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DIPARTIMENTO DI SCIENZE DELL'ANTICHITÀ – MUSEO DELLE ORIGINI

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PREISTORIA E PROTOSTORIA DELLE CIVILTÀ ANTICHE

PREHISTORY AND PROTOHISTORY OF ANCIENT CIVILIZATIONS

XXXVI
2014



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OLD OR NEW WAVES IN CAPO GRAZIANO DECORATIVE STYLES?

Sara T. Levi*
Maria Clara Martinelli**
Paola Vertuani*
John Ll.Williams***

ABSTRACT - *Six main decorative styles have been tentatively distinguished in the Early-Middle Bronze age Capo Graziano incised pottery of the Aeolian Islands. This experimental study focuses on the analysis of 68 bowls from the islands of Lipari, Filicudi, Salina and Stromboli and from Milazzo in Sicily. The classification is based on motifs and styles, and integrates typology, technology, composition and decoration in their identification. The styles are linked to production centres showing different spatial and temporal variations and appear to reflect different dynamics: the expert "individual" craftsman, the design in fashion, the symbolic code or the fulfilment of specific functions. The evaluation of skill in application and variability in the concept are measured in order to assess the social implications in the production of the pottery. This interim investigation will continue to refine the chronology and to establish the decorative styles in other Aeolian Islands. It is possible that schematic elements in the decorative styles, such as undulating lines and metopes, reflect the maritime and insular environment of the Aeolian Islands.*

KEYWORDS – Aeolian Islands, Decorative Motifs, Stylistic Representation, Archaeometrical analysis.

RIASSUNTO - Sono stati provvisoriamente distinti sei principali stili decorativi nell'ambito della ceramica incisa tipo Capo Graziano dell'età Bronzo antico e medio delle Isole Eolie. Questo studio sperimentale è incentrato sull'analisi di 68 ciotole provenienti dalle isole di Lipari, Filicudi, Salina e Stromboli e da Milazzo in Sicilia. La classificazione si basa su motivi e stili ed integra tipologia, tecnologia, composizione e decorazione. Gli stili sono legati a centri di produzione che mostrano diverse variazioni spaziali e temporali e sembrano rispecchiare diverse dinamiche: l'artigiano esperto, il gusto nel disegno, il codice simbolico o l'adempimento di funzioni specifiche. La valutazione della abilità di esecuzione e delle variabilità all'interno dei modelli viene misurata al fine di valutare le implicazioni sociali nella produzione ceramica. Questo filone di indagine, tuttora in corso, mira a perfezionare la cronologia e la definizione degli stili ceramici anche nelle altre Isole Eolie. É 'possibile che gli elementi schematici negli stili decorativi, come le linee ondulate e le metope, riflettano l'ambiente marittimo e insulare delle Isole Eolie.

PAROLE CHIAVE – *Isole Eolie, motivi decorativi, rappresentazioni stilistiche, analisi archeometrica.*

INTRODUCTION

Aeolian Capo Graziano *facies* (Early Bronze Age and Middle Bronze Age 1-2; XXII-XV century BC) pottery is characterized by hand-made burnished wares decorated with a repertoire of incised motifs that typically include zigzags, horizontal and vertical lines, dots and circles. Decoration is most abundantly applied to bowls, but is also represented on a variety of other vessel forms that include troncoconical pots, jars, pedestal bowls, multiple pot vessels and lids. In the present interim study an attempt is made to test the correlation between sty-

listic concepts and technological awareness in a sample of Capo Graziano decorated bowls selected from various islands in the Aeolian Archipelago. The aim is to discover whether the idea of style is related to, or possibly governed by, the organizational demands of ceramic production in a region of general maritime uniformity, but in which highly localised social and cultural entities flourished in a fragmented insular environment during one specific phase of the prehistoric period.

THE CERAMIC SAMPLE

A total sample of 68 pots were studied in which the core sample of 62 vessels were from the collections of the Museo Archeologico Regionale Eoliano Luigi Bernabò Brea in Lipari (fig. 1*a*)[1]. The main group of bowls is from excavations in Lipari (Acropolis settlement and Contrada Diana necropolis) and Filicudi (Montagnola), with additional examples from Salina (Serro dei Cianfi and Serro Brigadiere) and Stromboli (San Vincenzo) [2]. The sample was expanded to include vessels from Filo Braccio[3] in Filicudi, Portella in Salina (Martinelli 2010; Martinelli *et alii* 2010) and Viale dei Cipressi in Milazzo (Levi *et alii* 2003, 2009), although different vessel forms were sometimes represented, such as a cup from Filicudi and shallow carinated cups with internal bracket protusions from Milazzo. The provenance of the vessels is shown in fig. 1*b* and the list is included in Tab. 1. The best-preserved vessels have been described and illustrated (see below), together with a number of sherds that display unusual motifs.



Fig. 1a – Paola and John in the Museum.

TYPOLOGY, TECHNOLOGY AND COMPOSITION PROPERTIES

The principal properties considered, and which form the basis of the illustrations by Paola Vertuani (fig. 2-9)[4], are:

- ceramic fabric
- manufacturing technique[5]
- vessel shape and dimensions[6]

[1] Data was collected in March 2007.

[2] Bernabò Brea and Cavalier 1968, 1980, 1991, 1994 (*Meligunìs Lipára III, IV, VI, VII*) and Cavalier 1981. Decorated pots have been found at Stromboli in the excavations conducted since 2009 (Levi *et alii* 2011) and are currently under investigation by Marco Bettelli, Valentina Cannavò and Francesca Ferranti.

[3] Filo Braccio settlement includes Casa Lopez 1959 excavation area.

[4] The technological illustrations highlight the following attributes: width and regularity of the incision, position of fractures (vertical and/or horizontal plane), surface treatment, surface colour variation (Levi 2010).

[5] Usually produced in moulds with some joints and coils added for the larger pots.

[6] Size groups according to rim diameter: very small 12-16 cm, small 16-20, medium 20-27, large 27-33, very large >33.



Fig. 1b – Aeolian Island and Milazzo: location of the analysed sites.

- regularity and depth of the incised decoration[7]
- surface treatment
- colour[8]

The typological and technological illustrations in figs. 2-7 exemplify vessels from various islands while figs. 8-9 shows vessels with decoration on the base.

COMPOSITIONAL ANALYSIS

Archaeometrical analyses have been conducted over several decades in the Aeolian Islands (Williams 1980, 1991; Williams, Levi 2001, 2008; Levi, Williams 2003), and have recently expanded to include integrated petrographic and microchemical investigative programmes (Brunelli *et alii* 2013). In the petrographic studies 186 Capo Graziano samples from Lipari, Filicudi and Stromboli, have been analysed and four major compositional groups identified from their temper content (Temper Compositional Reference Units AI, AIV, AVIII and AX). The geographical distribution of AI, AX and AVIII temper groups is almost exclusively restricted to the localities where the samples were collected, respectively Lipari, Stromboli and Filicudi, and their microchemical-petrographic composition[9] signify independent production centres

[7] Possibly linked to different individuals.

[8] Surfaces are often irregularly coloured from differential firing and have been classified using Munsell Color Charts. Most common colours are: brown (range: 5YR or 7.5YR 4/n or 5/n); reddish brown (range: 10R or 2.5YR 4/n or 5/n); dark brown (range: 5YR or 7.5YR 2/n or 3/n); dark reddish brown (range: 10R or 2.5YR 2/n or 3/n), dark grey and black.

[9] Unit AIV forms an anomalous group and is under current investigation: in Stromboli and Filicudi AIV subsets overlap completely in all mineral compositional analyses (both major and trace elements) and petrography.

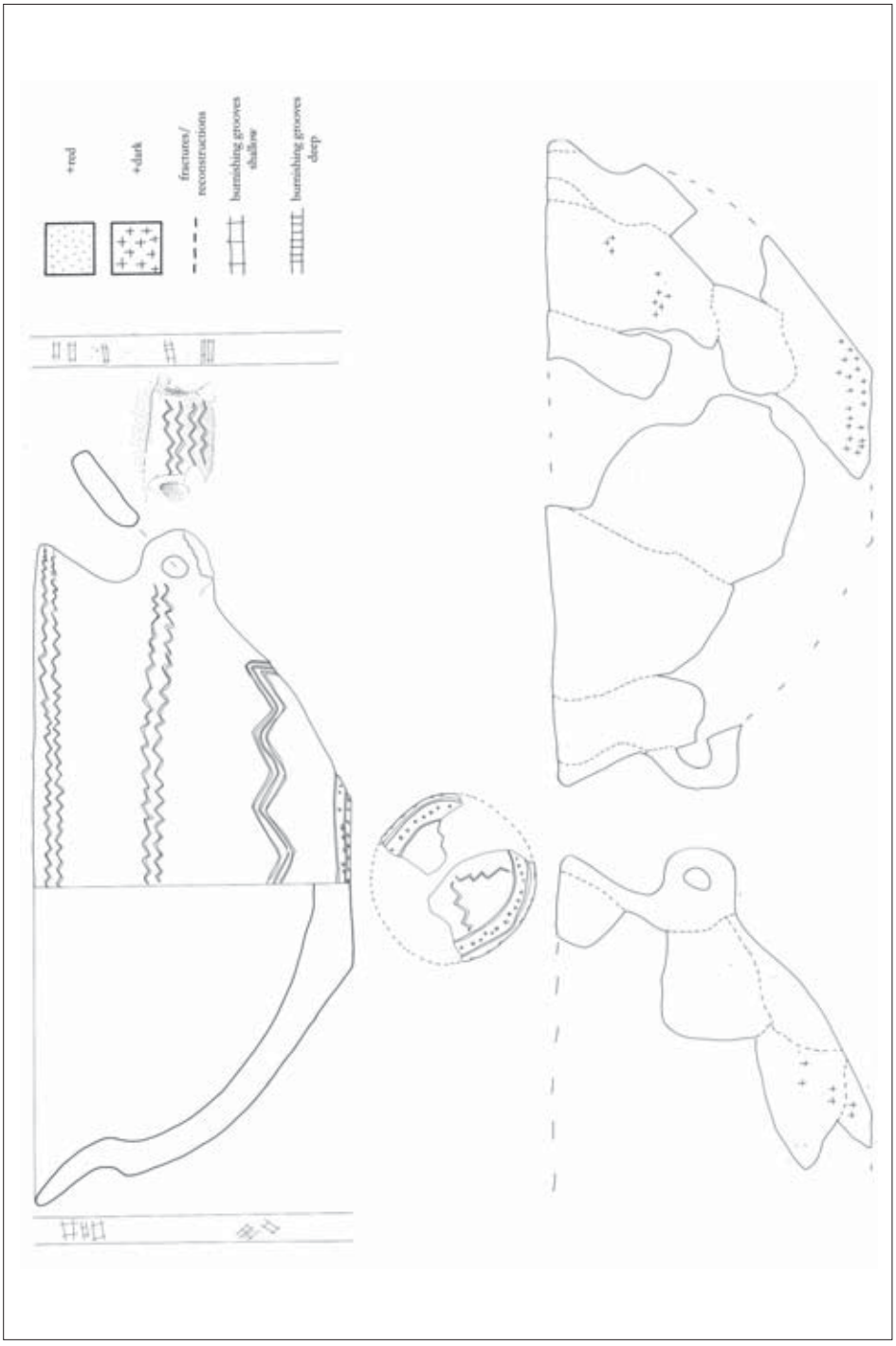


Fig. 2 – Vessel 201, Filicudi - Montagnola, hut 1, Fontana style. Typological and technological illustration (see Levi 2010) (1:3).

