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**Part B-1**

## **1. Excellence** **#@REL-EVA-RE@#**

* 1. ***Quality and pertinence of the project’s research and innovation objectives (and the extent to which they are ambitious, and go beyond the state of the art)***

FEMINA studies how women were represented in Greek verse inscriptions accompanying funerary, dedicatory and honorary monuments from the 7th to the 1st century BC. By analysing linguistic, stylistic, epigraphical, chronological and geographical data, FEMINA will shed light on the creation, spread and persistence of a specific poetic language and distinctive patterns used for the celebration of women in public spaces. Through a comparison with female-authored poetry, it will define the relationship of these texts with the coeval female poetic tradition and will explore the possibility that language and patters adopted were shaped from a female perspective.

**1.1.1 The bigger picture**

χερσί τε καὶ τέχ[ν]αις ἔργων | τόλμαις τε δικαίαις |

θρεψαμένη τέκνων γεν[εὰ]ν | ἀνέθηκε Μέλιννα |

σοὶ τήνδε μνήμην, θεὰ Ἐργάνη, | ὧν ἐπόνησεν |

μοῖραν ἀπαρξαμένη κτεάνων, | τιμῶσα χάριν σήν.[[1]](#footnote-1)

(*CEG[[2]](#footnote-2)* 774, Athens, after 350 BC?)

In 4th-century Athens, Melinna made a dedication to Athena. While the object she dedicated is lost, a square marble base that likely supported her dedication, preserves four hexameters. These verses not only present the dedication but also allowed the name of Melinna, an otherwise unknown figure, to survive, memorialising what sounds like a working mums’ manifesto *ante litteram.* Melinna’s case is not unique. From the earliest attempts at Greek writing in the archaic age, funerary, dedicatory and, from the Hellenistic age, honorary monuments could be accompanied by short verse inscriptions presenting the monument and the circumstances of their erection. Such poems were later codified into the genre called ‘epigram’. Inscribed epigrams were found throughout the Greek world, from southern Italy to Egypt and to the far eastern frontiers of Alexander the Great’s conquests. Originating in the archaic period, they persisted through all stages of Greek civilisation into late antiquity. They are a ubiquitous form of local poetry, mostly anonymous. Epigrams often deal with men and their accomplishments, as men were more likely to have the financial resources to erect those monuments that featured epigrams. Nonetheless, Melinna is not the sole woman whose name has been preserved in an epigram. As a form of poetry closely tied to everyday life, epigrams often refer to women. These women appear not only as wives, daughters, or mothers mourned by or mourning their loved ones in funerary epigrams, or as priestess making dedications to the gods, but are portrayed in a variety of roles that sometimes challenge the traditional image promoted in a male-dominated society.[[3]](#footnote-3) Epigrams allowed a discourse on women in public spaces that is more multifaceted than commonly believed. From its beginnings, epigrammatic poetry not only addressed women but also provided insights into their world. Notably, many of the most renowned female authors in ancient Greece were known for their epigrams.[[4]](#footnote-4) Although the authors of inscribed epigrams are mostly unknown, it is possible that some women authored the epigrams about them.[[5]](#footnote-5) Due to its brevity and regular metrical structure, the epigram was in fact accessible to those with a basic literary education, possibly including some women.[[6]](#footnote-6)

In the broader context of re-evaluating sources on women’s history, inscribed epigrams offer an ideal field to investigate how women were presented, or presented themselves, to their communities, and to explore the possibility that at least some of these patterns of celebration adopted a female perspective.

**1.1.2. State of the art and rationale**

For a long time, the epigram was deemed a ‘minor’ genre, with inscribed epigrams often regarded as inferior when compared to the so-called ‘literary’ epigrams that gained prominence from the Hellenistic age onwards and were transmitted in anthologies.[[7]](#footnote-7) However, in recent decades, studies on epigrams, including inscribed ones, have been thriving. As expected, research on inscribed epigrams has largely followed the available corpora. Thus, e.g., most studies focus on pre-Hellenistic epigrams (collected in *CEG* I-II), funerary epigrams (collected in *GVI*) or verse inscriptions from the Greek East (in *SGO*).[[8]](#footnote-8) Conversely, the absence of a comprehensive corpus of dedicatory and honorary epigrams dated after the 4th century BC onwards is likely one reason for their limited consideration.[[9]](#footnote-9) Consequently, issues concerning different types of epigrams, both funerary and dedicatory, have often been studied solely within the context of funerary epigrams. Among these, studies on women, who are featured in various types of epigrams, have predominantly focused on the funerary context.[[10]](#footnote-10)

A systematic study on this topic, considering funerary, honorary and dedicatory epigrams, is a *desideratum*, not only in the context of a surging interest for epigraphic poetry in the study of Greek epigram, but also in the context of most recent studies on women in ancient literature and culture. The contemporary discourse and evolving perspectives on various issues pertaining to women have exposed, in some cases, the need for a reassessment of aspects of women’s life in antiquity, whose study has been often influenced by biased perspectives, many of which were inherited from ancient sources.[[11]](#footnote-11) Compared to most literary sources, although not completely neutral, inscriptions have the privilege of not having been filtered by a long tradition. Moreover, they come from several distinct centres and can thus enlighten the status of women in different areas.[[12]](#footnote-12) Whereas most prose inscriptions use a high formulaic and sclerotic language, verse inscription offer a more nuanced picture and are therefore a privileged source for the study of women in a period from which sources are scarce or partial. Although the analysis will focus on literary aspects, FEMINA could contribute to enlighten some aspects of the life of women in this age, among which their education and poetic sensibility. In fact, inscribed epigrams do not only present a term of comparison for the image of women in other poetic genres but may potentially offer a venue for the emergence of a ‘female’ voice.[[13]](#footnote-13)

After having determined whether specific formulas and patterns of celebration can be reconstructed, also considering their geographic distribution,[[14]](#footnote-14) I will compare the inscribed epigrams analysed with female-authored literature from ancient Greece, focusing primarily on epigrams written by women and other poetic genres that present women, such as Sappho’s fragments, or were closely tied to the female sphere and activities and transmitted in a female context, including women’s popular poetry.[[15]](#footnote-15) I will look for reciprocal allusions, recurrent lexical choices, and shared topoi between the inscribed epigrams and these other texts, seeking elements that may reveal a specific female perspective. Through an investigation of poetic allusions and of the feminine poetic language, FEMINA aims to contribute to the consideration of a possible Greek female poetic tradition, to which at least some of these epigrams may belong.[[16]](#footnote-16)

**1.1.3 Filling the gap**

Addressing these gaps in the studies on Greek epigrams on stone, the first step will be the collection of a new corpus of inscribed epigrams, gathering all verse inscriptions on ‘real’ women – i.e. excluding those on mythical, divine and literary characters ­– from the earliest examples in the archaic age (7th century BC) to the end of the Hellenistic age in the 1st century BC. This timeframe will allow me to observe the phenomenon from its beginning and follow its diachronic development into an epoch, the Hellenistic age, which is characterised by some changes in the status of women and their increasing participation in education and art.[[17]](#footnote-17) The epoch selected also coincides with the epoch in which most female poets, and in particular epigrammatists, were active, thus making the comparison with these texts more fruitful.

