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Ministero dell'Università e della Ricerca

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Direzione Generale della Ricerca

PRIN: PROGETTI DI RICERCA DI RILEVANTE INTERESSE NAZIONALE – Bando 2022
Prot. 202224MEMK

PART A

1. Research project title

De rerum figura. Things inside Images in pre-Roman Italy [DRF]

2. Duration (months)

24 months

3. Main ERC field

SH - Social Sciences and Humanities

4. Possible other ERC field

5. ERC subfields

1. SH5_1 Classics, ancient literature and art

2. SH5_3 Philology; text and image studies

3. SH6_2 Classical archaeology, history of archaeology, social archaeology

6. Keywords

n°

Testo inglese

1. Etruscology

2. Italic antiquities

3. classical archaeology
4. iconography and iconology
5. communication and visual perception
6. iconographic attributes

7. Principal Investigator

HARARI (Surname)	MAURIZIO (Name)
Professore Ordinario (Qualification)	
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Age limits derogation

The PI and/or the substitute PI are over 40 and they don't intend to benefit from derogations to the age limits for the amount allocated to under 40 PI;

8. List of the Research Units

n°	Associated Investigator	Qualification	University/ Research Institution	Registered office (address)	Operating office (address)	e-mail address
1.	HARARI Maurizio	Professore Ordinario	Università degli Studi di PAVIA	Corso Strada Nuova, 65 - PAVIA (PV)	City: Pavia (PV) Address piazza del Lino 2	ararat@unipv.it (adesione completata il 22/03/2022)
2.	CHIESA Federica	Professore Associato (L. 240/10)	Università degli Studi di MILANO	Via Festa del Perdono, 7 - MILANO (MI)	City: Milano (MI) Address	federica.chiesa@unimi.it (adesione completata il 09/02/2022)

via Festa
del
Perdono 7

3.	PALTINERI Silvia	Ricercatore a t.d. - t.pieno (art. 24 c.3-b L. 240/10) (data fine contratto: 25/08/2022)	Università degli Studi di PADOVA	Via 8 Febbraio, 2 - PADOVA (PD)	City: Padova (PD) Address piazza Capitaniato 7	silvia.paltineri@unipd.it (adesione completata il 08/02/2022)
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9 - Substitute Principal Investigator (To be identified among one of the associated investigators participating in the project).

CHIESA (Surname)	FEDERICA (Name)
Professore Associato (L. 240/10) (Qualification)	
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10. Brief description of the proposal

The research will focus on attributive iconographic elements in selected classes of figurative monuments of pre-Roman Italy. Our interest is not only in the extent to which these elements served and were intended to serve as characterizing requisites of recognition, but in the significance of these elements themselves as dynamic forms which enjoyed active, instrumental relations with the characters (or symbolic-substitutive of the characters) in their iconographic contexts. Our research aim is to develop a new, methodologically experimental, interpretative process and to challenge existing approaches to reading ancient images: a long tradition of studies has moved from the character which is represented (especially if of heroic or divine status) to the more or less characterizing objects or features which constitute his/her attributes. Our aim is to invert this tradition and to produce readings that are based, above all, on the attributes of the represented characters, focusing on their grammatical function and complexity (or simplicity) of meaning. The three Research Units (RUs), belonging to the Universities of Pavia, Milan and Padua, will work on case studies which are marked by significant levels of interaction between indigenous cultures, foreign (especially Greek) models and the early impact of Romanization and include areas in Northern Italy, Etruria, Southern Latium, Campania and the Hellenized Apulia. Given these theoretical premises, the DRF project proposes a range of experiments to be conducted in the field of the artistic imagery of pre-Roman Italy which is understood as a critical site for the dissemination, selective appropriation and reuse of Greek models by non-Greek social groups or, if Greek, exposed to and engaged with an indigenous world. The choice of case studies must not be regarded as anthological, because of their actually peninsular extent and in accordance with the intentional strategy to site Etruria at the center of our experiment, as unique manifestation of a Greek art form outside Greece (as stated by the great scholar Otto Brendel).