N.	Island	Site	Inv. n.	Provenance	Context	Year	Publication	Page	Fig./Table
1			623	area O levels 3-4	delta 4		Mel Lip IV	231	CXXV 1
2			579	area O levels 3-4	delta 4		Mel Lip IV	231	CXXIV 3
3			597	P10 (below hut's floor)	delta 7		Mel Lip IV	236	CXXV 4
4			7579	area O levels 3-4	delta 4		Mel Lip IV	231	CXXVII 3
5			584	P17 (below hut's floor)	delta 7		Mel Lip IV	236	CXXIV 2
6			582	trench N levels 11-13			Mel Lip IV	317	CXXV 2
7			621	trench N level 8			Mel Lip IV	317	CXXVI 1
8			595	trench N levels 11-13			Mel Lip IV	317	CXXVII1
9			7661	area BA BC levels 4	delta 12		Mel Lip IV	245	CXXVI 4
10		Acropolis	7580	area O levels 3-4	delta 4		Mel Lip IV	231	CXXVIII 3
11			575	trench N level 7			Mel Lip IV	317	CXXVII 4
12			7578	area O levels 3-4	delta 4		Mel Lip IV	231	CXXV 6
13			574	trench N levels 11-13			Mel Lip IV	317	CXXVII 5
14			578	trench N levels 11-13			Mel Lip IV	317	CXXVII 6
15			599	area O levels 3-4	delta 4		Mel Lip IV	231	CXXIV 1
16			588	area O levels 3-4	delta 4		Mel Lip IV	231	CXXIV 4
17			7773	trench N level 10			Mel Lip IV	317	CXXVIII 2
18			10023		delta 21	1969	Mel Lip IV	255-256	
19			576	trench N levels 9-11			Mel Lip IV	317	CXXVII 2
101			2834	tricea XXII area E1	spor	1960	Mel Lip I		XXVI-XXVII
102	LIPARI		13998	trench XXXVI area D	grave 22	1980	Mel Lip VII	182	CXL,1; fig. 28,a
103			10624		grave 14		Mel Lip IV	730	CCLXXV,3
104			8966		grave 3		Mel Lip IV	726	CCLXXIII,2,6
105			14632	trench XXXVI area G	spor necr	1982	Mel Lip VII	186	CXLI,7-8 fig.29c
106			14490	trench XXXVI	grave 31		Mel Lip VII	185	CXLII,7
107				VIII			Mel Lip VII		
108			14633	trench XXXVI area G	spor necr	1981	Mel Lip VII	186	CXLIII,1a
109			14650	trench XXXVI area I	spor necr	1982	Mel Lip VII	186	CXLIII,4b
110			15191	trench XXXVI area I	spor necr	1984	Mel Lip VII	186	CXLIV, 4a
111		Diana	14646	trench XXXVI area I	spor necr	1982	Mel Lip VII	186	CXLIII,1b
112			14637	trench XXXVI area A	spor necr	1979	Mel Lip VII	186	
113			14637	trench XXXVI area A	spor necr	1979	Mel Lip VII	186	CXLIII,3a
114			14634	trench XXXVI area G	spor necr	1981	Mel Lip VII	186	CXLIII,3b
115			14651	trench XXXVI area I	spor necr	1982	Mel Lip VII	186	CXLIV,3i
116			14638	trench XXXVI area A	spor necr	1979	Mel Lip VII	186	CXLIII,4a
117			14640	trench XXXVI area A	spor necr	1979	Mel Lip VII	186	CXLIII,2b
118			14649	trench XXXVI area I	spor necr	1982	Mel Lip VII	186	CXLIII,2a
119			14647	trench XXXV-XXXVI area A	spor necr	1979	Mel Lip VII	186	CXLIV,1
120			14641	trench XXXVI area D	spor necr	1980	Mel Lip VII	186	CXLIII,4c
121				trench XXXVI area D	spor necr	1980	Mel Lip VII		
122				trench XXXVI area D	spor necr	1980	Mel Lip VII		
123				trench XXXVI area D	spor necr	1980	Mel Lip VII		
201			3705	trench XV tg. 1-10	hut 1	1952	Mel Lip VI	87	LXIX 5
202			3703	trench XV tg. 1-10	hut 1	1952	Mel Lip VI	87	LXIX 2
203			3702	trench XV tg.8	hut 1	1952	Mel Lip VI	87	LXIX 1
204			3701	trench XV tg. 8	hut 1	1952	Mel Lip VI	87	LXIX 4 fig. 16
205			3845	trench XV	hut 2	1957	Mel Lip VI	95	LXIX 3
206		Montagnola	3707	trench XV tg. 6 soil C	hut 1	1952	Mel Lip VI	87	LXX 2d
207	FILICUDI		3708	trench XV tg. 1-10	hut 1	1952	Mel Lip VI	87	LXX 2e
208			3705	trench XV tg. 1-11	hut 1	1952	Mel Lip VI	88	LXX 4a c
209			3704	trench XV tg. 1-12	hut 1	1952	Mel Lip VI	88	LXX 4e
210			3796	trench XV tg. 9	hut 1	1952	Mel Lip VI	88	LXX 2c
211			3995	trench X outside hut 1	hut 1	1952	Mel Lip VI	91	LXX,1b,d,e; 4b
501		Filo Braccio			hut F	2009	Martinelli *et al.* 2010	308-312	14-16
502				Casa Lopez		1959	Mel Lip VI	39-40	XXI 4

N.	Island	Site	Inv. n.	Provenance	Context	Year	Publication	Page	Fig./Table
301	SALINA	Serro dei Cianfi		SCAV ROT		1955	Mel Lip III	140-141	LXXXIII,1-10
302						1955	Mel Lip III	140-141	LXXXIII,1-10
303						1955	Mel Lip III	140-141	LXXXIII,1-10
304						1955	Mel Lip III	140-141	LXXXIII,1-10
305		Serro Brigadiere				1990	Mel Lip VIII	104-108	XXIV,1
306		Serro dei Cianfi				1955	Mel Lip III	140-141	LXXXIII,1-10
307		Portella	20138	US87 n. 7	summit ridge	2006	Martinelli 2010	295	XIV,3-4; 125,3
401	STROMBOLI	San Vincenzo	13672		hut A	1980	Cavalier 1991	43-44	13, 14c
402			13681		area B	1980	Cavalier 1991	44	16a
403			13680		area B 1-3	1980	Cavalier 1991	44	15e
901	MILAZZO	V.le dei Cipressi	12567 (9)	SU 31	hut 1	1996	Levi *et al.* 2009	40	VIII
902			12561 (16)	SU 31	hut 1	1996	Levi *et al.* 2009	40	IX
903			20036 (350)	SU 84	hut 3	2003	Levi *et al.* 2009	51	XXIX

Table 1 – List of the vessels.

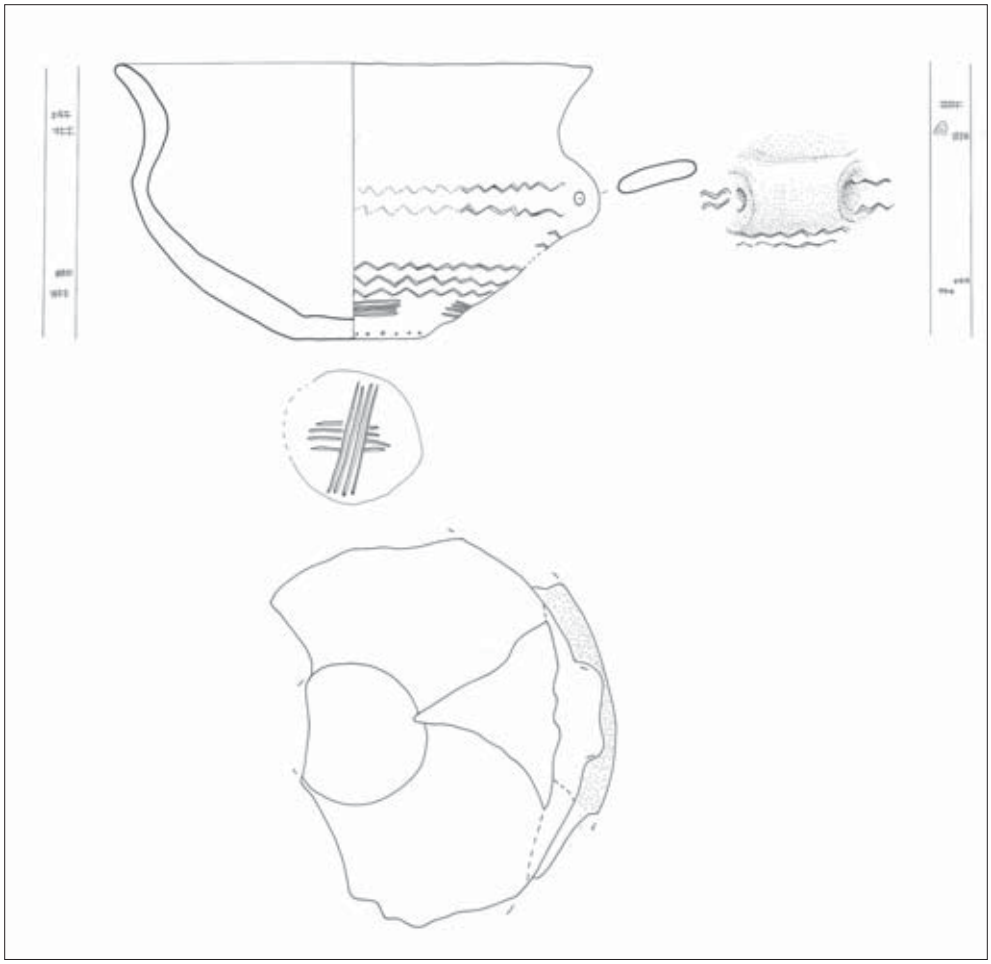


Fig. 3 – Vessel 2, Lipari - Acropolis, hut delta 4, Klee 5 style. Typological and technological illustration.

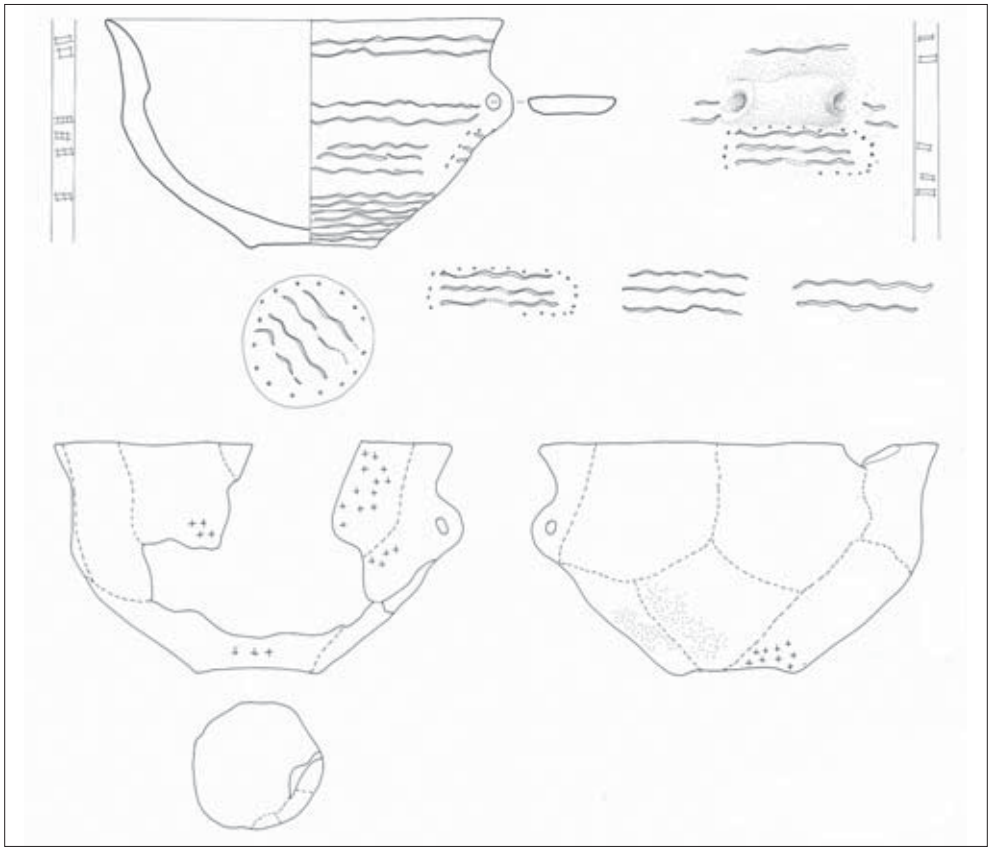


Fig. 4 – Vessel 15, Lipari - Acropolis, hut delta 4, Klee 2 style. Typological and technological illustration (1:3).