The texts collected will be analysed considering these objectives: (a**) identification of formulas, topoi and lexicon for the celebration of women**, aimed at describing recurrent patterns and poetic language associated to women in inscribed poetry; (b) **analysis of the geographical distribution of patterns**, (b.1) determining whether the differences related to the status of women across places and times reflect on the poetic language, and (b.2) whether it is possible to detect a circulation of models beyond a local context; (c) **exploration of the gender dimension**, (c.1) determining whether inscribed epigrams, or at least some of them, adopted a distinctive female perspective, or whether the celebration of women was always achieved through a male gaze, using formulas and a conceptual framework created for them by men, and (c.2) exploring, through the analysis e.g. of lexical choices, stylistic elements and topoi selected, whether these texts preserve traces of a ‘female’ poetic tradition.

The expected outputs are **1) a monograph** presenting the result of the analysis, and **2) a digital edition of the texts collected**. The digital edition will enable lexical searches, as well as searches on metadata (e.g. material, geographical site, date), and will thus offer a model for future digital repositories of verse inscriptions.

* 1. ***Soundness of the proposed methodology (including interdisciplinary approaches, consideration of the gender dimension and other diversity aspects if relevant for the research project, and the quality of open science practices).***

The nature of the corpus analysed, i.e. poems inscribed on monuments, requires an interdisciplinary approach. First, **i)** Philology and **ii)** Epigraphy are necessary for understanding, dating and interpreting the texts, while **iii)** Archaeology will support the study of the material context and any dialogue with the iconographical counterpart of the monument. **iv)** Gender Studies, and in particular their application to the study of women in antiquity and in ancient literature, will provide the theoretical framework for addressing those aspects of the research that are specifically related to women, their representation, roles and status in antiquity. Considering aspects of **v)** Cultural and Social History from the archaic to the Hellenistic age will help define the context in which these texts were created and read. The use of tools of **vi)** Digital Humanities will help individuate formulas, recurrent topics and patterns in such a corpus of short (usually 4 to 6 lines) but numerous texts. Moreover, a digital edition will offer the best platform for the publication of the corpus that will make them easily accessible both to the scientific community and to the wider public.

The first step of the research is the collection of the corpus of all verse inscriptions celebrating and mentioning women from the timeframe selected. Since there is no comprehensive corpus of Greek verse inscriptions, the selection will start from the partial corpuses available, such as *CEG* I-II (for pre-Hellenistic verse inscriptions), *SGO* (for Asia Minor), *I.Egypte métriques* (for Egypt), *IG Cyrenaica Verse* (for Cyrenaica), *GVI* (for funerary epigrams). For non-sepulchral verse inscriptions, the starting point will be the unpublished collection of epigrams gathered by Werner Peek and preserved in the archive of *Inscriptiones Graecae* (Berlin-Brandenburgische Akademie der Wissenschaften).[[18]](#footnote-18) Most of these collections are somewhat outdated but a further survey on *BE* and *SEG* will allow me to integrate any gaps left. The collection of the corpus will proceed hand in hand with a preliminary analysis of these texts, supported, when possible, by an autoptic examination of the inscription. This will be achieved on the squeezes preserved in the archive of *Inscriptiones Graecae.* The fact that the analysis focuses on epigrams concerning women does not imply that epigrams for men will be neglected, as these represent a necessary point of comparison. Selected examples of these will be considered during the second phase of the research, in which relevant topics will be analysed in the monograph’s chapters.

The texts collected and the data from preliminary analysis will be included into a database, providing for each inscription text and apparatus, Italian and English translation, metadata (e.g. date, findspot, material, selected bibliography) and, when possible, photographs. The texts will be further prepared to be analysed with tools that will help individuate recurrent words and formulas. These include e.g. **lemmatisers** and tools for detecting **text reuse**.[[19]](#footnote-19) The efficacy and usefulness of lemmatisers for ancient Greek texts has significantly improved in the last years and, besides lemmatisers for ancient Greek literary texts (e.g. GLEM, CLTK), a lemmatiser for Greek epigraphs (AGILe) has been recently developed.[[20]](#footnote-20) The special nature of the texts requires nonetheless an adaptation of the available tools to respond to the challenge inscribed epigrams pose, as they share characteristics both with literary texts (rich vocabulary, poetic terms) and inscriptions (they are fragmentary, use dialectal and non-standard spellings). The employment of such tools to interrogate the corpus collected and the ability to conduct cross-referenced searches encompassing e.g. lexical, geographical, and chronological data will help me identify swiftly and accurately recurrent patterns and tendencies that merit in-depth analysis and uncover connections that might be otherwise overlooked. This approach will aid in identifying key topics for analysis in the second phase of the research (the drafting of the monograph) and will facilitate constant comparison with the corpus, thus ensuring that the analysis remains comprehensive and contextually relevant.

