmed by the materials of the necropolis of ctd. Portinenti which revealed two Carthaginian pitchers as well as coins used as funerary kit and symbolic items of kit connected to the beliefs of the deceased.

An extensive exhibition of kits of the first two centuries of the Roman Empire follows, including pieces with very delicate walls, especially small glasses and cups, with very simple decorations in Italian sigillata (coral painted vases) from various factories in central Italy and Sicily itself, from the second half of the first century BC and more prevalently in specimens of the first century AD, African sigillata (orange paint) products from the Flavian era. The bronzes show suspension chains, stud locks and decorations related to wooden caskets that have not been preserved.

The central display is dedicated to moulded lamps often with the disc figured in relief and with various trademarks, spanning a long period of time between the late Hellenistic age and the late Imperial era.

In the final part of the room there are pagan and Christian epigraphs including the marble inscription in verse by Glafero, who in the second century AD, was born in Cappadocia, but lived and died in Lipari; again
from the Pagan and Christian burial area, of the late Imperial (4th - 5th century AD) era, there is, among others, the inscription of Proba, which suggests religious conflict and heretical movements during the periods of transition between the Roman and the Byzantine world.

Fixed to the wall there is also a tile found in a hypogeum, bearing graffiti of a seven-branched candlestick, suggesting that the underground pit was Jewish.

In the second part of the hall, on the wall to the right, there are several thin stilettos or sharp tools made of bone, probably helpful for engraving on the wax tablets used for writing, some “keys” and two bone fragments with a central and side hole for sound modulation and parts of two flutes (auloi or tibiae) of considerable size.

The materials of the workshop connected to large furnaces (not found) in c / from Portinenti were very important for rebuilding the commercial and industrial life of Lipara between the first century BC and the third century AD; they produced building materials, amphorae and dishes.

A baking sample (dough), numerous items discarded after defective baking, the decanting basins for purifying clay, accumulations of clay and a large landfill following the abandonment of the area were discovered. In addition to amphorae, the plant made ceramics in common use for the kitchen, the dining table, the pantry, bowls, mortars
and large containers in truncated cone shape, rich sets of jugs, bottles and olpai, pots for the fire, stove bases, etc. While the containers were for local and food use - for the preparation, salting and storage of food (perhaps capers, olives, small and large fish, etc.) - the stamped amphorae were for the export of non-food, solid materials, such as alum and sulphur derivatives. Experimental analyses have shown that imported clay and local clay and sand were used. The types of amphora have been divided into a first group (2nd quarter of the first century BC - 20 AD) and a second group (end of the first century AD until the early third century AD) and they have been discovered in England, France (Brittany and the Loire Valley, Provence, etc.), Germany and also in Illyria, Campania and Africa, demonstrating a wide distribution network.

On the wall towards the sea and in front of the windows, you can see statues and carved marble fragments. A female portrait of the Flavian period (70/90 AD) which, if it is not to be included among the official portraits of Flavia Giulia, daughter of Titus, but among the private portraits, shows how the upper classes imitated imperial fashions and iconography.

Mainly in the buildings that in Contada Diana, in Roman times, looked out on the roads and on the large open space bordered on the west by the tower and the city walls of the Greek era, discoveries were made of a
reproduction head of Dionysus in the cult statue iconography of the temple of Apollo at Delphi, a helmeted head, a female torso and a very expressive male head, which is also likely to be from a relief of the early third century AD. Two fragments originate from the same area of the same size of the marble statuette of a child dating back to the Antonine period.

Few but significant finds belong to the Byzantine age, including a fragment decorated with vine branches in relief from Panarea (5th - 6th century AD).