with some corresponding inter-island circulation patterns. In the surrounding land masses of Sicily and the Italian mainland an independent production centre for decorated bowls has been identified on the north-eastern coast of Sicily, in Milazzo at V.le dei Cipressi (Levi *et alii* 1999), while decorated sherds from Messina (Sicily) and from Vivara (Phlegrean Archipelago) indicate imported pottery from Lipari (Cazzella *et alii* 1997; Levi 1998-2000). In the Capo Graziano *facies* imported pottery from Calabria and Sicily is not present in Lipari and Filicudi but is abundantly represented in Stromboli (Ferranti *et alii* 2012). Imported Aegean pottery is well represented in the advanced stage of Capo Graziano *facies* mainly in Filicudi-Montagnola and Lipari-Acropolis and with some presence also in Stromboli (Jones *et alii* 2014). With specific reference to the compositional analyses of decorated bowls[10] local production centres are identified in Filicudi and Lipari, while in

[10] 15 decorated bowls in the present study were analysed micro-chemically (Brunelli *et alii* 2013).

Stromboli and Salina the situation is less well defined and is currently under further investigation, although in Stromboli it is likely that decorated bowls were both imported and manufactured locally[11]. In the present study the discussion concerning production areas is based on the results of compositional analyses and not on stylistic/typological similarities.

STYLISTIC ANALYSIS

The study of decoration has produced many theoretical and methodological contributions in the literature of mainly Anglo-Saxon new wave archaeologists in the'60s-'80s era replacing the earlier theoretical debates of the '50s based on the concept of 'type fossils'[12] as the basis of archaeological classification and chronology. Such studies drew information from a variety of archaeological, ethnographic and experimental approaches to the study of decoration about variability interpretation[13], basic units, patterns and motifs of design, organization of space and symmetry (Clarke 1970; Hardin 1970, 1979, 1983, 1984; Pracchia 1981; Arnold 1983; Washburn 1983, 1985; Hole 1984; Graves 1985; Kintigh 1985; Matson 1985; Jernigan 1986; Macchiarola 1987; Gebauer 1988), production sequences (Hardin 1979, 1983), techniques of application (Clarke 1970; Rigby *et alii* 1989), problems arising from specialisation (Hagstrum 1985; London 1986), variability of individual design (Bunzel 1972; Hardin 1977; Hill 1977; Redman 1977) and symbolic meaning (Hodder 1982; Miller 1985; Shanks, Tilley 1987).

In this paper such complex aspects will not be explored in detail but certain relevant pointers arising from such treatises will direct attention to the identification and formulation of significant units of design and to the guidelines governing the combination of decorative units within such designs. Two archaeological studies can be mentioned as examples of detailed studies of incised/impressed decoration. They are the studies undertaken by Clarke (1970) of Beaker pottery from Britain and Ireland (Copper Age), and the study by Macchiarola (1987) of Apennine pottery from peninsular Italy (Middle Bronze Age 3). Clarke's study based on more than 800 entire Beaker vessels provided an integrated classification based on the study of shape, style, motif group, paste and firing. His rigorous and statistic analysis of the horizontally zoned designs distinguishes 38 decorative motifs which he classified into five major Groups linked to geographical and chronological distributions. Clarke further identified six styles with spatial distributions that he proposed to have been heavily influenced by external forces emanating from continental Europe, mainly the Rhine basin. In her study of Apennine pottery Macchiarola arranged the decoration in metopal and zonal

[11] Stromboli bowl 401 is a Lipari composition, but other decorated sherds indicate local production (Brunelli *et alii* 2013).

[12] Selected bibliography: Peroni 1967, 1998; Clarke 1968, Hill, Evans 1972; Klejn 1982; Whallon, Brown 1982; Van der Leeuw, Pritchard 1984; Rice 1987; Leonardi *et alii* 1989; Levi 1990, 1991; Guidi 1988, 1994. More specifically on decoration: Clarke 1970; Hill, Gunn 1977; Hodder 1982; Washburn 1983.

[13] Variability can be interpreted as a the reflection of social distance "social interaction" or as an active and behavior "information exchange" (Hardin 1970; Longacre 1970; Plog 1978, 1980; Hodder 1982; Lathrap 1983; Pollock 1983; Arnold 1984; DeBoer 1984; Hill 1985; Herbich 1987).

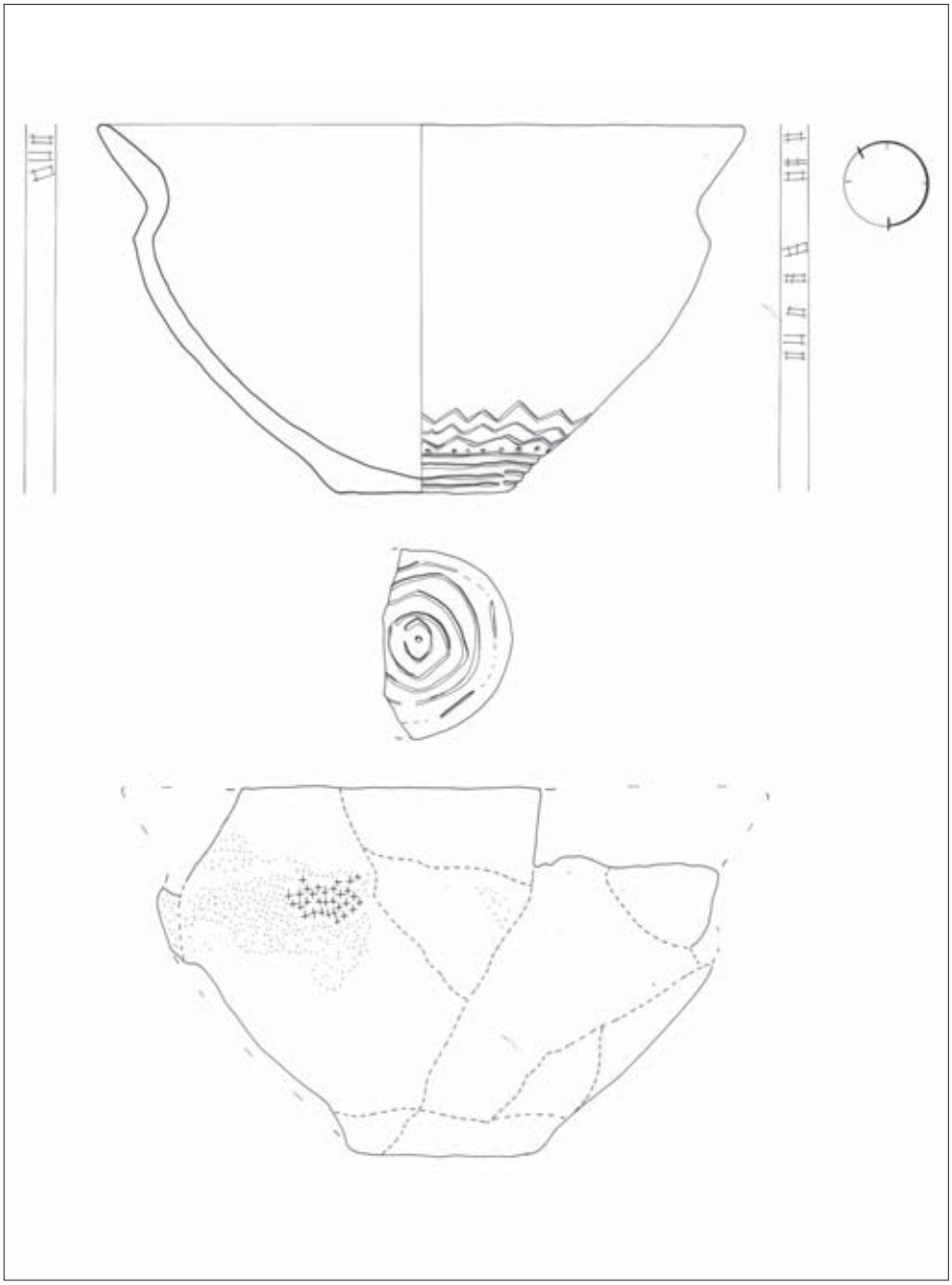


Fig. 5 – Vessel 401, Stromboli - San Vincenzo, hut A, Kandinsky 1v style. Typological and technological illustration (1:3).

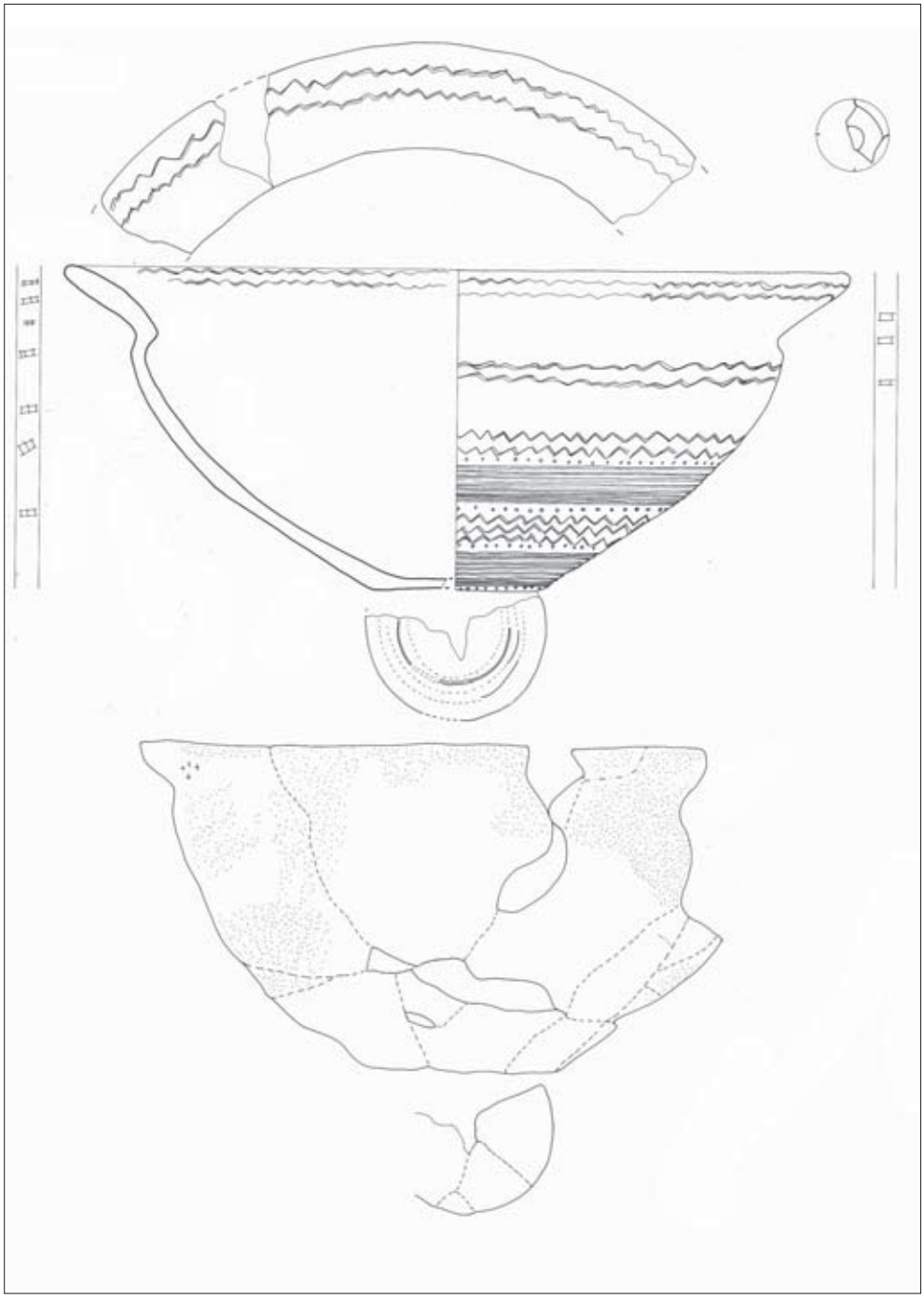


Fig. 6 – Vessel 102, Lipari - Diana, grave 22, Kandinsky 2 style. Typological and technological illustration (1:3).