11. Total cost of the research project identified by items

Associated Investigator	item A.1	item A.2.1	item B	item C	item D	item E	sub-total	Total
HARARI Maurizio	31.837	72.000	62.302	0	4.000	4.000	174.139	174.139
CHIESA Federica	26.450	24.000	30.270	0	3.000	2.500	86.220	86.220
PALTINERI Silvia	0	24.000	14.400	0	2.500	2.500	43.400	43.400
Total	58.287	120.000	106.972	0	9.500	9.000	303.759	303.759

N.B. The Item B and TOTAL columns will be filled in automatically

- item A.1: enhancement of months/person of permanent employees
- item A.2.1: cost of contracts of non-employees, specifically to recruit
- item B: overhead (flat rate equal to 60% of the total personnel cost, A.1+A.2.1, for each research unit)
- item C: cost of equipment, tools and software products
- item D: cost of consulting and similar services
- item E: other operating costs

PART B

B.1

1. State of the art

The extent to which the theme of 'attributes' – as defined by Philostratus Major and his rhetorical formulation of the relationship between *gnorismata* and *symbola* (Harari 2008) – has enjoyed renewed attention is indicated by recent original monographs by Dietrich (2010, 2018) and collective works, such as those published by Platt and Squire (2017), Dietrich and Squire (2018), Platt and Gaifman (2018). It is worth quoting also the recent, important conference on *Le cose nell'immagine* [III Colloquio Nazionale AIRPA: proceedings in press], organised by the PI at Pavia, June 17-19, 2019, with keynote lectures by Nikolaus Dietrich, Agnès Rouveret, and the late François Lissarrague. Within this frame our focus is on the examination of attributes in the context of their functional relationship with characters and as symbolic substitutive elements, rather than on the more traditional use of attributes for the recognition of subjects or characters represented. As a consequence, our expanded category of attributes also includes landscape forms, and other elements, which may appear as ornamental but are not without meaning. We will analyze Etruria, with its Campanian enclave, Latium, Apulia in Magna Graecia and the region of Veneto. These case studies have been selected because they provide us with the opportunity to investigate the "things inside images" just in the context of interaction between Greek and indigenous cultures: a process which can generate iconographic mixes and idiosyncrasies, semantic displacements and significant modalities of reuse and adaptation.

The Padua RU will put under close scrutiny all the minor iconic elements in the iconographic sequences of a specific art production, i.e. the "Situla Art": a metalworking tradition, characterized by realistic images embossed on a range of bronze items (Capuis 2002, Gleirscher 2009, Capuis et Al. 2015, Cupitò 2016, Leonardi 2016, Zaghetto 2017, Curina et Al. 2020, 267-270). These images, reflecting influences from the Etruscan Orientalizing culture (Paltineri 2016, Ead. 2018), are at the origins of the figurative narration process and significantly develop in chronological parallel with the acquisition of alphabetic writing, both in the Venetic context and in some settlements of Golasecca culture, as Castelletto Ticino (Tarpini 2003).

Etruria will be the focus of both the Pavia and Milan RUs. The research carried on in Pavia aims at decluttering the minor iconic elements which compose an image, within the context of work on the figurative strategies of communication which are essential for the development of Etruscan art (Harari 2017), from the Villanovan experiences until the Hellenistic period.

The RU of Milan will reopen the rich dossier of votive images from Capua (Bonghi Jovino 1990, Ead. 2008, Chiesa 2012, Bonghi Jovino 2016), contributing to the knowledge of a large amount of material which remains unpublished. The research on Southern Latium will involve not only the Pavia RU, but will be connected to the Northern Campania project for reasons of territorial and cultural continuity, and will chronologically extend from the first interactions among pre-Roman peoples living in the area during the first Iron Age up to the threshold of "Romanization". The study aims to identify and semantically explore the iconography of published votive clay and bronze figurines, food reproductions, and miniature weapons, focusing both on the coastal area of the Pontine plain and the inland area around the Sacco-Liri-Garigliano river system (Di Fazio 2020, Sarracino 2021), and North Campania (Chiesa 2011, Sirano 2011), to obtain a complete view of an often only partially considered area.

Lastly, the Pavia RU will also extend the same focus on "things inside images" to investigate the production of an Apulian vase-painter, otherwise taxonomically well-known, the Lycurgus Painter (RVAp I, pp. 413-419; Sena Chiesa 2004; Gorrini 2017). In

fact, the Apulian red-figure vases of the mid 4th cent. BC constitute an exceptional documentary source for the representation of iconographic attributes within a Greek mythological or ceremonial imagery, as shown by innovative researches by such scholars as Giuliani (1995, 1999) and Todisco (2006).