Moreover, the texts collected and analysed are destined to be published in an **open digital edition** (in TEI XML, according to EpiDoc guidelines and complying with the FAIR Data Principles[[21]](#footnote-21)). This will be developed with the joint effort and support of the Tufts University and the University of Bologna and will be hosted in the servers of the latter. A model for such a database is offered by *IG Cyrenaica* (https://igcyr.unibo.it/), which was developed in Bologna in collaboration with the DAHRC at FICLIT (see §1.3.2). Their expertise in the matter, united with that of Prof. Crane and his team, will ensure the best format and strategy for publishing the data in accordance to the principles of Open Science. Such a **database**, designed to be further enlarged, will be a crucial innovation for the study of verse inscriptions: the lack of a comprehensive corpus of verse inscriptions means that there is also no digital repository where these can be easily found, as most digital repositories are based on already collected and printed corpora. The peculiar nature of verse inscriptions requires a digital platform that considers both epigraphical and literary aspects and offers the possibility to perform lexical searches (as e.g. for the literary texts collected in the *Thesaurus Linguae Graecae*) combined with searches on the metadata.[[22]](#footnote-22) This digital edition will not only offer a model for future digital corpora of verse inscriptions but will also be implemented in a way that it will be open to further development and enlargement with the aim of becoming the **reference platform in which to find verse inscriptions**. This digital platform will be **a tool** to reach the specific objectives of FEMINA, but also **a product** of the research and will ensure that the data underlying any other output of the research (in particular the monograph) will be openly accessible to anyone. The monograph presenting the specific results of the analysis and any other article produced will be published in Open Access (Gold) and deposited in the institutional repository IRIS-IR (<https://cris.unibo.it/>), which is linked with the OpenAIRE platform and complies with all international standards. Within the first 6 months of the fellowship, I will compile a Data Management Plan (DMP) describing in detail all the data management strategies that will be applied (see below §3.1 D5.2).

* 1. ***Quality of the supervision, training and of the two-way transfer of knowledge between the researcher and the host***

**1.3.1 Qualifications and experience of the supervisors**

**(i)** Prof. G. **Crane** is a leading expert in **digital humanities**, particularly in its application to the study of antiquity. His extensive work also covers Greek literature and philology, including **Hellenistic poetry**. As the founder in 1985 and editor-in-chief of the Perseus Project (now **Perseus Digital Library**), Crane pioneered digital publication of ancient texts, making them open and accessible. Perseus remains a crucial resource for students of Greek and Roman antiquities and Crane’s work has established Tufts University as a centre of reference for innovative research in digital humanities applied to ancient languages. Beyond Perseus, Crane has led and collaborated on numerous digital projects and is professor both at the department of Classics and of Computer Science. His expertise in digital humanities *and* Greek literature will be essential for FEMINA, especially in its digital aspects and goal to make a complex corpus of texts widely accessible, aligning with Perseus’s mission. His extensive network will be essential for effectively disseminating the project.

**(ii)** Prof. V. **Garulli** is an internationally recognised scholar with a broad range of interests, including **Greek and Latin inscribed poetry**, **Greek and Latin epigram**, **Hellenistic poetry**, and didactics of ancient Greek language. She conducted pioneering studies on the relationship between inscribed epigrams and those of literary tradition, and on their connections with ‘high’ literature (cf. her book *Byblos Lainee*, Bologna 2012). She has established a strong network with renowned scholars globally, also through her collaboration on various research projects, such as the ERC project *Our Mythical Childhood* (University of Warsaw); *AXON: A Collection of Historical Inscriptions* at (University of Venice); *Brill’s Jacoby Online* (KU Leuven). She is now working on the *Carmina Epigraphica Graeca et Latina (CEGL)* project with Dr. Eleonora Santin from the Laboratoire HiSoMA (CNRS Lyon). Garulli has supervised several MA and PhD theses on Greek epigrams and inscribed poetry. Her expertise, network, and philological approach to epigrams on stone make her an ideal supervisor for my project, which focuses on the literary analysis of inscribed epigrams. Both supervisors will follow the MSCA Guidelines in Supervision.

**(iii)** During my secondment period, for all aspects concerning **Greek epigraphy**, I will be supported by the expert team at *Inscriptiones Graecae* (*IG*), including Dr. D. **Summa**, with over twenty years of experience in studying and editing Greek inscriptions; Dr. S. **Prignitz**, the current project director; and Prof. K. **Hallof**, who led *IG* for 30 years and remains an active member.

**1.3.2 Planned training activities and three-way transfer of knowledge**

The Dipartimento di Filologia Classica e Italianistica (FICLIT) in Bologna is a leading centre for research on ancient epigram, a primary research area for Prof. Garulli and Floridi, and, under Garulli’s guidance, on inscribed epigrams. Research at FICLIT also focuses on women in antiquity: e.g. Floridi leads the project *WInGS - Women Intellectuals in Greek Society*. Collaboration and mutual exchange with the *WInGS* team (e.g. in seminars and personal meetings) will benefit both projects. FICLIT also hosts the *Digital Humanities Advanced Research Centre*, whose support will be crucial in developing FEMINA’s database, and has recently started a collaboration with the Department of Ancient History at UNIBO for a joint laboratory of digital epigraphy. From Tufts, I will bring to FICLIT the specific knowhow for applying digital tools to the study of antiquity, along with insights into the theoretical framework of gender studies. The secondment at *Inscriptiones Graecae* (*IG*)in Berlin will provide access to essential materials for collecting and analysing the corpus and will enhance my knowledge of Greek epigraphy. Bringing such knowledge to FICLIT, I could contribute to enrich the curriculum of MA, BA and PhD courses. To Perseus and Tufts I will bring my expertise handling texts that intersect poetry and epigraphy, thus broadening the spectrum of texts with which Perseus deals. Starting from the digital edition of verse inscriptions, open to further development, FEMINA will pave the way for sustained and long-lasting collaboration among Tufts, FICLIT, and *IG*. The training activities will be organised as follows:

|  |  |  |
| --- | --- | --- |
| **Research Skills** | **Digital Humanities** | Courses ‘Introduction to Digital Humanities’ and ‘Computational Methods for the Humanities’ [Tufts, M1-4] |
| Hands-on collaboration with Crane and Perseus’ team (personal meetings and seminars) [Tufts, M1-4, M13-24] |
| **Gender studies** | Course ‘Doing Feminist Research’ on practices and methods of interdisciplinary research on women [Tufts M13-16] |
| Hands-on collaboration with *WInGS* (personal meetings, co-organisation of a panel, see §2.2) [Bologna, M25-36] |
| **Greek Epigraphy** | Hands-on collaboration in daily meetings, where e.g. opinions on readings and interpretation of epigraphs are exchanged [Berlin, M5-12] |
| **Archive research** | Hands-on working at Peek’s *Nachlass* and *IG* archive materials [Berlin, M5-12] |
| **Transferable skills** | **Leadership and project management** | Organisation, development and supervision of the database [whole fellowship] |
| Supervision of one MA thesis [Bologna, M28-31] |
| **Teaching skills** | Course ‘Wie geht gute Lehre? Lehrkompetenzen entwickeln!’ [Humboldt Graduate School, Berlin, M9] |
| Preparing learning modules for high-school students [Bologna, M25] |
| Teaching seminar ‘Digital resources and tools for Classics’ to MA students [Bologna, M28-31] |
| **Grant writing** | ERC proposal preparation course (3 hours) [Bologna, M33] |