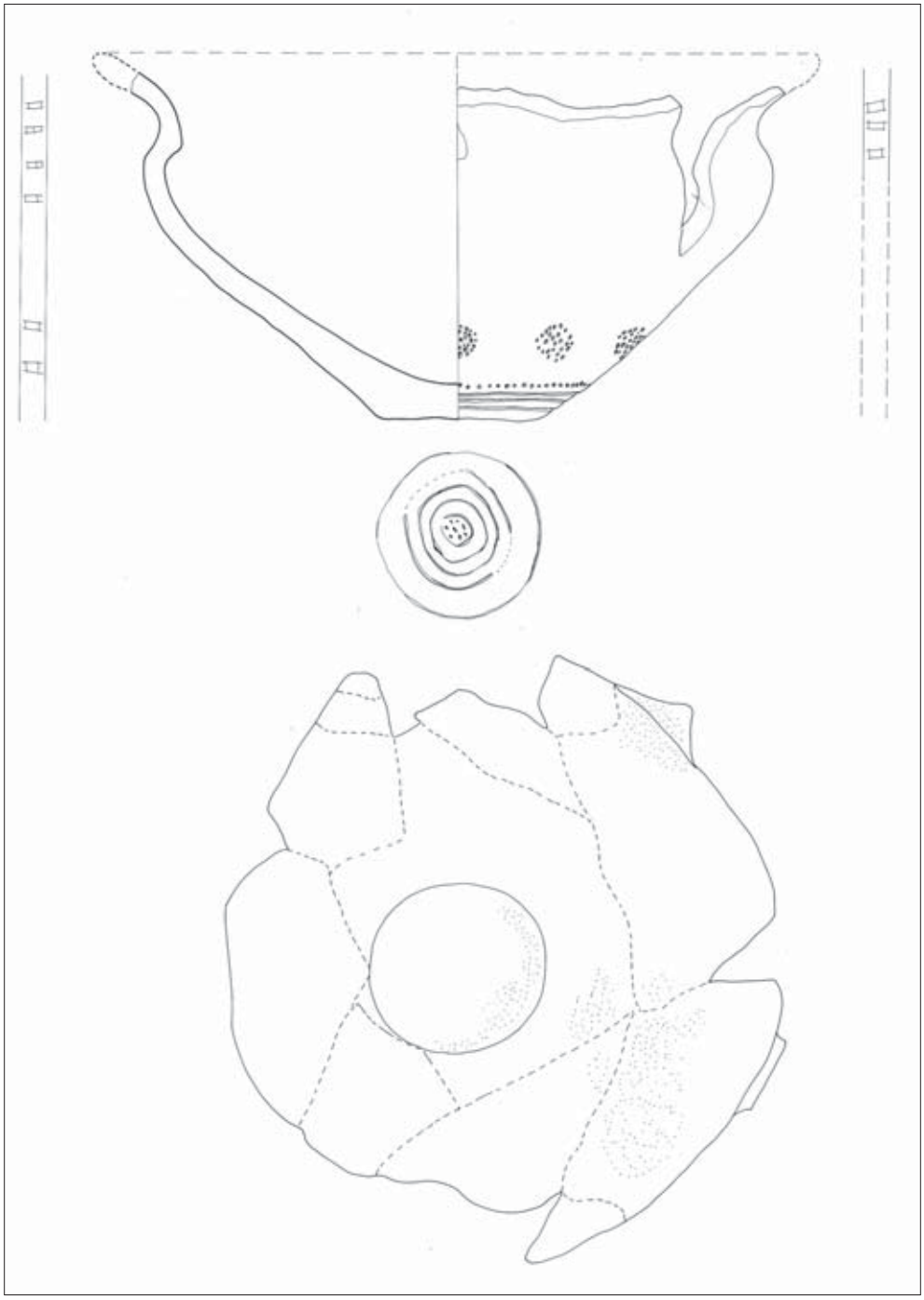


Fig. 7 – Vessel 103, Lipari - Diana, grave 14, Boetti 5 style. Typological and technological illustration (1:3).

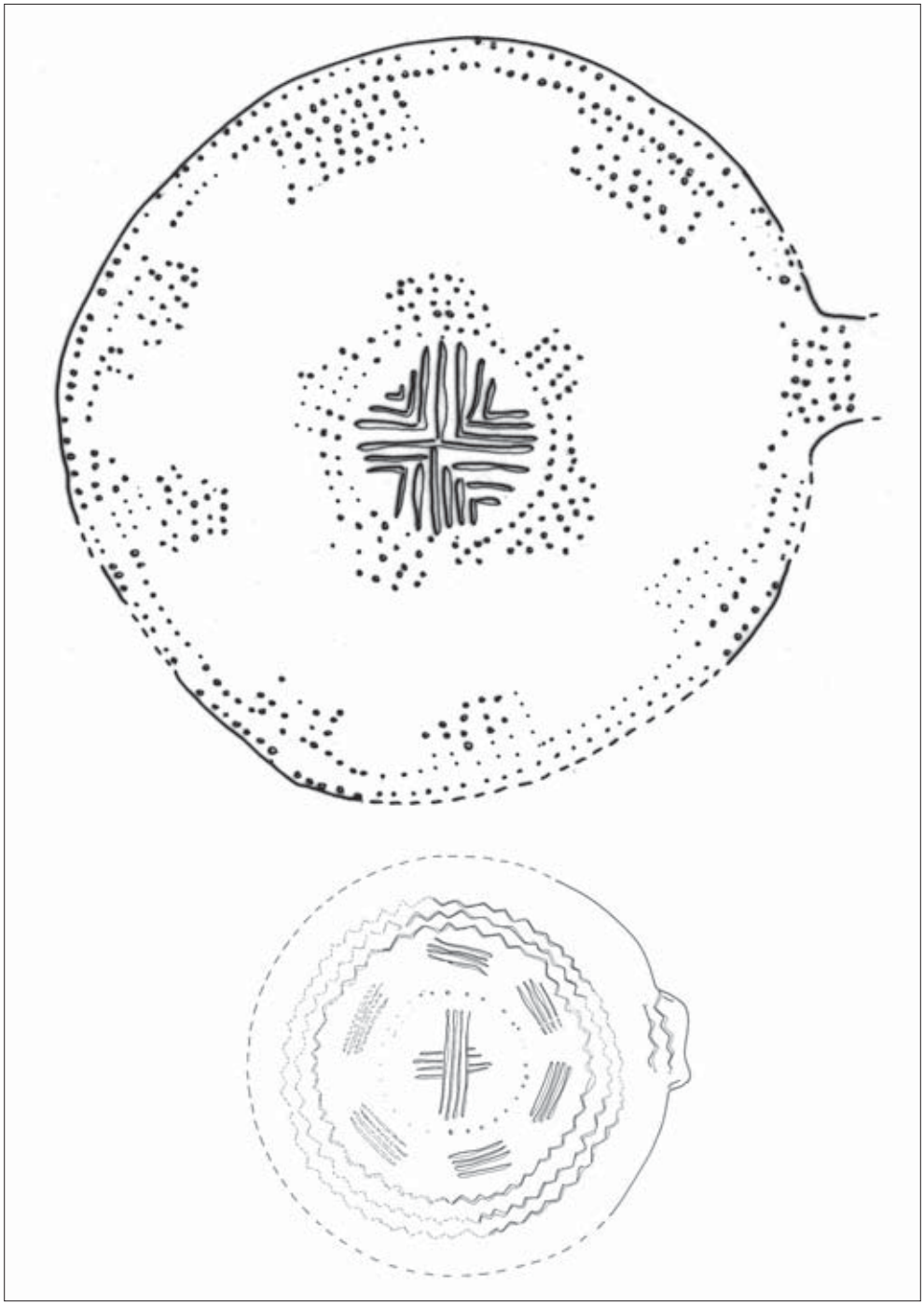


Fig. 8 – Vessel 902, Milazzo -V.le dei Cipressi, hut 1, Seurat style; Vessel 2, Lipari - Acropolis, hut delta 4, Klee 5 style. Base and lower part of the body (1:3).

schemes, where she distinguished 219 motifs. The motifs are represented in varying proportions in 12 geographical areas, and belong to two chronological sub-phases. A specific test on the symmetry of Apennine decoration[14] showed that their complexity followed a chronological change: in the second sub-phase motifs with a rotational symmetry and motifs with more complex patterns (combining reflectional and translational symmetry) are far more abundant. In Beaker pottery the motifs are less numerous and curvilinear traits and rotational symmetry are not apparent.

DESIGN AND DECORATION IN CAPO GRAZIANO BOWLS

Applying a systematic classificatory approach to Capo Graziano pottery, one can see that the decorative scheme is arranged principally in horizontal zones, and less often in metopal form. The decoration is composed of five principal elements - dots, lines, angular lines (zigzag), rectangles and circles. The symmetry of motifs is reflectional or translational. In comparison with Beaker and Apennine decoration Capo Graziano designs are less schematic and possibly imply greater freedom of expression.

The classification proposed here[15] is based on the analysis of body and base motifs as they are expressed in the totality of the overall design and enquires further whether the technical properties of the recipient body, namely the pottery surface, may influence the layout of the final composition.

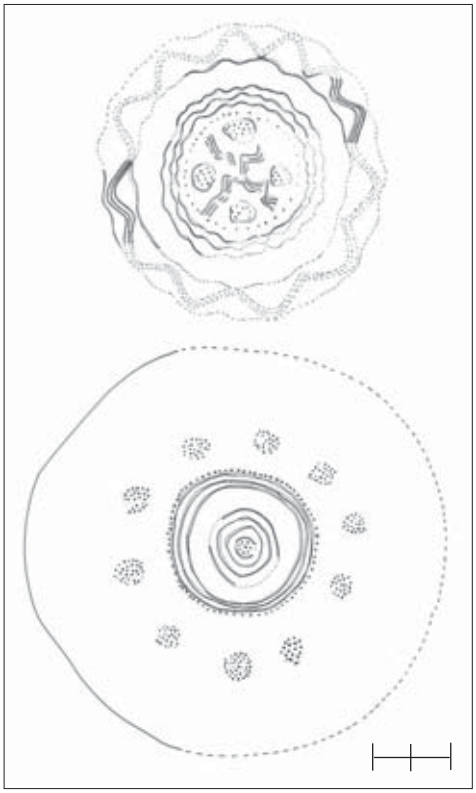


Fig. 9 – Vessel 17, Lipari-Acropolis, Tr. N level 10, Klee 3 style; Vessel 103, Lipari - Diana, grave 14, Boetti 5 style. Base and lower part of the body (1:3).

Classification of Decorative Motifs

There are 24 motifs identified on the vessel body and 11 on the base[16] (fig. 10).