2. Detailed description of the project: methodologies, objectives and results that the project aims to achieve and its interest for the advancement of knowledge, as well as methods of dissemination of the results achieved

The categories we intend to use in our project to analyze images were themselves defined by ancient writers. It was Philostratus the Elder, in his ekphrastic work of the Second Sophistic movement (*Eikones*), who defined *gnorismata* and *symbola*: *gnorismata* as iconic elements which are crucial in determining the identity of the characters depicted, especially in epic-mythological contexts where these figures are often of heroic or divine status; while *symbola* are objects which were designed to allusively replace characters, rather than accompanying them as attributes. Beginning with these rhetorical definitions, our intention is to construct an iconographic interpretative methodology which will, within the context of figurative and narrative images, enable us to highlight and formalize systems of relations between the object – predominantly, but not universally inanimate, given that there are animals or plants which function as *gnorismata* – and the subject – to be understood as the active element in this particular form of condensed narration – and between the object and other objects present in the image and, ultimately, within the space created by their presence and their relations. This approach allows us to invert the standard iconographic reading of the subject as active and the object as passive, with a purely attributive function and understood as among the category of the “decorative”, the “ornamental” or the “accessory”. In this sense, the approach of Philostratus remains valid: his placing of the attributive function next to the symbolic, substitutive function implies that the “things inside images” assume their own heuristic specificity and, as such, are worthy of systematic exploration. In pre-Hellenistic Greek art, where the “landscape” as a form does not exist (even as a background to frame the figurative action), the treatment of environmental elements is strongly selective and almost ideographic: the tree, the column, the rock are characterized according to the same functional polarity of the attribute and the symbol. Even some ornamental elements which are obviously figurative in origin, such as waves or floral frames or palmettes and acanthus tufts and so on, seem to presuppose a similar process of symbolic selection, which standardizes and perhaps lightens, but does not erase their semantic weight and significance. As noted above, interesting reflections on the issue of attributes and ornamentation can be found in the works of Dietrich and others which, published in the last decade, confirm the relevance of this approach.

The research is conceived as an experiment: a new method for cataloguing and analyzing ancient images. We aim to integrate the structure of traditional iconographical repertoires such as the *Lexicon Iconographicum Mythologiae Classicae*, where entries have long been organized by the names of characters and where attributes have been relegated to a secondary position. Our alternative starting point is with the objects themselves, which accompany the characters, and our focus is on their grammatical functions and levels of complexity.

Our work will naturally begin with Greek models, an indispensable reference point, but our main intention is to apply this approach to multicultural environments of pre-Roman Italy, where the Greek iconographic language was translated in the paroles of non-Greek producers and users, according to a double working hypothesis: 1) that in the world of images “things” express specific semantic values within a specific context; 2) that culturally hybrid contexts produce contrasting (and therefore instructive) effects in comparison with the iconographic standard. Given these theoretical premises, the DRF project proposes a range of experiments to be conducted in the field of the artistic imagery of pre-Roman Italy: a critical area for the dissemination and selective appropriation or reuse of Greek models by non-Greek social groups and, conversely, the exposure of Greek social groups to an indigenous world. The choice of case studies as Etruria, Southern Latium, and Campania is the result of an intentional strategy to locate Etruria at the centre of our experiment, as a unique manifestation of a Greek art form outside Greece. Moreover, we have included a survey of the artistic-artisanal environment of Apulia and, more specifically, of culturally Hellenized Peucetia as a case study to highlight a particularly interesting and problematic conception of the objects inserted into mythical and ceremonial scenes, in some cases allusive to specific biographies of the Peucetian clientele (Sena Chiesa 2004, Gorrini 2017). Northern Italy is also included in the project because of the peculiarities of the Venetic area, providing us with an opportunity to trace this complex history of the image from the very beginning of the Orientalizing narratives in *Situla Art*.

The digital archiving of artefacts to draw out a systematic extraction of attributive elements in the various iconographic contexts will constitute a solid starting point for a morphological and syntactic discussion: this is something, however, which can only be based on confirmed examples, while at present many pieces are not fully documented and one needs significant addenda of unpublished works. Therefore, the project will produce a systematic catalogue of the following within the two-year period: in chronological order, 1) embossed *situlae* from Veneto (and from the territory of *Golasecca* culture and Etruria Padana, and the local figured pottery (also in relief) of Este and Padua; 2) a selection of the red-figure vases of the *Lycurgus Painter*; 3) a selection of the votive figurines preserved in the Museo Campano of Capua and the Museo Nazionale of Taranto; 4) the published votive clay figurines, food reproductions, anthropomorphic bronze figurines and miniature weapons from Southern Latium. RU members already hold all relevant authorizations and permissions to study materials from the appropriate Museums and Departments for Heritage. This necessary phase of data collection will occupy teams during the whole first year of the project.