The showcase at the back displays materials discovered on the acropolis that had now become Kastrum, including a seal of the Bishop of Amantea, Peter, of the second quarter of the eighth century AD, bearing the invocation of the Holy Trinity and the lead seal of Constantine, patrician, imperial and strategic protospatharius of Sicily in the first third of the ninth century, prior to the period of struggles between the years 838 and 888 (the year of the battle of Milazzo) that led to the conquest of Lipari by the Arabs. The currency of Tancredi belonging to the late Norman era is exhibited, while of great interest is the cloister built in the eleventh century, after the statement on the Arabs, and after the repopulating of Lipari and the Aeolian Islands, following the year of the “Constitutum” of Abbot Ambrose, in 1095, who was placed at the head of the Benedictine abbey, probably established on the Acropolis in ancient monumental buildings.

Finally, there is the exhibition of ceramics ranging from the late medieval period, to the Renaissance and the Baroque era. These are above all ceramics made in Sicily and the Italian mainland, discovered in the area of the Castle or rather fortress, in tanks and sewers and in excavations conducted in the cloister of the abbey annexed to the Cattedrale di S. Bartolomeo.
Filicudi Amphorae from wreck A Roghi from the shoal of Capo Graziano
ROOM XXVII

The seabed around the Aeolian archipelago constitutes an extraordinary archaeological mine because of the many shipwrecks witness to the danger of loaded ships sinking in hazardous seas especially when navigating during a storm. In addition to the seabed near the coast, there are also traces of landfills of ancient ports that disappeared with changes in the coastline through the ages.

Many of the wrecks have been discovered with the load lying on the dry land at Capistello in Lipari, Capo Graziano in Filicudi, and near the rocks of the Formiche di Panarea.

The loads of Greek and Roman ships were composed of amphorae that served mainly for the transport of wine and oil.

Their particular shape made them suitable for fitting together in the hold and allowing all the space to be used. The bottom tip was used to stick in the sand which formed the bottom of the hold and for stacking with other amphorae that were placed in the upper rows. Besides amphorae there were ceramics for sale in the markets, pottery used by the crew and various other objects and materials. There are numerous lead anchors of various sizes that formed part of the on board equipment.

The tour starts on the left with findings arranged in chronological order showing the different types of amphorae and the differences in the shape over time.
The oldest is the load from a vessel of the Early Bronze Age (early second millennium BC) discovered in the Bay of Pignataro outside Lipari, in front of the Monte Rosa. The clay pots of the Capo Graziano culture were probably prepared to be taken to another island. The amphora with handles (Aegean false necked jar) of Mycenaean type was recovered from the sea of Filicudi near Capo Graziano and represents another important testimony to contact with the Aegean world. The scale prevents you from seeing the traces of colour on the surface. The oldest amphorae found in the Aeolian seas of the Greek period are the Corinthian amphorae of the 5th century BC, while only the Greek-Italian amphorae with the characteristic “spinning top” belong to the fourth century BC. There are also Punic amphorae used from the fourth to the second century BC.

At the Panarea, the wreck near the Dactilo cliff preserved a load of black-glazed ceramics, perhaps from an Italian factory, that is from southern Italy, from the beginning of the fourth century BC. The action of the submerged solfataras has engulfed the ceramics in concretions.

The Wreck F of Capo Graziano in Filicudi, dated between 300 and 280/250 BC, had a cargo of Greek-Italian amphorae similar to those of Ischia and Naples and black-painted ceramics.

The Wreck of the Secca di Capistello at Lipari belonged to a ship of about 20 metres carrying Greek-Italian amphorae and black-painted Campana pottery A, from a Neapolitan factory or another factory in Campania. Early third century BC.

At the centre of the first room there are some ceramic fragments of various types and periods - from the sixth century BC to the Renaissance - gathered on the seabed in front of the Monte Rosa at Li-
parsi, testimony to the presence of a seaport in use for many centuries, on a beach that has now disappeared.

The **Wreck A at Roghi of Capo Graziano** in Filicudi, dominates the centre of the second room with the exhibition of pyramid amphorae simulating the layout of these containers in the hold of the ship. It was the first wreck discovered in the Aeolian Islands in 1960. Its cargo consisted of hundreds of amphorae of Dressel IA type, black-painted table Campana pottery B, manufactured in central Italy, achromatic ceramic pots, various furnishings that were part of the on board furniture, lead anchor stocks, bronze coins from the Roman period (axes) that allow us to date the wreck to the first half of the second century BC.