[14] Exercise undertaken by STL in a Paletnologia class (Scuola Nazionale di Archeologia, Sapienza, Roma, a.a. 1989-90) under the supervision of Prof. A. Cazzella.

[15] The following published finds have been included in the classification: Milazzo (Levi *et alii* 2009: inv. 249, p. 103, tab. XXIII), Filicudi Montagnola (Mel. Lip VI: tab. LXXI, 2, tab. CI); Lipari Acropolis (Mel. Lip. IV: tab. CXXVIII, CXXIX); Stromboli (Levi *et alii* 2011: figs. 8.1, 8.2, 8.5, 8.7, 9.10).

[16] Some other Capo Graziano pottery shapes display different motifs.

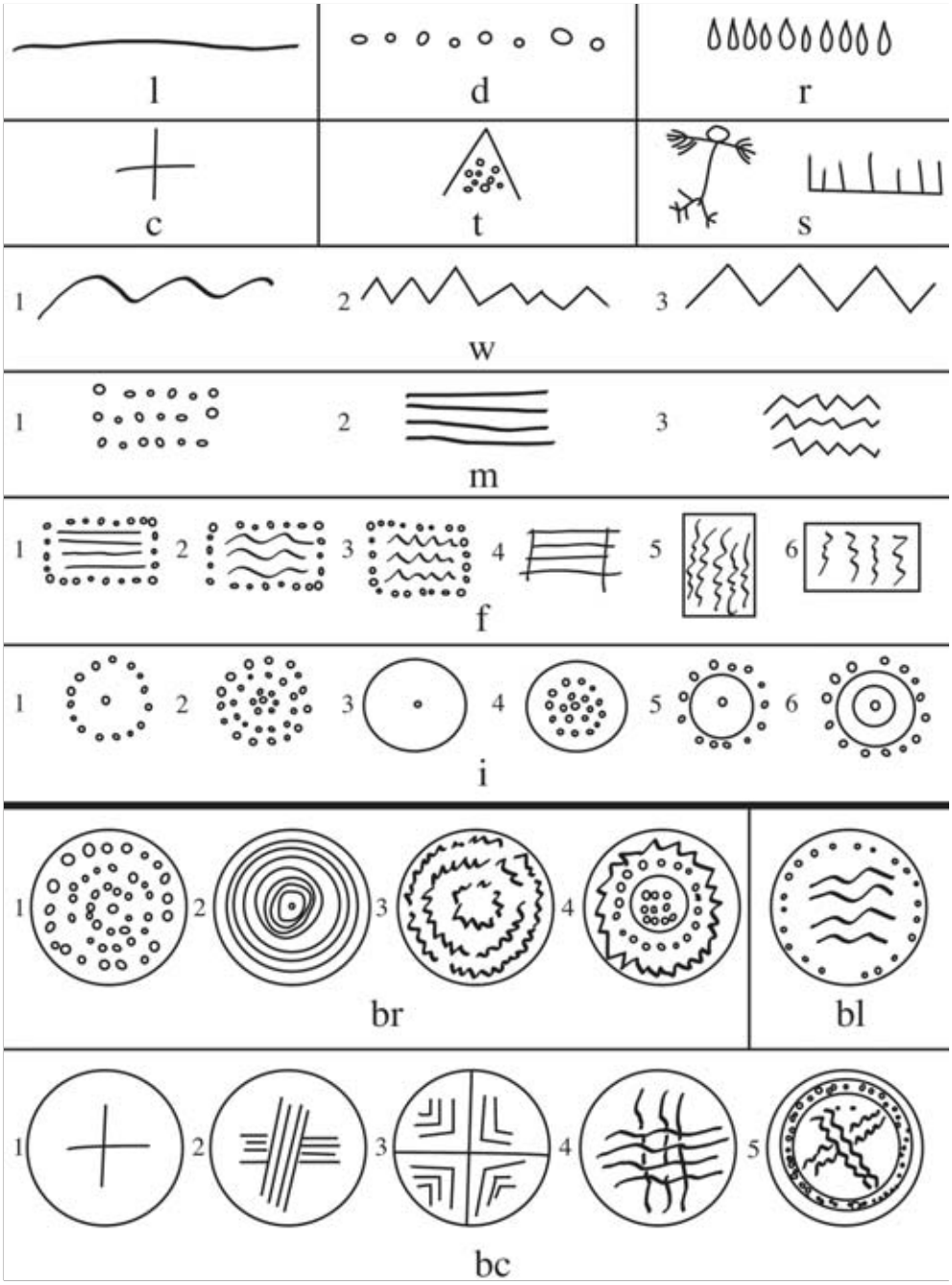


Fig. 10 – Motifs on bodies and bases.

MOTIF	Milazzo	Filicudi		Lipari		Stromboli	Salina
		F. Braccio	Montag.	Acropolis	Diana		
d	X	X	X	X	X	X	X
w2	X	X	X	X	X	X	X
l		X	X	X	X	X	X
c		H	H	H		H	
m3			H	X H	H		X H
m1	X	H					
r	X	X					
f6		X					
s		X	?	?		X	
t			X	?			
f5			X				
w3			X			?	
m2				X			
i3				X			
f2				H			
i4				H			
w1				X	X	X	
f3				H	H		
i2				?	X		
f1					X		
f4					X		
i1					X		
i5					X		
i6					X		

Table 2 – Distribution of motifs on the body. H = handles.

Body motifs have been divided into the following main groups: linear (d=dots, r=rice, l=line); undulating lines or waves[17] (w1-3); rectangular metope (m1-3); framed metope (f1-6); circles or islands (i1-6); cross (c); large zigzag/triangles (t); stylized figures - human and boats (s). Some motifs are placed on or below handles (c, m3, f2, f3, i4). Some designs have an extensive distribution whilst others are restricted to one or two sites (Tab. 2). Motifs with limited distribution are as follows -

- m1: Milazzo and Filicudi - Filo Braccio (handle)
- r: Filicudi - Filo Braccio and Milazzo
- s: Filicudi - Filo Braccio and Stromboli[18]
- f6: Filicudi - Filo Braccio
- w3, t, f5: Filicudi - Montagnola
- m2, f2, i3, i4: Lipari - Acropolis
- f3: Lipari - Diana and Acropolis
- f1, f4, i1, i5, i6: Lipari - Diana

Base motifs have been divided into three main groups: linear (Bl1), cross (Bc1-6) and round (Br1-4). The most common motif is Br2 although, interestingly, not at Filicudi. All other base motifs show a more limited distribution (Tab. 3):

[17] Undulating lines (possibly waves) have been sub-divided according to shape – 1=rounded (surging), 2=angular (plunging), and dimension (3=large) but differentiation can be often ambiguous. Specific motifs consisting of a series of lines have been discounted because of variability in the number of elements in the series.

[18] In the 2013 excavations in Stromboli a sherd with an incised image of an animal (possibly winged) (Inv. n. 2688) was stratified in Capo Graziano layers (Trench 6). A possible stylized boat is depicted on a small sherd from Filicudi-Montagnola in the area of Hut I (Mel. Lip VI: tab. LXXI, 2). Another representation of boat is possibly in an unstratified sherd from the Acropolis (see below).

BASE MOTIF	Milazzo	Filicudi		Lipari		Stromboli	Salina
		F. Braccio	Montag.	Acropolis	Diana		
Bc3	X						
Bc1		X					
Bc5			X				
Br1	v				X		
Br2	v			X	X	X	X
Br4				X		X	
Bl1				X			X
Bc4				X			X
Bc2				X			
Bc6				X			
Br3				X			

Table 3 – Distribution of motifs on the base. V=variant.

- Bc3: Milazzo
- Bc1: Filicudi - Filo Braccio
- Bc5: Montagnola
- Bc2, Bc6, Br3: Lipari - Acropolis
- Br1: Lipari - Diana and Milazzo (variant)
- Bl1, Bc4: Lipari - Acropolis and Salina
- Br4: Lipari - Acropolis and Stromboli

Identification of Decorative Styles

Six styles have been defined based on the most complete examples of bowls in the sample. The main defining criteria are body and basal motif selection, spatial distribution and layout and the technical and morphological characteristics of the vessels. The following styles are distinguished:

1. Michelangelo (composite figurative)
2. Seurat (pointilist)
3. Fontana (spacious wavy)
4. Kandinsky (lower multilinear)
5. Klee (simple wavy or ripple)
6. Boetti (metope)

The styles are described below summarizing their most typical characteristics[19] and have been arranged in order of their occurrence (figs. 11-15 in chronological order). Three of the styles are divisible into a number of sub-styles. Our exercise in defining styles does not deny the existence of a distinct character in Capo Graziano decorations. At a more general level, in comparison with other prehistoric and protohistoric southern Tyrrenian *facies*, Capo Graziano can be considered a single recognizable style.

Kandinsky (fig. 14): this style combines the three most common motifs (dots, lines and plunging waves) and is placed on the lower portion of the body. The base motif is round. The manufacturing technique employed is a mould with some ancillary joints.

– Kandinsky 1: motifs are spaced; shallow incisions - irregular in Diana and more regular in Stromboli; base motif Br1 or Br2; burnished surfaces often coloured black or brown; bowls of medium size; carinated forms common.
– Kandinsky 1a: characterised by lines

[19] The variable characteristics displayed in some styles are not further described.

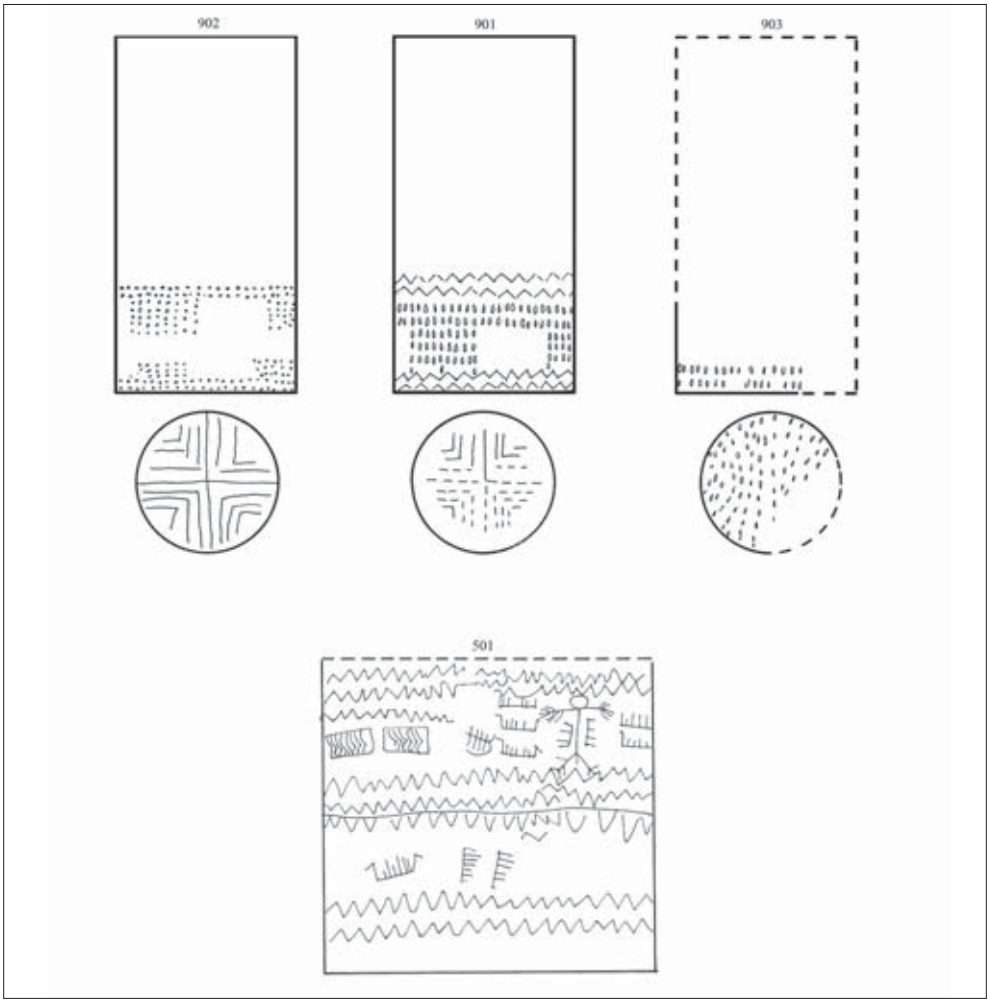


Fig. 11 – Schematic representation of Seurat and Michelangelo styles. Seurat: 901, 902, 903; Michelangelo: 501.

and dots; irregular motifs. The two representative vessels are quite different so this is not a well defined sub-style.
– Kandinsky 1b: characterised by waves and dots; deep incisions, irregular; base motif Br4; black burnished surfaces; small sized bowls; carinated forms common.
– Kandinsky 2: motifs are packed; very regular motifs and variable depth incisions; base motif Br2; well burnished surfaces black or reddish brown; large sized bowls with rounded bases and carinated bodies. Specimen 102 has a decorated rim.