***1.4*** ***Quality and appropriateness of the researcher’s professional experience, competences and skills***

The project arises from the intersection of diverse interests, skills, and experiences I have accumulated throughout my academic career. First, my primary research focus is the (i) **Greek epigram**: through several publications (a book and 6 articles), participations in, and organisation of conferences on the topic I have acquired a strong expertise in the field. This expertise has been acknowledged by invitations to contribute to panels and miscellanies on ancient epigrams. Besides working on epigrams of the literary tradition, during my PhD I developed a strong interest in **inscribed epigrams**, quickly acquiring knowledge of (ii) **Greek epigraphy**. During my PhD in Berlin, I became well-acquainted with the archive of *Inscriptiones Graecae* and Peek’s *Nachlass*, which was fundamental for collecting the corpus of inscribed epigrams analysed in my PhD thesis. I honed my epigraphic skills during a period of field research in Greece in 2018. During my PhD I also acquired basics skills in (iii) **digital humanities**. At that time, I developed and applied a *modus operandi* similar to the one I propose for FEMINA: collection of a corpus of inscribed epigrams, preliminary analysis of the single texts and inclusion of the data into a **database**. This database structure, with necessary modifications, will serve as the foundation for FEMINA’s database. While the database developed for my thesis was not intended for publication, the realisation of how useful such a database can be for the study of epigrams is one of the reasons why I envisage for FEMINA a digital publication of the texts, open and accessible to all. Additionally, I have a basic knowledge of EpiDoc for the digital edition of inscriptions and worked on the XML edition of the *GD: Wörterbuch Altgriechisch–Deutsch*. Since 2019, my work on the *Année Philologique* database, the largest bibliographic database for Greek and Roman antiquity, has given me substantial experience with large digital projects, familiarising me with their challenges, potentials, and risks. A further central aspect of my research is (iv) **women in ancient poetry and epigrams**, reflected in both my scholarly work and teaching.

My studies at the University of Bologna provided a solid linguistic, philological, and literary foundation, further enriched by research stays in Freiburg, Cambridge, Berlin, London, and Athens. Each exchange broadened my research horizons and refined my profile as a researcher. Throughout my career, I have approached each project with dedication and thoroughness, achieving excellent results within set timeframes. This includes acquiring new skills, such as epigraphy, during my PhD. These experiences have prepared me to lead FEMINA effectively and innovatively.

## **2. Impact** #@IMP-ACT-IA@#

***2.1 Credibility of the measures to enhance the career perspectives and employability of the researcher and contribution to his/her skills development***

The fellowship will enable me to further refine my profile as a researcher in **classical philology**, capable of working on a diverse range of texts from a broad chronological span. Additionally, it will enrich my understanding of the ancient world through engagement with the theoretical and methodological approaches of **gender studies**. The research focus on epigraphic texts and the training during the secondment at *IG* will also make me a mature researcher in **Greek epigraphy**, able to read, date, and interpret Greek inscriptions and study them in their context. The training in **Digital Humanities** (DH) and the work on the digital database will complete this profile, equipping me to manage, design, and supervise digital projects and database, both in academic and non-academic sectors (e.g. public libraries, publishing houses). Acquiring these skills will go hand-in-hand with the strengthening of a solid international network with scholars in philology, Digital Humanities, and epigraphy in Italy, USA and Germany. All this will make my profile highly competitive in the job market of universities and research centres, significantly increasing my chances of achieving my primary career goal: a permanent position in academia. The interdisciplinary nature of the research and training undertaken during the fellowship will allow me to apply for various teaching and research positions in Greek literature and philology, epigraphy, and digital humanities. The time spent in the USA and Germany will further refine my linguistic skills in English and German, thereby enhancing my employment prospects not only in Italy, my home country, but also in English-speaking and German-speaking countries.

One potential institution for continuing my career is FICLIT in Bologna, where all my research interests (epigraphic poetry, women in ancient literature, DH) are represented in the department’s main research and teaching directions. The skills acquired at Tufts would allow me to integrate into the department’s offerings as a teacher of gender studies applied to classical literature and/or digital humanities for classics. Additionally, leveraging the opportunities provided by Italian law, the University of Bologna can offer a tenure track position to fellows who are granted a three-year MSCA-GF. Furthermore, UNIBO offers numerous career support services, both for academic and non-academic career, and could, for example, support me in preparing a future application for a grant (e.g. ERC) for a larger project centred on the digitisation of all Greek inscriptions in verse. Finally, the monograph and articles published from the research conducted over the three years will enable me to obtain the Italian scientific habilitation, necessary for working as an associate professor.

***2.2*** ***Suitability and quality of the measures to maximise expected outcomes and impacts, as set out in the dissemination and exploitation plan, including communication activities*** #@COM-DIS-VIS-CDV@#

The research aims to produce two key outputs: **a monograph** and **a website for the digital edition** (also referred to as the ‘**database**’) of the texts. The manuscript of the monograph will be submitted for publication in open-access at the end of the fellowship, with potential publishers including Brill-De Gruyter, Oxford UP or Cambridge UP. The first version of the website, featuring an initial set of inscriptions, will be launched at the end of the outgoing phase. This digital edition will be open-access, adhering to FAIR data principles, and designed for future expansions. To further **disseminate** the research findings to the academic community, the following activities are planned:

* **Publications in Journals**: Articles in Italian, English and/or German will be published in peer-reviewed journals rated ‘A’ by the Italian National Agency for the Evaluation of Universities and Research Institutes (ANVUR). Potential journals include *Zeitschrift für Papyrologie und Epigraphik*, *The Journal of Epigraphic Studies*, and *Epigraphica* (for epigraphy); *Eikasmos*, *Mnemosyne*, and *Journal of Hellenic Studies* (for philology); and *Eugesta* (for gender studies in antiquity). As I will be dealing with a large corpus of epigrams, most of which have not been properly studied yet and likely present several textual and exegetic problems, articles will be the perfect format to present new readings and supplements, and to analyse more specifically those epigrams that cannot be fully addressed in the monograph.
* **Conference Panels**: A panel on broad topics such as women in verse inscriptions or gender aspects in inscribed poetry will be organized at major conferences, such as the annual meeting of the Society of Classical Studies and Archaeological Institute of America, or the Celtic Conference of Classics, in collaboration with Dr. Vittoria Dozza (University of Bologna) and Dr. Muriel Moser-Gerber (University of Frankfurt). These events, attracting large international audiences (approximately 3,000 attendees for the SCS/AIA meeting and 500 at the CCC), provide an ideal platform for widespread dissemination. The organisational burden is minimised as practical aspects (e.g. venue, receptions, promotion) are managed by the conference organisers, while my co-organisers and I will focus on the scientific aspects of the panel’s organisation.
* **Annual seminars**: I will present preliminary research results at three seminars (one per year) in Berlin, at the Tufts University, and in Bologna, targeting undergraduate and graduate students, postdoctoral researchers, and faculty. These events will facilitate feedback and discussion, enriching the project’s development.
* **Conference Presentations**: I plan to present papers at international conferences on relevant topics that will be publicised in the coming years. Certain venues for presenting my research and database are the 16th International Congress of Greek and Latin Epigraphy in Bologna (August 2027, approximately 500 expected attendees), and the meetings of the Epigraphy.info community. Attendance at these events will ensure visibility among specialists in epigraphy and digital epigraphy