The **Alberti wreck of the Formiche** di Panarea shows a load, possibly from Campania, with two types of amphorae: The first larger, Dressel 2/4 type and the second smaller, Pompei 36 type that must have contained a more valuable wine. Second half of the first century AD.

Among the relics from the Roman period, the wreck of **Crapazza** Point is very interesting, found between Lipari and Vulcano, it was carrying a cargo of tin ingots, probably of Spanish origin, and blocks of arsenic sulphide used as a dye and baskets full of nuts.

Underwater discoveries also relate to more recent historical periods such as the load of glazed pottery of the late-medieval period discovered near the dangerous rocks of the Formiche di Panarea.

Finally, **Wreck E** of Filicudi provides testimony of three bronze cannons belonging to a warship, of the Spanish fleet under the command of Admiral De La Cueva that sunk during the battle against the French fleet of King Louis XIV, commanded by Vivonne, who had come to help Messina rise up against the Spanish in 1675.
**ROOMS XXVI - XVIII**

The exhibition is dedicated to materials from the research conducted in Milazzo in the 1950s and 1960s, especially in the Isthmus (current area of Via XX Settembre and Piazza Roma). For an in-depth visit, please see the Antiquarium Archeologico in Milazzo.

**Necropolis of predio Caravello**

In room XVI there is a reconstruction of the excavation trench that was dug out close to the Castle of Milazzo, the necropolis consists of burials with huddled skeletons in large *pithoi* (dolii) of clay (so called *encychtrismos* burials). The rite was widespread in the province of Messina in the Mid Bronze Age especially during Rodi - Tindari and Thapsos - Milazzese cultures. The necropolis of Milazzo belongs to the latter as evidenced by the types of *pithoi* and ceramic materials of the funerary kit that are very similar to those found in the Aeolian villages of this period (Middle Bronze Age 3: (1500-1300 BC).

**Protovillanovian necropolis**

The necropolis of the Isthmus, of the Late Bronze Age consists of clay vessels closed by an upside down bowl, placed inside wells lined with rocks or stone slabs. The vessels contain the cremated remains of the deceased and testify to the rite of cremation. This necropolis is contemporary with the final phase of Ausonio I and the beginning of the subsequent Ausonio
II, at Lipari. Some of these tombs have been reconstructed in their original position at the time of the excavation. There are obvious connections with the “protovillanoviana” facies of the Italian peninsula that characterise the Ausonio II of the settlement on the rock of Lipari. There are some bronze artefacts, fibulae and razors, among the materials of the kit.

**Greek necropolis**

The Greek colony of Milay was founded around 716 BC (As the Byzantine historian Eusebius tells us) by the calcidesi of Zancle (Messina) who
gave birth to such a centre built on the peninsula with exceptional strategic quality (*phrourion* that is, a fortress) with a convenient port of call.

The ancient necropolis developed in the area of the Isthmus between the 8th and 4th century BC. In the earliest period the prevailing rite was cremation with cremated remains collected in large vessels, *hydriai*, decorated with bands of Euboean type, pots and clay jars and Protoattico, Chioti (island of Chios), Punic and Etruscan commercial amphorae for imports. Burial sites were also found with simple pits or a lined pit covered with stones. New kinds of funerals started to appear from the sixth century BC.

Also on display are the materials from a small votive deposit dedicated to Demeter and Kore (Persephone) of the fourth century BC, found in the village of Milazzo and composed of terracotta figures of various types, including busts. Finally modest kits of the third century BC from another necropolis were discovered in the district of San Giovanni.

Milazzo Archaic Greek period: Protoattic amphorae from the necropolis of the Isthmus
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On the cover:
Tomb 367. Chalice with red figures performing a play in front of Dionysus.

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