A key contribution of our “experimental” approach, characterized by working across the selected case studies – going beyond what can be achieved from the “philological” analysis of any single context in isolation – is the systematic application of a coherent methodology which will enable us to reach broader conclusions and models of interpretation. A coherent definition of the descriptive and functional categories of the “things inside images”, extending across several areas of Greek acculturation in the geographic-cultural panorama of pre-Roman Italy, will allow us to design the framework for a lexicographical tool and some

methodological papers to systematize a repertoire of depicted "things": so to speak, a lexicon rerum pictarum. Having outlined our general approach, we now move to specify, in detail, the work of the three RUs on the case studies in terms of scientific goals, methodological criteria, and original contribution.

PAVIA For the work package on art and the craft of the Etruscans, the PI will propose again his critical-interpretative paradigm (recently formulated: Harari 2017, pp. 74-75): "These forms of visual communication are not Etruscan because of their morphology, but on account of what it is that they represent, in that the how is modeled on the what"; and: "an alternative form of criticism, built on the seemingly more traditional base of morphological analysis and on the history of styles, is exemplified by the (posthumous) essay of Otto Brendel", who "made use of the same Greek sequence of art styles [...] to classify Etruscan art, arguing that such an approach would allow for the systematic identification of the ways in which Etruscan productions differed from the Greek norm". Our methodological proposal is therefore to combine this somewhat paradoxical use of the historical styles of the model of art par excellence, i.e. the Greek, with specific programmatic readings or reconstructions of local image systems.

A second work package of Pavia will explore the "things inside images" in the field of the Apulian red-figure vase production. Just before the middle of the 4th cent. BC the Lycurgus Painter favored mythological or dramatic subjects for the obverses and Dionysian scenes on the reverses; funerary scenes with naiskoi or stelai are hardly found, though the bridal and couch scenes occur with reasonable frequency. These vases have been found mostly in funerary contexts in Peucetia (Ruvo di Puglia), but also in Taranto, Lucania (Timmari) and in Campania, and are illustrated with rare, if not unique, mythological themes which evoke theatrical plays and/or laudationes funebres celebrating the lives of Hellenized indigenous aristocrats. Giuliani and Todisco suggest that the contents of the painted scenes were verbally translated and commented during the funerary rituals by an orator or actor who took part in these public ceremonies: weaving together the myths with the biographies of the clientele, decoding the images and using them to celebrate the married couple or commemorate the dead. The aim of this work package is to conduct an analysis of the most significant vases ascribed to the Painter, to gain a deeper understanding of his production in terms of: a) iconography (with particular attention to Dionysian imagery, especially in consideration of the fact that the Lycurgus Painter often depicts Dionysus on the B side of his vases); b) the culture of the Painter and his Hellenized Peucetian audience, to reconstruct a context of public ceremonies and values, and, ultimately, of afterlife beliefs (Pouzadoux 2008; Roscino 2010).

Another line of research assigned to the Pavia RU concerns Southern Latium, from the first interactions between pre-Roman peoples living in the area during the first Iron Age up to the threshold of the Romanization. This is a case study of considerable importance for our understanding of the modalities of selective appropriation, adaptation, integration and reuse of dominant images by people such as Latini, Hernici, Volsci, Ausoni-Aurunci, Sidicini and Samnites (Di Fazio 2020). The particular situation of transit is quite evident in the figurative culture, in which Magno-Greek and Etruscan models influenced an "indigenous" base producing complex, sometimes puzzling, outcomes as far as handicraft culture is concerned. These outcomes still pose problems in terms of interpretation, classification and even chronology: questions which the project will try to answer. The study aims to identify and semantically explore the minor iconic elements present in the iconography of materials dated from the 9th cent. BC to the Roman conquest, coming from graves, votive deposits and isolated findings. Our analysis will focus specifically on the following artefacts: - the weapons, which will be studied both as miniature objects, like the lead ones from some tombs of Satricum, and as part of the military clothing worn by the anthropomorphic bronze sheet figurines of Latin culture; - the miniaturised representation of food, especially the breads (the so-called focacce), and some associated objects, such as tables, wicker baskets etc; - the high headgear of the female figurines from the Sidicine sanctuaries (the so-called polos); - the animal images, only if related to human or landscape representations, such as in the recently highlighted case of the divine iconography of Marica and Angitia with the snake (Di Fazio 2017); - the figurines of women with children on their shoulders, found in some votive deposits in Auruncan and Sidicine territories. The research will consist in the complete review of the published votive materials, but expanded to include a group of unpublished votives from the sanctuary of Casale Pescarola in Casalvieri (the theme of a current PhD at Pavia University).