To maximise the **exploitation** of the digital edition, the database’s access link will be distributed through relevant mailing lists and websites, including the Classicists Liverpool List, Digital Classicist List, currentepigraphy.org, and the Eugesta network. The **target audience** includes scholars, undergraduate and graduate students, who will use the database for accessing the texts and conducting further research on the topic, and potentially high-school educators and students, who can use the texts for language and translation practice and gain insights into the lives of women in antiquity. The inclusion of translations in both Italian and English will make the database accessible to those unable to read ancient Greek. Moreover, an Italian and English **informative website** will be developed using models from the University of Bologna’s ‘Websites on demand’ service. This website, distinct from the database to avoid complicating its design, will present some of the texts included in the database (with a link pointing to the digital edition in the database) and offer educational resources and suggested didactic activities.[[23]](#footnote-23) The website (and consequently the linked database) will be promoted via social media (e.g. in Facebook groups for classicists and high-school educators such as ‘Quelli che leggono il notiziario’, which has 6580 members) and through partnerships with local high schools. The support of the department at Tufts will be crucial in contacting schools in the neighbouring community and, more generally, in finding the appropriate channels to promote the website in American high schools. In Bologna, a partnership will be surely established with Liceo Galvani and Liceo Minghetti, with which the FICLIT and Prof. Garulli have already often collaborated.

Together with the informative website, collaboration with these schools will be central to the **communication** plan. I will organise a biweekly laboratory for 16-year-old students from the aforementioned high schools in Bologna, focusing on reading, translating, and discussing a selection of epigrams about women from antiquity. Together with the students and their teachers, we will write a few dramatic scenes presenting the stories of these women. The laboratory will culminate in a public event, in which the students will read the selected epigrams and perform the prepared scenes. This format is analogous to what already experimented in the last years by a series of events organised with the collaboration of Prof. Garulli. The final event will be recorded and shared on FICLIT’s YouTube channel and FICLIT and UNIBO’s social media (Facebook, Instagram, X). This activity will target both a specific group of students and teachers, and, through the final public reading, a larger audience of citizens interested in the event in Bologna. The circulation of the YouTube video will further expand the potential audience, making the project known to a broader public.

Additionally, collaboration with Perseus, the most renowned repository worldwide of texts from Greek and Latin antiquity, will offer an ideal platform for promoting the database and the related informative website with teaching resources. With their support the database (and related website) are likely to reach a large audience in the English-speaking community of teachers and students of antiquity. An anonymous feedback form will be prepared to collect impressions and suggestions from teachers using the database and website, particularly those in Bologna, to refine and enhance the offerings. Moreover, I will participate in the European Researchers’ Night in Bologna, where I will contribute to organise an activity aimed at non-specialists, including children aged eight and up, broadening the project’s public engagement.

***2.3. The magnitude and importance of the project’s contribution to the expected scientific, societal and economic impacts***

The project’s most significant impact is **scientific**, addressing a large academic community of students of Greek literature, epigraphy, ancient historyand gender studies. While the primary focus is literary and epigraphic analysis, the findings also contribute to the study of women in ancient Greek society, making them valuable for gender studies as well as historical and socio-cultural research. In this context, focusing on a category of texts, verse inscriptions, that have previously been largely overlooked – mainly due to their inaccessibility to scholars without a broad range of interdisciplinary skills, particularly in philology and epigraphy – can provide valuable insights into the study of women’s history. These sources, unfiltered by a long and often biased tradition, offer a more direct perspective on women’s lives and can pave the way for similar studies. Such studies have the potential to enrich, and possibly in time even alter, the existing paradigm on the status of women during the period under investigation. To this end, the development of a comprehensive database of Greek verse inscriptions on women will achieve a twofold impact: (a) it will significantly enhance accessibility for a specific corpus of texts, allowing a wider range of scholars to engage with these texts for further research; (b) it serves as a starting point for creating a digital repository of all verse inscription from the Greek world, which does still not exist but would be a valuable resource for the academic community, as it would improve accessibility of a corpus of sources that could improve our understanding of the ancient world.

In this context, FEMINA will also **refine digital tools for the study of classical antiquity**. Specifically, it will advance the use of lemmatisers for dialectal and fragmentary ancient Greek literary texts. This will make them useful not only for verse inscriptions but also for texts that share similar characteristics, such as fragments of archaic lyric poetry preserved on papyrus. Additionally, the use of EpiDoc will enhance this XML-based markup language for the digital editing of verse texts, including the development of specific tags, e.g. for metrical notation.

More broadly, this research is in line with current studies that seeks to clarify the history of women from antiquity onward, also acknowledging the biases that have influenced this field until relatively recently. This work involves refining the paradigm of women’s history through incremental contributions, each crucial to the broader picture: while it is unlikely that a single project will significantly alter the paradigm, it is undeniable that this objective is necessarily achieved in small steps, through studies that have a partial focus but which collectively contribute to redefining the overall picture. The creation of educational resources and the intention to make these texts accessible for educational use in secondary schools, particularly in Italy and the English-speaking world, aim to integrate the sources and the results of the research into higher education. This integration will offer students a more nuanced understanding of women’s history, encouraging them to reflect critically on established paradigms and consider how societal biases have shaped these studies over time. In essence, FEMINA aspires to provide a more accurate and comprehensive view of the role and status of women in the earliest century of Greek civilization, challenging long-held assumptions and encouraging a re-evaluation of historical narratives.