Klee (figs. 13-14): this style covers the whole surface (often including the rim) in a two or three series arrangement of undulating lines or waves (usually rounded); base motifs are variable; manufacturing

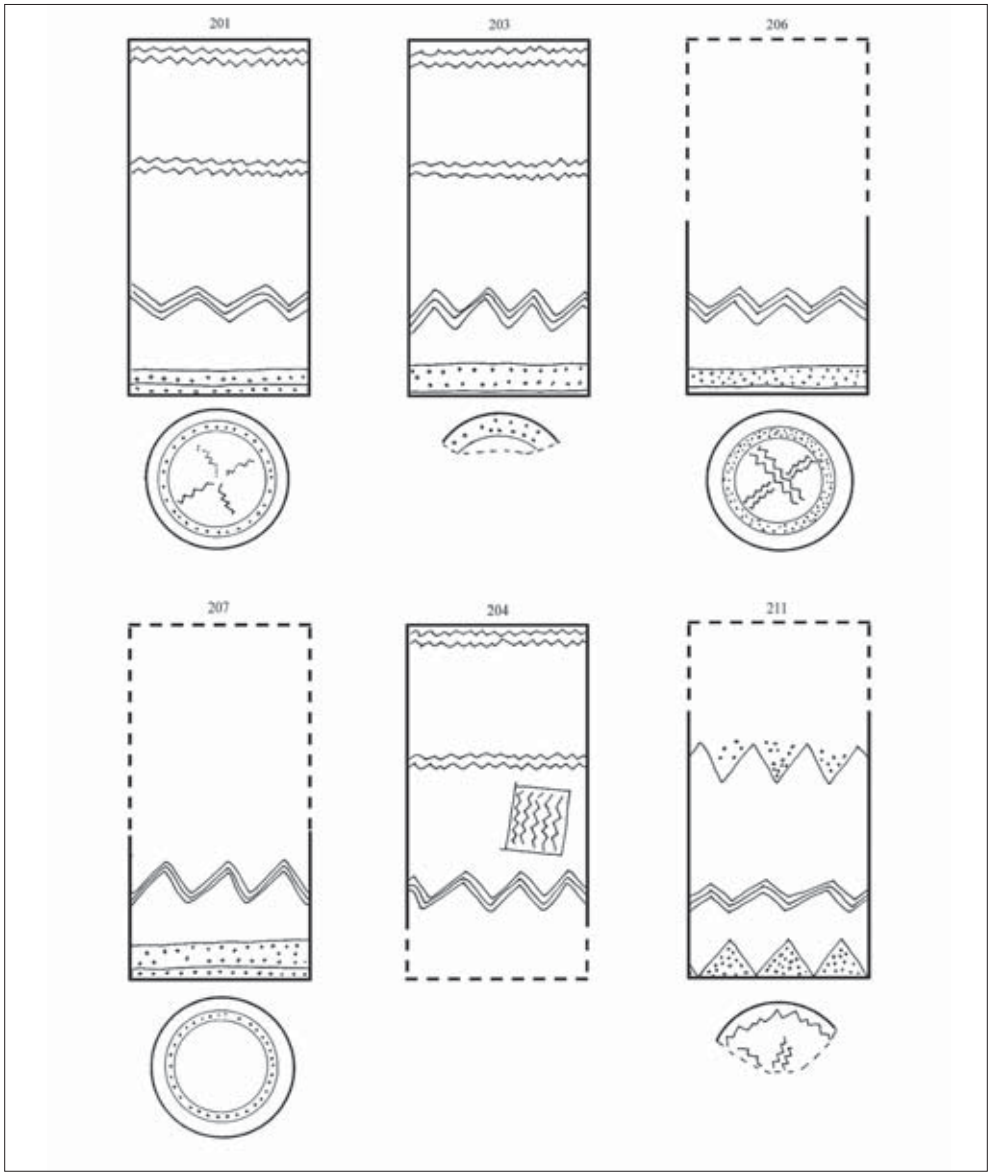


Fig. 12 – Schematic representation of Fontana style. Fontana: 201, 203, 206, 207, 204, Fontana v: 211.

technique using mould with supplementary joints.

– Klee 1: majority of deep incisions and irregular motifs; base motifs Bl1, Br2, Br3; burnished or well burnished surfaces brown or black; bowls medium to very large (very small in Salina, medium in Stromboli), carinated forms, sometimes sharp.
– Klee 2: groups of waves are interrupted by a metope motif in the middle section of the body; majority of deep

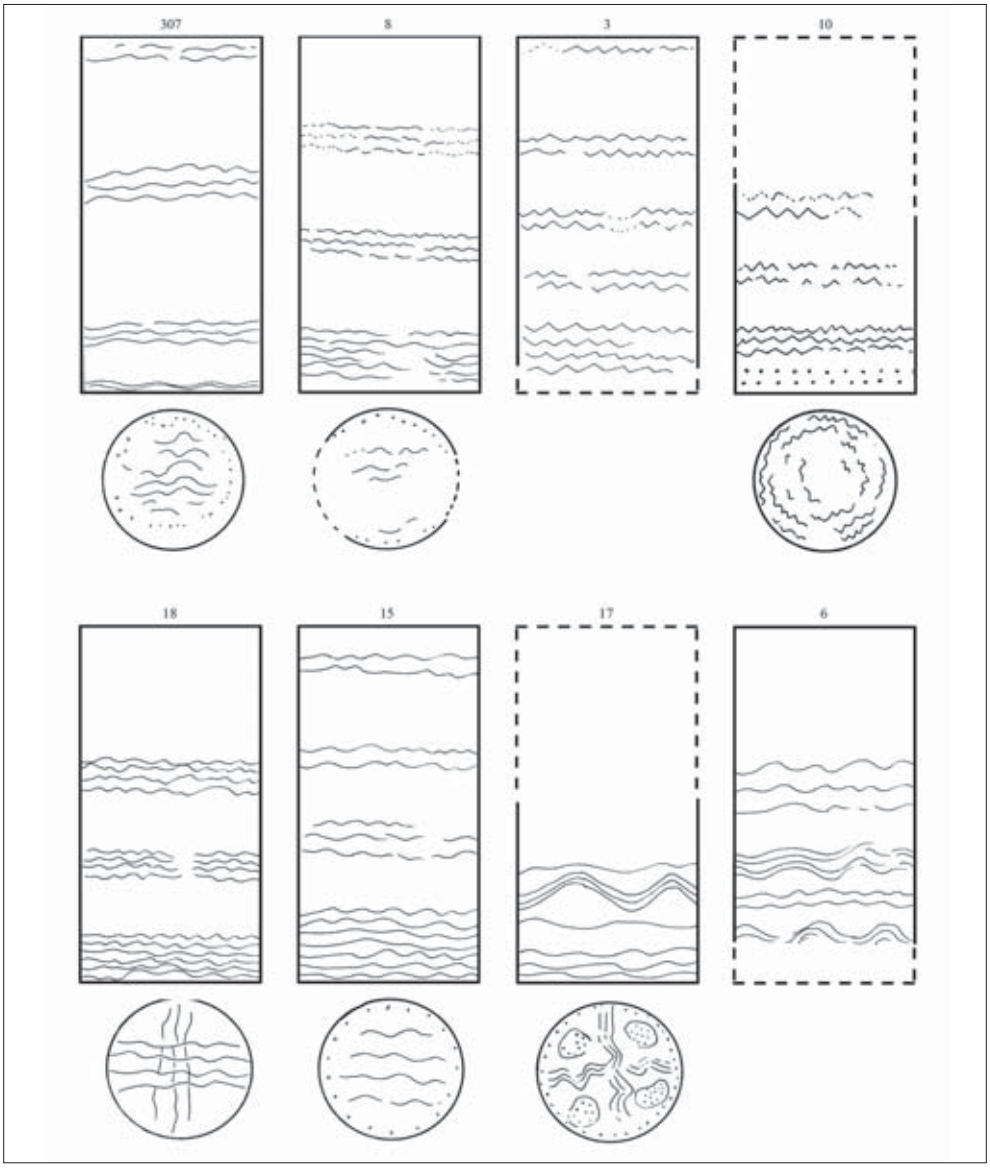


Fig. 13 – Schematic representation of Klee style. Klee 1: 307, 8, 3; Klee 1v: 10; Klee 2: 18, 15; Klee 3: 17, 6.

incisions and irregular motifs; base motifs Bc4, Bl1; burnished black or brown surfaces; bowls small to medium size; rounded body profile.

– Klee 3: alternating groups of waves more and less flat; irregular motifs; base motif Bc6; burnished or well burnished black surfaces; bowl size very small to small; carinated and rounded. Specimen 19 has an additional single line of dots.
– Klee 4: one specimen with alternating