MILAN The work of the Milan RU on the Etrusco-Italic Hellenism of Campania will follow the methodological lines expressed in a recent essay by M. Bonghi Jovino (2016), which proposed new methods of reading the votive material from the two major sanctuaries at Capua, to go beyond the purely typo-chronological classification approach of the volumes so far published in Capua Preromana series. In fact the strategic choice of the DRF project, which focuses on the attributional elements of the image (in this case of sacred images), leads us beyond the recognition of the votive subject – according to the variety of the prototypes and to a manufacturing process which is functional to definite religious needs – to reconstruct the rules for the visual translation of local deities along the guide lines of a figurative koine (Gentili 2005): the common language of the ethnic-cultural and religious landscape of ancient Campania. We believe that analyzing votive terracotta figurines is still the most suitable way for focusing the cultural identity and significance of Capua, between Etruscan origins and all-pervading Italic influences, both exhibited in different ways and at different times, in connection with the neighboring Greek culture. Our work on a number of unpublished documents of Capuan terracotta production will allow to deeply understand the dialectic between local archetypes and iconographic borrowings and the derived phenomena of linguistic commingling. In a frame of plain and highly standardized iconographic types, as the seated/standing woman or Bes/Silenus, such variable attributes as hand-held objects (for the women: fruits, flowers, piglets, paterae, infants; for Bes/Silenus: rams, flutes, infants) can provide us a more correct insight into every single subject. In this perspective, the Capuan ex voto must be compared with the published materials from indigenous and Greek cities of central Tyrrhenian area. As far as remarked by Bonghi Jovino 1990, Capua also played an intermediary role in sharing some significant iconography (for example the Tanagra type figurines) between Campania and Taranto (and other Apulian centres like Egnatia, Canosa, and Ruvo). Moreover, especially starting from the 5th cent. BC (Lippolis 2001, 2005), Taranto became one of the main centres that in a broader way were able to influence the production of votive terracottas in the Italian peninsula. For this reason, our survey will also include a selection of findings from Taranto both from necropolis and sanctuaries - a theme for another current PhD at the University of Pavia in cooperation with Milan - in order to trace other possible foreign models that reached Capua. In this perspective, the phase of

Etruscan marginalization in Campania represents a highly paradigmatic point of observation of what can be rather described as a deep process of cultural hybridization.

PADUA The original contribution of the Padua RU project lies in employing the same methodological approach to interpret the complex figurative heritage of pre-Roman Veneto. The study of Situla Art offers a unique opportunity to follow the uninterrupted cognitive development of a form of production, which is extended, in terms of chronology, from the proto-urban to the full urban phase. This production is marked by a progressive diversification of forms into several categories of manufactured items (situlae and lids, but also belt plates and knife sheaths), spread, in geographical terms, from Este to Padua, to the Slovenian area, lapping the Alps and the territory of Golasecca Culture. In artistic terms, Situla Art exhibits a figurative/narrative language which was rooted in different social contexts and which was able to express symbolic content with a high level of consistency. Beginning with the attributes of characters and the environmental elements, the Padua RU intends to construct an interpretative model for scenes which possess a clear narrative value and, as a consequence, naturally convey specific and well-defined messages within the context of local realities. In fact, these iconographic elements possess a precise syntactic function: the vegetal elements can have the function of separating individual sequences, while in the frieze of the same artifact the repetition of strongly characterizing attributes (such as a particular garment) can indicate that the character wearing them is the same, although engaged in distinct actions. Among the centers which are emerging as areas of interest, the Alpine area of Belluno is preeminent as the site of provenance of the exceptional situla of Pieve d'Alpago (Gangemi, Bassetti, Voltolini 2015), which can be dated to the end of the 6th cent. BC and testifies to the maturity of the narrative language achieved, proposing in the lower register a sequence of filmic type set in inner spaces connoted by elements of furniture. After the first generation of goldsmiths and artisans in the late 7th cent., examples of Situla Art reappear, in Este, with a clear narrative value between the 5th and the 4th cent. In these late pieces it is possible to observe the recurring presence of iconographic elements which are typical of the Orientalizing period, such as fantastical animals: these elements allow us to compare, for example, the scenes represented on a belt plaque from Padua (Capuis, Ruta Serafini 2002) with other artefacts of Transalpine origin. This fact allows us to hypothesize the existence of true local tales (Gleirscher 2009; Paltineri 2018). A similar approach, not yet attempted, could be taken both with the two situlae from Sesto Calende and with the group (one of which is unpublished) of knife sheaths from Este, Padua and Montebelluna where the image of a sphinx facing a bird is repeated, according to a semantic perspective recently proposed for lids with exclusively animalistic figuration (Leonardi 2016). In addition to this extraordinary repertoire, we can add a range of differentiated materials such as ceramic production and funerary stelai which, beginning with the same phase of Situla Art, were gathered in Este and especially in Padua in the late 6th cent. BC. Concerning figured pottery, too, the Padua RU will work on experimental products such as the famous Alfonsi Vase from Este and the series of vases with decorations in relief from Padua. Systematic studies have not yet been carried out on these pieces. These figured artefacts are only partially published, often in photographs which are difficult to read. Our knowledge of the use of images in pre-Roman Veneto could be increased thanks to the presence in Padua of a Scanner Laser Konica Minolta Vivid 910, a Scan Arm Faro, an Open Technologies Faro structured light system and a 50 million pixel digital camera with macro and decentered lens. All these instruments are transportable, permit non-invasive investigation and can detect details otherwise invisible to the naked eyes.