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## **3. Quality and Efficiency of the Implementation** #@QUA-LIT-QL@# #@WRK-PLA-WP@# #@CON-SOR-CS@# #@PRJ-MGT-PM@#

***3.1*** ***Quality and effectiveness of the work plan, assessment of risks and appropriateness of the effort assigned to work packages***

The first two main Work Packages (WP1 and 2) refer to the primary research activity. The timing of each task is defined based on, with necessary adjustments and improvements, my previous PhD experience, which was similarly structured (database development, collection of texts, thesis preparation).

**WP1 ‘Corpus and database’** involves the collection and preliminary analysis of the corpus of epigrams and the preparation of the database. It includes the following **tasks**. **T1.1 Database development**, conducted primarily at Tufts University with the support of Prof. Crane, culminating in the online publication of the database (**D1.1**). Potential delays and adjustments are indicated in the Gantt chart with a fading colour; maintenance is marked with a further lighter colour. **T1.2 Collection of the corpus of epigrams and preliminary analysis**, planned during the secondment, with **M1.1** marking the completed collection of the corpus and the inclusions of the texts into the database. **T1.3 Data analysis**, using lemmatisers and tools for text reuse detection. The fading colour indicates possible adjustments to enhance tool performance on this specific type of texts, while the lightest blue signifies that database searches will support research and manuscript preparation throughout most duration of the fellowship.

**WP2 ‘Monograph’** involves drafting the monograph manuscript presenting the analysis of selected epigrams. It includes **T2.1 Literature review**, consisting of an in-depth perusal of existing bibliography on Greek epigrams, female poetry in ancient Greece, gender studies and the single texts collected (more intense in months 1-12, during which I can leverage the vast resources of *IG* in Berlin), and **T2.2 Manuscript**, in which I will draft the manuscript to be submitted at the end of the fellowship (**D2.1**). **M2.1** and **M2.2**, following seminars **D4.5-6** (see below), will check progression, define and refine the monograph’s final structure. This will be divided into three sections, corresponding to the research objectives outlined in §1.1.3.

**WP3 ‘Training’** includes: **T3.1 Attending courses**, in Digital Humanities (at Tufts, months 1-4), Teaching skills (in Berlin, month 9), Genders Studies (at Tufts, months 13-16), Grant writing (Bologna, month 33) (see §1.3.2); **T3.2 Teaching** a course in Bologna; **T3.3 Supervising an MA thesis.** A report will be drafted and submitted at the end of each task (**D3.1**, **D3.2**, **D3.3**).

**WP4 Dissemination, Exploitation, Communication** consists of **T4.1 Preparation of informative website and teaching materials**, culminating in the website’s online publication (**D4.1**) with further adjustments and maintenance considered; **T4.2 Laboratory** organised and conducted at schools in Bologna, with a final public event (**D4.2**) and video publication on YouTube (**D4.3**); **T4.3 Preparation of annual seminars**, each presentation corresponding to a deliverable (**D4.4**, **D4.5**, **D4.6**); **T4.4 Organisation of a conference panel**, with submission of the proposal to the SCS organising committee (**D4.7**) and the actual panel (**D4.8**). The lighter colour indicates the alternative of presenting a panel proposal to the CCC if the SCS Meeting does not accept the panel; **T4.5 Presentation of papers at conference**, with at least one presentation per year (**D4.9**, **D4.10**, and **D4.11** at the Epigraphic Congress); **T4.6 Writing two journal articles**, submitting one towards the end of the secondment (**D4.12**) and one at the end of the outgoing phase (**D4.13**); **T4.7 Presentation at the European Researchers’ Night** (**D4.14**).

**WP5 ‘Project management’** includes **T5.1 Data, training and DEC management**, with three deliverables: career development plan (**D5.1**), data management plan (**D5.2**), and plan for dissemination and exploitation (**D5.3**); **T5.2 Overall project management**, with **M5.1** and **M5.2**, beginning of the secondment and end of the outgoing phase respectively, to check the project’s overall progression and, with my supervisors’ help, adjust the scheduling of subsequent phases if necessary.

Potential **risks** have been assessed and a **mitigation/contingency** plan has been developed. I will discuss the plan monthly with my supervisors and were new risks to arise these will be added to the plan and handled in the same way. Regular monitoring the progress of the project will minimise risks. Some of mitigation/contingency measures are marked in the Gantt chart, where fading colours indicate a possible longer duration of T1.1 and T1.3, and the timing of contingency measures (i.e. an alternative venue for the panel) for T4.4. Other risks considered are:

**1.** Delay of secondment (likelihood **low** / impact **low**). **M(itigation)**: I will make due arrangements well in advance to be sure that the secondment can start as planned. **C(ontingency)**: I will start collecting epigrams in corpora already available; **2.** Delays in drafting the monograph (likelihood **medium** / impact **medium**). **M**: through regular monitoring I will make sure that the workload is consistent with the scheduling and refine the monograph’s structure accordingly. **3.** Conference papers or articles not accepted (likelihood **low** / impact **medium**). **M**: with the help of my supervisors I will carefully select conferences and journals that are most suitable for presenting my research **C**: I will submit to other journals and present a poster at crucial conferences such as the Epigraphy.info workshop and the Epigraphic congress.

***3.2*** ***Quality and capacity of the host institutions and participating organisations, including hosting arrangements***

The three host institutions selected are world-leading research centres, covering all the interdisciplinary aspects of my research, and as such regularly attract numerous visiting scholars. This means that they have solid experience in welcoming external researchers and will offer me networking opportunities in an international research environment. Supervisors are fully aware of the general principle for Supervision and integration of the researcher and they will facilitate access to all information, infrastructures and any needs to ensure an effective implementation of the project and integration of the researcher in the Host Institution. Supervisors will support the researcher in research activity by monitoring and giving periodic feedback, as well by counselling and mentoring the researcher in the career development, in agreement with MSCA Guidelines for Supervision. Meetings will be held monthly, and more frequently when needed. At *IG* a long-established tradition of daily meetings for team members and visitors will guarantee my integration in the research group and constant monitoring of my project. As I am fluent in Italian, English and German, there will be no language barriers. Additionally, I can rely on my long-established relationships with both FICLIT and *IG*, ensuring seamless integration into these institutions. This connection will allow me to fully utilise their extensive resources from the very start. In all three institutions, I will be given a desk in a shared office, a computer, access to the Internet and printing/copying facilities. FICLIT will provide me an institutional e-mail address and personal website. Besides full access to e-resources for research, I will have access to the libraries at Tufts, UNIBO (hosting one of world’s richest libraries for Classics) and in Berlin (including the Staatsbibliothek, HU and FU libraries). At *IG* I will have access to the world’s richest collections of squeezes of Greek inscriptions and archival materials (including Peek’s *Nachlass*), with which I am already familiar.