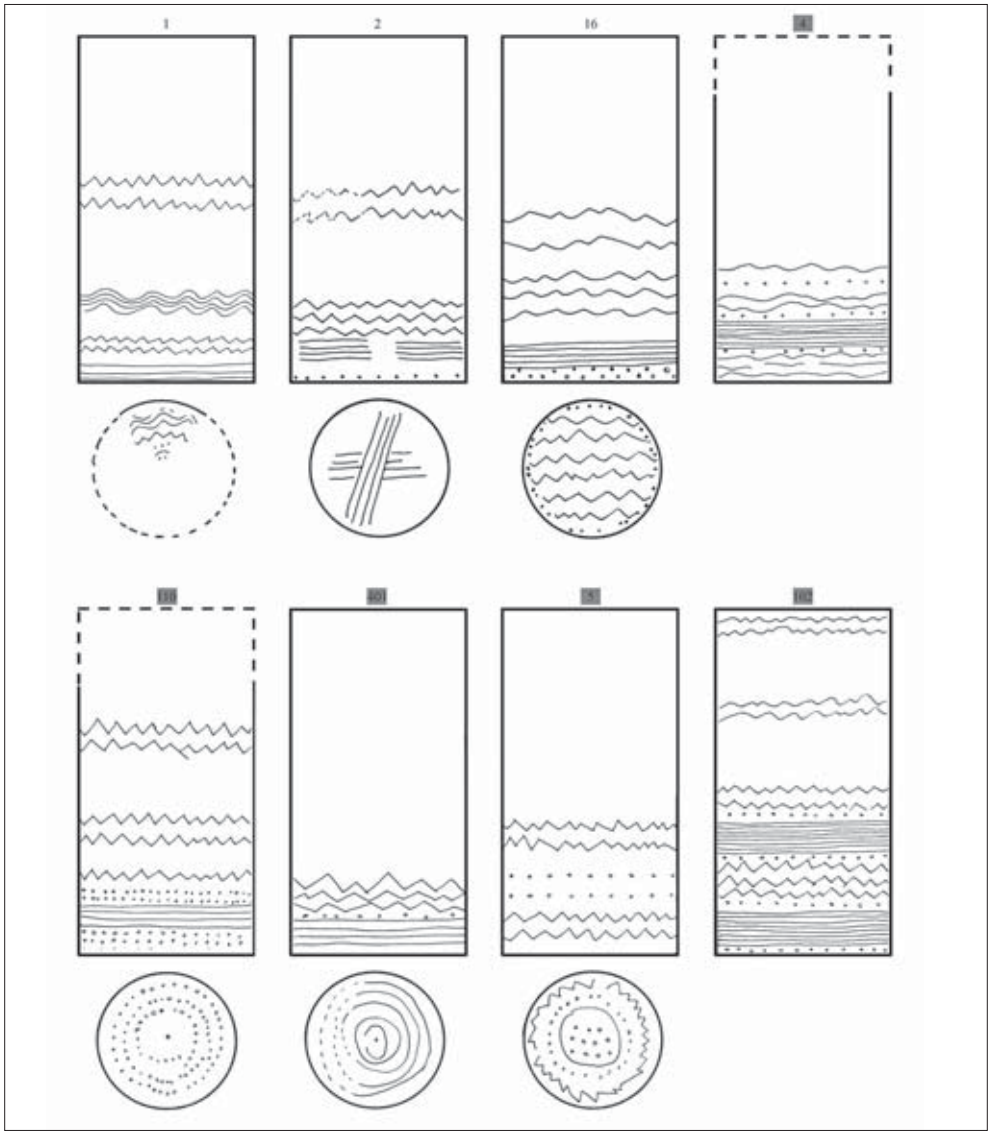


Fig. 14 – Schematic representation of Klee and Kandinsky styles. Klee 4: 1; Klee 5: 2, 16; Kandinsky 1: 110; Kandinsky 1v: 401; Kandinsky 1a: 4; Kandinsky 1b 5; Kandinsky 2: 102.

plunging and surging waves; irregular motifs, deep incisions; base motif Br3/4?; burnished black/brown surfaces; large bowl size; carinated form.

– Klee 5: alternating lines and dots or linear metope arranged on the lower part of the body; deep incisions; base motifs Bl1, Bc2; burnished brown surfaces; bowls small with rounded body profile. The two representative vessels are quite different so this is not a well defined sub-style.

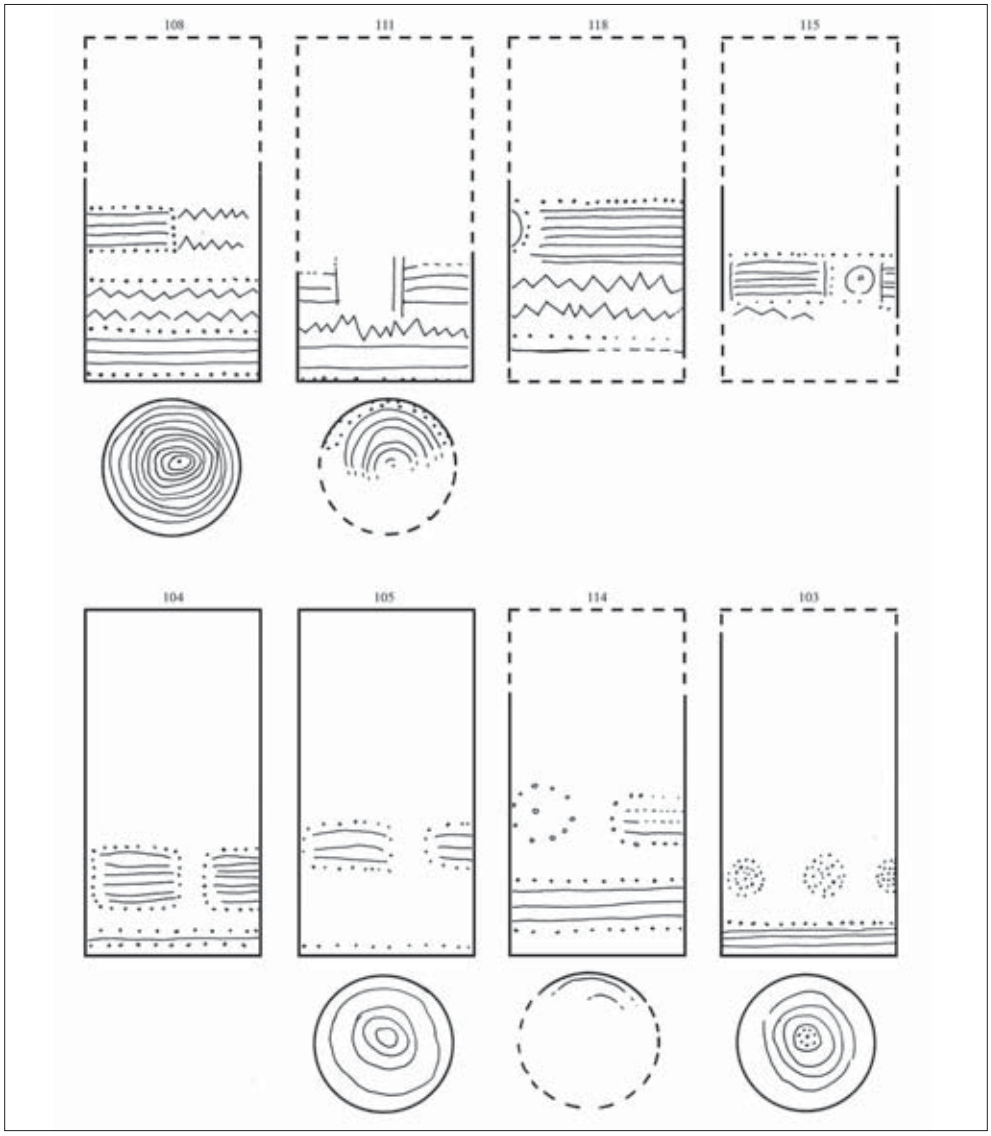


Fig. 15 – Schematic representation of Boetti style. Boetti 1: 108, 111; Boetti 2: 118, 115; Boetti 3: 104, 105; Boetti 4: 144; Boetti 5: 103.

Fontana (fig. 12): this style is defined by bands of motifs spaced over the whole body surface; a series of three large and two plunging waves are arranged between the rim and the body at its maximum diameter; further lines and dots are arranged close to the base; regular motifs; often shallow incisions; base motif Bc5; well burnished reddish brown surfaces; coil based manufacturing technique; large bowls predominant (one very large and one medium sized examples included); carinated

forms predominate. Specimen 204 has a metope motif and Specimen 211 large triangles and dots.

Boetti (fig. 15): this style is defined by rectangular metopes or circular islands arranged singly or within linear motifs on the lower part of the vessel. The base motif is Br2.

– Boetti 1: metopes and waves; deep incisions; burnished and well burnished black and reddish surfaces,
– Boetti 2: metopes and islands horizontally arranged; trait irregular motifs; burnished brown surfaces; rounded body profile.
– Boetti 3: spaced rectangular metopes; traits and surface colours variable; very well burnished surfaces; bowls very small to small; carinated forms predominate.
– Boetti 4: spaced islands and metopes; regular motifs, deep incisions; burnished brown surfaces; medium sized bowls; rounded body profile.
– Boetti 5: spaced islands; burnished and well burnished surfaces dark grey to brown; bowls medium to large size; rounded body profile.

Seurat (fig. 11): dots are the most common element in this style and often form metope arrangements on the lower body part of the vessel; very regular motifs, very deep incisions; base motifs are Bc3, Br1v; burnished dark grey surfaces; manufacturing technique using moulds with supplementary joints. The three bowls of varying sizes – small, medium, large – are very shallow with a sharp carination and internal bracket protusions[20] in Specimen 901 and with a simpler decorative pattern in Specimens 902 and 903.

Michelangelo (fig. 11): the Filo Braccio "narrative" vessel has been already described in detail (Martinelli *et alii* 2010; Martinelli, Levi 2013) and defines this particular style. The whole surface is covered with a scene depicting a stylized human (or divine?) figure with boats, which is framed by series of plunging waves. Very irregular; deep incisions[21]; burnished reddish brown surface; manufacturing technique possibly coiled. This small cup form is atypical in the Capo Graziano pottery repertoire.

Style distribution

The distribution of the principal decorative styles is discussed both spatially and chronologically.

In the Aeolian Archipelago different patterns of distribution can be distinguished (Tab. 4). In the central-eastern part of the Archipelago the most pervasive styles are represented by:

- Kandinsky: in Lipari (Acropolis and Diana necropolis), Stromboli (San Vincenzo), Salina (Serro dei Cianfi).
- Klee: in Lipari (Acropolis), Stromboli, Salina (Portella[22] and Serro dei Cianfi).

Kandinsky and Klee sub-styles are all

[20] The internal bracket is present in large troncoconical bowls in Lipari (Mel. Lip. IV, tab. CXXXI).
[21] Also the figurative sherd from Stromboli (see above) is deeply incised.
[22] This style is also shown on a twin pot (inv. 20144) from the same context (Martinelli 2010: fig. 129).

STYLE	Milazzo	Filicudi		Lipari		Stromboli	Salina
		Filo Braccio	Montagnola	Acropolis	Diana		
Seurat	901, 902, 903	502?					
Michelangelo		501	?	?		X	
Fontana			201-210, 211v				
Klee 5				2, 16			
Klee 4				1			
Kandinsky 1b				5			
Klee 1				3, 8, 10v, 13?, 14?		402?	307, 303v?
Klee 3				6, 7, 17, 19v?			
Kandinsky 1a				4			306
Klee 2				11, 15, 18			301?, 304?
Kandinsky 2				12?	101, 102, 113, 117, 122		
Kandinsky 1					109, 110, 116, 120	403, 401v	
Boetti 1					108, 111		
Boetti 2					115, 118		
Boetti 3					104, 105, 112		
Boetti 4					114		
Boetti 5					103, 107		

Table 4 – Distribution of styles. V=variant.

represented in Lipari (Acropolis or Diana), Salina and Stromboli (where the production is uncertain).

Other styles have a more specific distribution as represented in Filicudi, Milazzo and the Diana necropolis in Lipari). In detail they are:

- Seurat: Milazzo and possibly Filicudi (Filo Braccio)
- Fontana: Filicudi (Montagnola)
- Boetti: Lipari (Diana necropolis)

Figurative Michelangelo style is represented at Filicudi (Filo Braccio and possibly Montagnola) and Stromboli and possibly at Lipari Acropolis.

The chronological detail of these styles may be confirmed as follows:

- Michelangelo: the cup belongs to the second phase of hut F (SU21) at Filo Braccio which has been radiocarbon dated to about 1900-1800 BC (Martinelli *et alii* 2010).
- Seurat: Specimens 901 and 902 in hut 1, Specimen 903 (with a different decorative pattern and base motif) in hut 3, all from the Viale dei Cipressi settlement in Milazzo. The village is dated to Early Bronze Age 2B[23] (about 1800-1700/1675 BC) and the two huts are contemporary with possibly hut 1 slightly earlier. Production in Milazzo. The fragmentary Specimen 502 from Casa Lopez in Filicudi may belong to this style and is a possible Aeolian product[24].
- Fontana: represented in Filicudi Montagnola hut I, outside hut I (Specimen 211 supporting a different decorative pattern) and hut II in association with abundant Aegean imported pottery of

[23] Based on typological comparisons with peninsular Italy (Levi *et alii* 2009).
[24] Mel. Lip. VI: 39-40.