The dissemination of the results - through publications, a website and a virtual exhibition on line - will mainly take up the last 6 months of the Project: see the details on § B.1.3 (Project development).

3. Project development, with identification of the role of each research unit, with regards to related modalities of integration and collaboration

YEAR ONE

The first year of the DRF Project will involve preliminary data and review work for the development of each case study.

PAVIA

The Painter of Lycurgus: this theme is led by Maria Elena Gorrini (supported by one 1-year postdoctoral position, to be funded by the Project). Preliminary work consists in the development, through missions and photographic campaigns, of a documentary open access database of the vases ascribed to the Lycurgus Painter preserved in Italian museums and collections, with specific attention to natural elements (such as plants, flowers and animals), to the attributes characterizing the mythological figures and to architectural elements, within the frame of a Dionysian imagery. The topic of Apulian red-figure vases will be also addressed by the PI (Harari), although indirectly, by discussing origins and purpose of the large Apulian red-figure kraters decorated with complex subjects, through the much debated but still unresolved case of the famous Pronomos krater (Athenian, but found in a tomb of Ruvo).

Etruscan art: this theme, too, will be led by the PI, as it involves an investigation of characterizing forms of symbolic communication, through some eloquent case studies found in archaic and Hellenistic sculpture (at Cortona, Veii, and Volterra) and in funeral wall paintings (at Tarquinia). In order to extend this survey work and provide a wider diachronic span, the PI will be supported by another 1-year postdoctoral position (to be funded by the Project).

Southern Latium votive materials: this theme will be led by the Rtd Massimiliano Di Fazio, supported by a third 1-year post-doc fellow (funded by the Project). The first year research will be devoted to a review of the full published votive materials and the development of their database. Moreover, in spring and summer missions are planned to visit the historical archives of the Departments for

Heritage (Soprintendenze) to identify other unpublished materials suitable to expand the research.

MILAN The Milan RU will complete the study of the votive figurines of the Museo Campano, proposing an extensive typological classification of pieces. This work package will be led by the substitute PI Federica Chiesa and by a 1-year postdoctoral fellow (to be funded by the Project).

PADUA The Padua RU will assemble updated and complete databases of photographs of the three classes of artefacts selected for analysis: Situla Art (in Veneto, in Golasecca culture and in Etruscan settlements of the Po Valley); figured pottery of Venetic production; the earliest Padua stelai. This work package will be led by Silvia Paltineri, supported by one 1-year postdoctoral position, funded by the Project, working on the collection and cataloguing of data. During the first year the Padua RU will commence laser scanning reliefs of images.

YEAR TWO

PAVIA

During the second year it will be possible to begin a properly iconographic analysis, carried out on the basis of the cognitive acquisition strategy and the methodological criteria presented above.

The Apulia group will conduct iconographical analysis of the subjects of the Lycurgus Painter, through research of comparanda from Greece and Magna Graecia, in order to assess possible sources and the similarities and differences between his productions and other contemporary examples; finding contexts (when known) will be investigated, to insert the productions in place with the other grave goods.

The Southern Latium staff will upload data from the analysis of the published materials to the open-access database of the DRF Project, complete the digital cataloguing of the corpora of the Southern Latium, begin the iconographic analysis of the various series of artefacts, carried out according to the cognitive acquisition strategy and the methodological criteria agreed in cooperation with the other RUs. In spring and summer: documentation and cataloguing campaign of unpublished materials stored in various museums and deposits.

Some communication activities, through virtual conferences and events, are planned to be held in museums and libraries of Southern Latium.

MILAN

The Milan RU will analyze the comparanda from indigenous and Greek cities of the Central Tyrrhenian Peninsula and will conduct a survey of the materials from Taranto.