FICLIT will manage and release the financial contribution for this project in compliance with Horizon Europe financial rules, the GA provisions, and the Italian financial system. The dedicated support office at UNIBO, with extensive experience in managing H2020 research grants and international and national programs, will assist FICLIT in managing administrative and financial issues, including contract negotiations and IPR matters. UNIBO’s Data Protection Officer (DPO) and Data Stewards will offer guidance on data protection and management to ensure transparency and accessibility of research data. The research and training activities in this proposal have been carefully planned to align with the allocated budget for Research, Training & Networking costs, covering research activities, conference participation, open access publications, and dissemination materials. At the project’s outset, I will meet with the supervisor and FICLIT's accounting staff to share the financial plan and receive instructions on eligible expenses and applicable rules. The Legal Support Service of UNIBO will provide legal advice on knowledge transfer, IPR, and research conduct. All research results will be managed in accordance with EU principles, IP rules for funded projects, and relevant legislation.

#§CON-SOR-CS§# #§PRJ-MGT-PM§# #§QUA-LIT-QL§# #§WRK-PLA-WP§#

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**Part B-2**

**(*No overall page limit applied*)**

## 4. CV of the researcher

Insert here text for your proposal

## 5. Capacity of the Participating Organisation(s)

**5.1 Template table: *Overview of Participating Organisations***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Organisation role | PIC | Legal Entity Short Name | Academic organisation  (Y/N) | Country | Name of Supervisor |
| Beneficiary | 999993953 | UNIBO | Y | Italy | Valentina Garulli |
| Associated partner linked to a beneficiary (if applicable) |  |  |  |  |  |
| Associated partner for outgoing phase (mandatory for GF) |  | Tufts | Y | Massachusetts, USA | Gregory Crane |
| Associated partner for secondment (optional) | 999658139 | BBAW | N | Germany |  |
| Associated partner for non-academic placement (optional) |  |  |  |  |  |
| Other: \_\_\_\_\_\_\_\_ |  |  |  |  |  |

**5.2 Template table: *Capacity of the Participating Organisations***

|  |  |
| --- | --- |
| Choose one of:  *Beneficiary (compulsory)*  *Associated partner linked to a beneficiary (if applicable)*  *Associated partner for outgoing phase (compulsory for GF only)*  *Associated partner for secondment (optional)*  *Associated partner for non-academic placement (optional)* | |
| **[Full name + Legal Entity Short Name + Country]** | |
| **General description** | |
| **Role and profile of supervisor** |  |
| **Key research facilities, Infrastructure and Equipment** |  |
| **Previous and current involvement in EU-funded research and training programmes/actions/projects** |  |

|  |  |
| --- | --- |
| *Associated partner for outgoing phase (compulsory for GF only)* | |
| **Department of Classical Studies, Tufts University – TUFTS – USA** | |
| **General description**  The Department of Classical Studies is dedicated to the study of the cultures of the ancient Mediterranean, Near East, and Europe. It offers a wide range of BA and MA programs covering several subjects from ancient languages, linguistic, literature, archaeology, history, and digital humanities. It hosts the Perseus Digital Library, a free-access digital collections of sources, most of which from the ancient Greek and Roman world. | |
| **Role and profile of supervisor** | Gregory Crane, Professor, Classical Studies and Computer Science; Winnick Family Chair in Technology and Entrepreneurship, Classical Studies; Chair, Classical Studies; Editor-in-Chief, Perseus Digital Library |
| **Key research facilities, Infrastructure and Equipment** |  |
| **Previous and current involvement in EU-funded research and training programmes/actions/projects** |  |

## 6. Additional ethics information

Insert here text for your proposal

*(NB: Only if you have additional information that could not be included in the ethics self-assessment)*

## 7. Additional information on security screening

Insert here text for your proposal

*(NB: Only if you answered yes to one of the questions in the security issues table, with the exception of “Does this activity involved HE associated and/or third countries?”)*

## 8. Environmental considerations in light of the MSCA Green Charter

Insert here text for your proposal

## 9. Required for Global Fellowships only: Letter(s) of commitment from associated partners (hosting the of outgoing phase)