STYLE	delta 4	delta 7	delta 12	tr. N 11-13	tr. N 8-11	tr. N t 7	delta 21
Klee 5	2, 16						
Klee 4	1						
Kandinsky 1b		5					
Klee 1	10v	3	X	8, 13?, 14?			
Klee 3				6	7, 17, 19v?		
Kandinsky 1a	4						
Klee 2	15					11	18
Kandinsky 2	12?						

Table 5 – Distribution of styles in Lipari-Acropolis. V=variant.

MesoHelladic tradition (Matt-painted and Mycenaean) mainly dated to LH I (1700/1675-1635/00 BC: Manning 2010). Production in Filicudi.

- Kandinsky 1: represented in Lipari (Diana unstratified) and Stromboli (huts A and B from Cavalier excavation). Production in Lipari, and uncertain at Stromboli[25].
- Kandinsky 2: represented in Lipari (Diana in one grave, otherwise unstratified) and probably form Acropolis - hut delta 4. Production in Lipari.
- Klee 1: represented in Lipari (Acropolis - trench N, huts delta 4 and 7); Salina (Portella and Serro dei Cianfi); Stromboli (hut B from Cavalier excavation). Production mainly in Lipari and possibly in Stromboli and Salina.
- Klee 2: represented in Lipari (Acropolis - trench N, huts delta 4 and 21); Salina (Serro dei Cianfi). Production in Lipari and possibly in Salina.
- Klee 3: represented in Lipari (Acropolis - trench N). Production in Lipari.
- Klee 4 and 5: represented in Lipari (Acropolis - hut delta 4). Production in Lipari.
- Boetti: all the sub-groups belong to the Diana necropolis with two examples from graves and the other unstratified. Production in Lipari.

In the Acropolis settlement of Lipari, which is dated 1700/1675-1420/1410 BC by the presence of LH I-II pottery, the decorative styles are relatively scattered (Tab. 5). The Klee style is represented in all the contexts analysed while the Kandinsky style is attested only in the nearby huts delta 4 and 7.

Hut delta 4 (levels 3-4) contains the maximum variety: six sub-styles of Kandinsky and Klee with some of them exclusive to this context (Klee 4 and 5); in the nearby trench N eight vessels in Klee sub-styles 1-3 are present; underlying the floor of hut delta 7 there are two decorated bowls (Klee 1 and Kandinsky 1b); hut delta 21 has one Klee 2 style vessel.

The stratigraphical sequence in trench N would suggest that Klee 1 sub-style belongs to the lower levels (11-13) and Klee 2 sub-style to the upper level (7) with the Klee 3 sub-style (only attested in trench N) occupying an intermediate position.

If this hypothesis is accepted then huts delta 7 and 12[26] with sub-style Klee 1 represented would be earlier than hut

[25] Specimen 401 from Stromboli is imported from Lipari (Temper composition AI).

[26] Inv. 8439, Mel. Lip. IV tab. CXXIX 5a. Pottery production is also attested in hut delta 12: kiln wastes and raw materials (Mel. Lip. IV, tab. CXXIII).

delta 21 where sub-style Klee 2 is present[27]. The chronology of Aegean pottery associated in the huts seems to confirm this trend (majority of LH I vessels in delta 12 and of LH II or II-IIIA vessels in delta 21). The large hut delta 4 is more ambiguous: decorated bowls are attested in levels 3-4, below levels 1-2 with LH I or I-II pottery, but the variety of styles, including the possibly recent Klee 2, does not enable a chronological assignment.

Preliminary radiocarbon data on Stromboli San Vincenzo village show a range between 2290-1475 BC[28] attesting human occupation of long duration. The typological variability of the local and the Mycenaean (LH I-II) pottery confirms this chronology. Decorated vessels are abundant and their study will clarify the chronology and distribution of local styles including the connections with Lipari.

DISCUSSION

The present paper has attempted to discuss the decorative styles identified in the bowls of the Capo Graziano *facies* within the integrated contexts of fabric composition, pottery production, motif representation, stylistic distribution, chronology and to a lesser extent symbolic meaning. The discussion focuses on the three centres of Lipari, Filicudi and Milazzo which from the analytical studies have been identified as major hubs of pottery production in the Aeolian Islands. In Stromboli and Salina, where compositional studies are continuing, the picture is less clearly understood, although some local production can be assessed amid the greater mass of pottery entering from other Aeolian sources (and the Italian mainland and Sicily). The discussion has concentrated on the identification of motifs and stylistic groups and they may be summarily discussed as follows.

At its simplest level it would be appropriate to interpret the motifs as a collection of marks indicating personal possession of the vessel or vessels. Two motifs, the cross (c) and the framed metope (f5 e f6), have indeed been interpreted as identification marks[29] (Bernabò Brea, Cavalier 1968: 234-238; Marazzi 1997: 458-460), although it is not clear whether they might be applied to fulfil functional or social roles. The cross, placed below the handle of bowls, is the most common and, arguably, the most distinctive of all Capo Graziano decorative motifs. Filo Braccio cup 501 displays a pair of horizontal framed metopes with undulating lines, a motif that is similar on specimen 204, a vessel from Hut I in the later Montagnola settlement. It is also possible that those framed metopes may indicate a Filicudi production centre. Likewise, it would be possible to identify metopes and other similar angular/circular expressions as representing scattered islands surrounded by

[27]Also Kandinsky 1b (associated to Klee 1 under the floor of delta 7 hut) can be tentatively assigned to an early phase of the Acropolis.

[28] 2 sigma cal. age considering more than 20 layers (Renzulli *et alii* 2013).

[29] Definition and interpretation of Aeolian potter's marks has been discussed by Marazzi (1997) and Martelli (2005). For an updated Aeolian catalogue of Thapsos-Milazzese (Middle Bronze Age 3) marks see Martinelli 2009: 135-146, figs. 76-78.

undulating sea waves, but other motifs in the repertoire that do not comply with this contention and a more pragmatic interpretation would suggest that decoration was applied for purely functional reasons so as to roughen a smooth burnished surface in order to avoid accidental slippage in handling the vessel.

If on the other hand decoration is to be interpreted as stylistically meaningful in a maritime location then the undulating lines and zigzags may possibly resemble waves, an interpretation that is exemplified for instance in the 501 cup from Filo Braccio as noted above. Stylized figures are frequently depicted in Mediterranean marine representations in contexts as diverse as Egyptian tomb paintings or Minoan seals with boats (Casson 1971, figs. 5-6, figs. 34-48). The incised stylized figure on the Filo Braccio cup may also belong to this same marine genre (n. 98: Bernabò Brea, Cavalier 1968: 256-257, fig. 63) as, indeed, may the unstratified in-miniature convex vessel from the Acropolis in which a boat enclosed in an oval motif with supplementary dots and dashes[30] can be identified. Analogies with a marine environment are therefore best exemplified in the Filicudi Filo Braccio Michelangelo "narrative" vessel which appears to present a complex marine story with its plunging set of rippled lines. It is this marine theme which is expressed in varying degrees in some of the other styles, more turbulent possibly in Klee with its surging sets of coarsely executed undulating lines and dots, more subdued in Kandinsky and possibly more insular in Boetti with its strong funerary overtones.

Chronologically the two earliest styles appear to be Michelangelo and Seurat and both may be assigned to the Early Bronze Age (about 1900-1700 BC). The latter style is represented in Milazzo by the three examples showing variations[31]. Even if it is not possible to establish if Filo Braccio fragment 502 surely belongs to Seurat style, both sites are clearly inter-related. In Milazzo the large pithoi and cooking pots that are associated with the decorated bowls are imported from the Aeolian Islands, the typically reddish brown colour of the fabric identifying Filicudi as the likely centre of their production. It is concluded that the Seurat style in Milazzo is probably a peripheral variation of the Capo Graziano decorative style as practiced in Filicudi.

The remaining four styles identified are more recent and can be dated to the Middle Bronze Age 1-2 (1700/1675-1420/1410 BC) from their association with LH I-II Aegean imported pottery in their various insular contexts. These styles are most likely to have been reproduced in Filicudi (Montagnola) and Lipari.

The Fontana style in Filicudi (Montagnola) appears to be the standardized product of "one individual artisan", because of the consistency in the shape and dimensions of his pots. This type of consistency has been described by Redman (1977) as the base for the identification of an "analytical individual". The style is typified by the care in which the waves

[30] Motif interpreted by Tusa (1997) as a boat with rowers and today used as the logo of the Sicilian Soprintendenza del Mare.

[31] Undulating lines are represented on specimen 901 only; specimen 903, from hut 3, has a simpler pattern.

(undulating lines) have been applied and arranged in order to produce a certain rigid elegance to the whole concept. In the series only two pots suggest slight variation, in specimen 204, the larger of the pair, the two metops (f5 and f6) indicate a possible link with the earlier Michelangelo style cup from Filo Braccio. In the second example, the motif in specimen 211 recalls the decorative motifs displayed on other vessel forms in the Lipari Acropolis site. The concentration of decorated bowls in one hut, in association with a large number of Aegean imported LH 1 vessels, implies that this is a singular decorative style associated specifically with Hut I at Montagnola and not with the remainder of the site. The style would therefore be current over a short life span during the Middle Bronze Age 1.

Boetti style is restricted to Lipari where it is represented on the funerary vessels in the Diana necropolis. All such vessels share the same base motif although its appearance is not exclusively restricted to this style alone. Despite the number of sub-styles and the variability displayed between single vessels, the style is well characterized for the choice of complex motifs and the subtle organisation of space in the resultant pattern.

Kandinsky is generally considered to be the "typical" style associated with Capo Graziano, since the combination of undulating lines and dots makes it easily recognisable. It is principally associated with the Contrada Diana necropolis where it occurs on the larger funerary vessels in contradistinction to the Boetti style with its application to the smaller sized vessels. The style is present in two huts on the Acropolis, while outside Lipari it is found in Stromboli and with a number of variants in Salina. Kandinsky style pottery is a product of Lipari and its decorative application, although standardized[32], required a certain degree of skill particularly when directed to the packed sub-style (2).

Klee style is possibly the least sophisticated of all the Capo Graziano styles identified showing great variability in the characters used, but much less precision and control in their application to rounded bowls that are often small but display a wider variety of basal motifs. The style is present in four huts on the Acropolis and is also known in Salina and Stromboli. A Liparean source is confirmed, but production in Stromboli and Salina is yet to be tested.

Some sub-styles can possibly be chronologically differentiated, the simplest sub-style (1) being earlier than sub-style (2) with metops.

Capo Graziano decoration reflects a degree of general uniformity, but when analysed it is seen to be considerably more complex and variable with strong ties linked to chronology, islands, functions and indeed to individual craft persons. The combination of stylistic and provenance analyses clearly suggests that pottery production, socially organized in domestic laboratory or workshop level (van der Leeuw 1984; Levi 2010), was relatively independent and reflects the particular characteristics and personality of each settlement. The development of this long-standing *facies* (lasting about 700 years) is again under investigation, with new excavations at Lipari, Filicudi and Stromboli. New data will clarify if the stylistic dif-

[32] Also base motifs are homogeneous: mainly Br2 and also Br1 and Br4.

ferences found in the pottery correspond to a more general heterogeneity in the *facies*. Finally, was the insular environment a barrier or a bridge?

The principal aim of this paper is to establish a methodological approach to the study of Capo Graziano pottery decoration and design, emphasising the importance of classifying motifs and placing them within stylistic frameworks that may be influenced or possibly controlled by technological specifications. This can be seen as a solid base for eventual studies venturing into the more precarious field of interpretation as to what might have stimulated the creation of specific and often complex ceramic designs, or as to their meaning to the prehistoric craftsmen, or indeed the ceramic 'artists', who applied them. All such interpretations may have a semblance of truth, but they all fail to grasp the complexity of a decorative code that displays different degrees of specialization and artistic merit as applied to the skilful production of what are considered to be a series of classic bowls in the Aeolian ceramic repertoire.

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