PADUA

The Padua RU will start with the investigation of images, from the classification of single iconographic elements to the reconstruction of complex messages.

The last 6 months of the DRF Project will be dedicated to the drafting of relevant papers - to be possibly edited in Class A journals and/or series accredited by internationally authoritative scientific committees (in accordance, however, with clause 13 of the present call on open access) - and the presentation of the results in a congress meeting at Pavia. The proceedings of the Pavia meeting will be published, of course, after the conclusion of the Project.

A core output will be the publication (or the acceptance to publication) of

- an essay on the communication strategies of Etruscan art (PI)
- an essay on the Lycurgus Painter (RU of Pavia)
- a monograph belonging to the series of pre-Roman Capua (RU of Milan)
- an essay about the use and meaning of images in the territory of the Veneti before the Romanization (RU of Padua).

We also intend to publish some other relevant papers about the use of the figurative language in pre-Roman Southern Latium in the series "Prima Italia", edited by Quasar, and/or in high-impact journals.

As concerns communication, it is also a common intention of the three RUs to realize a sort of virtual exhibition of slides and 3Ds, to be looked up on line.

In short: cataloguing of the edited images, 01/01/2023 > 01/05/2023; museum campaigns and Lab. work, 02/05/2023 > 30/11/2023; planning and development of the DataBase, 01/12/2023 > 31/12/2023; analysis and interpretation of the images collected in the DataBase, 01/01/2024 > 30/06/2024; virtual exhibition on line, 01/07/2024 > 31/12/2024; publications, 01/07/2024 > 30/11/2024; international final congress (available on streaming), 01/12/2024 > 31/12/2024.

4. Possible application potentialities and scientific and/or technological and/or social and/or economic impact

DRF is a predominantly experimental research project, based upon a series of case studies. As such, its full scientific potential and impact will extend far beyond the only expected two-year period and is not directly measurable within the application. As we have argued above in the State of the Art, our strategic goal consists in drafting the guidelines and a suitable exemplification of a repertory (in print and/or digital) of the iconographic attributes recognized in selected classes of artisanal production in pre-Roman Italy. This idea of lexicon relies on what we mean as the "things", predominantly inanimate elements which enter into the image systems and possess attributive and/or symbolic functions, and will allow for an overarching subsequent investigation of their significance in relation with the animate figures with which they are depicted, often characterized by heroic or divine status. We believe that our proposal to develop an innovative and original research tool (not currently available), along with an up-to-date bibliography, will support the emergence of description models and classification criteria which cannot be predetermined at the outset, but which will evolve from the exercise of iconographic exegesis throughout the project itself. It is for this reason that we have proposed an experiment, situated within several ethnic-cultural environments and iconographic contexts, to be carried out over the period of two years. This will create a space for methodological indications to emerge and be developed along with fixed cognitive points or aporias and contradictions.

As we have also pointed out, the selection of case studies has intentionally included areas of particular cultural complexity, such as: Etruria, Latium, Campania, the indigenous region of Peucetia within Hellenized Apulia; and also Northern Italy and in particular its Venetic "corner" as a natural geographical hinge between the Peninsula (in its Adriatic côté) and the Transalpine (and Danubian) world. We believe that in these areas, where different ethnic groups and their cultural patrimony came into close contact with one another, the interactions between the (Greek) figurative language and the more or less hybrid local declinations may help us to understand how the main figurative language has been transcribed in local alphabets, so to speak, and sometimes translated into local dialects.

We propose a pilot project, because we believe, at this initial stage, that it is only through a profound review and reflection on different historical-cultural situations – all fueled, however, by an external, mostly Greek imagery, and of a selected Greece, according to the different time periods and to the different areas of reception – that we will be able to understand and demonstrate the general validity of our approach. The ongoing research outputs of team members, valuable in themselves, will provide ongoing guidance, and corrections, for the development of a common approach.

As a result, in terms of scientific outputs of the Project, the respective case studies will have a strong impact, by providing a systematic scrutiny of materials which are partially known or totally unpublished and making them available to a scholarly audience. Generally speaking, the value of the proposed approach will be confirmed through the comparison of different areas in different time periods, and the same method could be further applied to other areas and periods.

As concerns dissemination and communication, the DRF Project will follow two parallel paths. From a strictly scientific point of view, we will organize at least two informal workshops, to present partial results and discuss methodological and iconographical issues among the scholars of the three involved Universities, while at the end of the second year Pavia will host the concluding Congress (with invited speakers) to illustrate our iconographical method of analysis, and to assess further, possible, research paths in pre-Roman Italy.