Insert here text for your proposal

1. *With her hands and the craft of her works, and with right courage Melinna raised her children and dedicated this memorial to you, Goddess Ergane, offering a share of her possessions, for which she worked hard, in honour of your* charis*.* [↑](#footnote-ref-1)
2. Abbreviations for epigraphic editions are those recommended by the *Association Internationale d’Épigraphie Grecque et Latine* (https://aiegl.org/grepiabbr.html), with the following changes: *CEG* = Hansen, *CEG* and *SGO* = *Steinepigramme.* [↑](#footnote-ref-2)
3. An interesting example is *CEG* 97 (Athens, late 5th century BC) for a funerary stele erected for Biote by her ἑταίρα (v. 1) Euthylla: as M. González González, ‘*Hetaira*, en su antiguo y noble sentido... (*CEG* I, 97)’, *Lectora* 18 (2012) 41–49 observed, some misconceptions in reconstructing the relationship between the two women have influenced the interpretation of the text. [↑](#footnote-ref-3)
4. The list includes, among others, Erinna, Anyte, Nossis, and Moero, who wrote epigrams that were circulated in books and later transmitted in the *Palatine Anthology*. Another famous female epigrammatist is Iulia Balbilla, who signed some epigrams engraved on the Memnon colossus in Egyptian Thebes (130 AD). [↑](#footnote-ref-4)
5. On ‘amateurs’ writing epigrams for their own monuments, see E. Santin, *Autori Di Epigrammi Sepolcrali Greci Su Pietra* (Roma 2009). A few examples of inscribed epigrams written (and signed) by women are found *ibid*. p. 226. [↑](#footnote-ref-5)
6. For epigrams in school texts, see J. Wissmann, ‘Education’, in J.J. Clauss / M. Cuypers (eds), *A Companion to Hellenistic Literature* (Chichester, 2010) 70. On female education, see e.g. R. Cribiore, *Gymnastics of the Mind. Greek Education in Hellenistic and Roman Egypt* (Princeton 2001) 74–101. Evidence of female education also comes from some epigrams, such as *CEG* 744 (Attica, 5th cent. BC) and *GVI* 1121 (Samos, 2nd-1st cent. BC). [↑](#footnote-ref-6)
7. While epigrams never ceased to be engraved on monuments, where they remained mostly anonymous, in the Hellenistic age they also became a popular authorial genre destined for book circulation. This process is often referred to as a *Literarisierung* of the epigram, on which see V. Garulli. ‘The Development of Epigram into a Literary Genre’, in C. Henriksén (ed.) *A Companion to Ancient Epigram* (Hoboken 2019) 265–86. [↑](#footnote-ref-7)
8. A comprehensive overview of most recent publications on literary aspects in inscribed epigrams can be found in M. Kanellou et al. (eds.) *Greek Epigram from the Hellenistic to the Early Byzantine Era* (Oxford/New York 2019) 3. [↑](#footnote-ref-8)
9. Some recent works on pre-Hellenistic verse dedications are J.W. Day, *Archaic Greek Epigram and Dedication: Representation and Reperformance* (Cambridge 2010) and S. Kaczko, *Archaic and Classical Attic Dedicatory Epigrams. An Epigraphic, Literary and Linguistic Commentary* (Berlin/Boston 2016). In F. Licciardello, *Deixis and Frames of Reference in Hellenistic Dedicatory Epigrams* (Berlin/Boston 2022), I analysed dedicatory epigrams from the archaic age to the beginning of the 2nd century BC and the corpus published in the appendix intended to offer an easily accessible collection of Hellenistic dedicatory epigrams to foster further research on the subject. [↑](#footnote-ref-9)
10. See A.-M. Vérilhac, ‘L’image de la femme dans les épigrammes funéraires grecques’, in *La Femme Dans Le Monde Méditerranéen* (Lyon 1985) 85–112. M. González González, *Funerary Epigrams of Ancient Greece: Reflections on Literature, Society and Religion* (London 2019) has some chapters on specific topics in funerary epigrams for women. For inscribed dedicatory epigrams some considerations are in F. Licciardello, ‘Female Gaze in Dedications: The Case of Nossis’, in M.A. Harder et al. (eds.) *Women and Power in Hellenistic Poetry* (Leuven 2021) 195–98. [↑](#footnote-ref-10)
11. E.g. L. Floridi, ‘Dare e negare la voce alle donne. Dinamiche di attribuzione e disattribuzione autoriale nella letteratura greco-latina al femminile’, *IFC* 22 (2022-2023) 1–47 showed how the assessment of female authorship in Greek and Latin literature has often been influenced by certain prejudices that have existed since antiquity and continue to influence modern scholarship to some extent. [↑](#footnote-ref-11)
12. The fact that the Athenocentric picture, to which most literary sources refer, may not reflect the condition of women in the whole Greek world is highlighted e.g. by P. Siekierka et al., *Women and the Polis: Public Honorific Inscriptions for Women in the Greek Cities from the Late Classical to the Roman Period* (Berlin/Boston 2021) 30–32. [↑](#footnote-ref-12)
13. On inscribed epigrams as an opportunity for women to speak to their community see E. Stehle, *Performance and Gender in Ancient Greece: Nondramatic Poetry in its Setting* (Princeton 1997) 114–118. [↑](#footnote-ref-13)
14. A possibility frequently mentioned in scholarship but never fully addressed is the notion that most epigrams were composed with the assistance of pattern-books circulating in epigraphic workshops. The most analytical treatment of the issue thus far is that of G. Staab, *Gebrochener Glanz: Klassische Tradition und Alltagswelt im Spiegel neuer und alter Grabepigramme des griechischen Ostens* (Berlin/Boston 2018) but his work is limited to funerary epigrams from Asia Minor. Investigating a specific yet widespread category of epigrams (i.e. those for women) could also contribute to this debate, revealing whether there were any recurring models, possibly circulated in pattern-books. [↑](#footnote-ref-14)
15. On traditional women’s songs, see e.g. A. Karanika, *Voices at Work: Women, Performance, and Labor in Ancient Greece* (Baltimore 2014), 12–13. For traces of these genres in other poetic texts, see K. Gutzwiller, ‘Female practices as models for Hellenistic poetry’, in C. Cusset et al. (eds.) *Féminités Hellénistiques: Voix, genre, representations* (Leuven 2020) 10–11. [↑](#footnote-ref-15)
16. The idea that tracing reciprocal allusions can help us reconstruct a possible Greek female poetic tradition has been fruitfully explored by A. Martin, *A Heritage of Her Own? Allusion and Tradition in Female-Authored Poetry of the Hellenistic Age* (Lausanne 2023). [↑](#footnote-ref-16)
17. See e.g. Martin 2023 (n. 16) 25–27 (with further bibliography). [↑](#footnote-ref-17)
18. Peek’s *Nachlass* includes a collection of non-sepulchral epigrams, from the archaic age up to late antiquity, and divided according to the area of provenance. These texts should have been published in the second volume of Peek’s *Griechische Vers-Inschriften*, of which only the first volume on sepulchral epigrams (*GVI*) ever appeared. Besides the texts, that are presented according to Peek’s reading and supplements, brief handwritten notes (mainly on possible readings and supplements) are preserved for (nearly) each text. [↑](#footnote-ref-18)
19. See e.g. M. Romanello and S. Hengchen, ‘Detecting text reuse with Passim,’ *Programming Historian* 10 (2021), doi.org/10.46430/phen0092. [↑](#footnote-ref-19)
20. See A. Vatri / B. McGillivray, ‘Lemmatization for Ancient Greek: An experimental assessment of the state of the art’, *Journal of Greek Linguistics* 20 (2020): 179-196 and E. de Graaf et al., ‘AGILe: The first lemmatizer for ancient Greek inscriptions’, in N. Calzolari et al. (eds.), *Proceedings of the 13th Conference on Language Resources and Evaluation* (Marseille 2022) 5334–5344. [↑](#footnote-ref-20)
21. I will use all recommendations, as well as vocabularies and ontologies, adopted by the epigraphy.info community. [↑](#footnote-ref-21)
22. A model for such an edition is offered by the *Collection of Greek Ritual Norms (CGRN)* (http://cgrn.ulg.ac.be/). [↑](#footnote-ref-22)
23. I will follow the example of The Ancient Graffiti Project (ancientgraffiti.org) which is a repository of texts designed to be used by both scholars and high-school students and includes for this purpose some teaching resources. I am already familiar with the very intuitive template of the Unibo Website on demand, as I have already used it to create a website for the *Centro Italiano dell’Année Philologique* [↑](#footnote-ref-23)