Next to the academic events, some initiatives will be addressed to public and non-specialist audiences. Firstly, a website will be created (linked to Pavia University website and its official social media) to provide open access to our database for virtual visitors, along with our pre-print papers. On this website we can also organize webinars both on specific topics and selected objects, and open lectures and recorded talks. These initiatives and events appear to be essential to realize a final DRF virtual exhibition, where iconographic "rooms" should lead the visitor through the reading of selected images, in the footsteps, so to speak, of Philostratus and his Eikones.

From the point of view of the socio-cultural impact, moreover, we stress the fact that studying archaeological materials of museums (as in particular at Capua, Este, Padua and Taranto) will produce new knowledge on the artefacts, leading to real or virtual exhibitions open to a non-specialist public, including school students, and generating a virtuous circle of knowledge.

In that sense, by virtue of its educational impact the DRF Project appears to meet quite satisfactorily the social objectives in the field of humanities consistent with the agenda of Horizon Europe 2021-27 and the Italian PNRR (Piano Nazionale di Ripresa e Resilienza). The characteristics of the Project (as above described) explain our financial requests, which are mainly aimed at funding contracts for grant holders: research fellowships essential to ensure the accuracy of archiving iconographical documents.

5. Financial aspects: costs and funding for each research unit

n°		Total cost (euro)	Co-funding (item A.1) (euro)	MUR funding (other items) (euro)
1.	HARARI Maurizio	174.139	31.837	142.302
2.	CHIESA Federica	86.220	26.450	59.770
3.	PALTINERI Silvia	43.400	0	43.400
	Total	303.759	58.287	245.472

N.B. The fields will be filled in automatically

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B.2

1. Scientific Curriculum of the Principal Investigator

1976, MA in Classics (University of Pavia). Alumnus (1972) and Council member (2006-22) of the Ghislieri College, Pavia. 1980-2000, Lecturer in Classical Archaeology, University of Pavia.

1988-91, Honorary Lecturer at the Department of History, University College, London. 1992-2001, Professor on contract of Etruscan and Classical Archaeology, University of Ferrara. 2000-2010, Associate Professor and 2010- , Full Professor of Etruscan and Italic Archaeology, University of Pavia. 2002-2012, Chairman of the Petrarca Library Board, University of Pavia. 2009-, Director of the Archaeological Museum of the Pavia University. 2013-2015, Chairman of the Humanities Teaching Board, University of Pavia. 2015-2021, Academic Senator at the University of Pavia and Head of the Department of Humanities (awarded as "excellent" by the Ministry of University for the period 2018-22). 2020- , Vice President of the University Museum System, Pavia. 2011-2018, panel member in ERC (= European Research Council, Bruxelles) evaluations for Starting Grants SH5. 2016-2018, panel member in ASN (= Italian national university teaching license) evaluations. 2017-2019 , panel member in ANVUR (= Italian national scientific evaluation agency). 2019-20, panel member in MSCA (= Marie Skłodowska-Curie Actions) evaluations. 2009, fellow of the Institute for Advanced Study, Budapest. 2012- , full member of the National Institute of Etruscan and Italic Studies. 1978, awarded the first edition of the L'Erma Prize for Archaeology. Author of more than 200 publications registered in the MIUR database.

2. Scientific Curriculum of the associated investigators

1. CHIESA Federica

Federica Chiesa was born in Milano, on 8th december 1962 e live in Milano, Via Telemaco Signorini n. 7.

She is (confirmed) Researcher of the Chair of Etruscology in the University of Studies of Milano, Department of Classical Antiquities.

She is taken honours degree in Etruscan Archaeology) in the University of Studies of Milan and she is specialized in Classical Archaeology in the same University.

She is Researcher Doctor in Classical Archaeology (University of Studies of Perugia)

UNIVERSITY TEMPORARY TEACHING

In the Chair of Etruscology she holds every year thematic seminars about campanian architectural and votive terracottas. Furthermore she co-ordinates the permanent seminar about the preroman town of Capua under the direction of Maria Bonghi Jovino.

From 2000-2001 until 2005-2006.: Classical Archaeological School of the University of Milano: "Relationship between Etruscans and Phoenicians in the Mediettranean sea").

From 2003-2004 until 2006-2007: she was professor of Etruscan archaeology in the University of Milano- Bicocca.

Now she is professor of Methodology of Archaeological Research in the University of Milano.

SCIENTIFIC AND RESEARCH WORKS

From 1995 she is member of the équipe of excavations in the etruscan town of Tarquinia, under the direction of Maria Bonghi Jovino, where she works in Tarquinia from 1984. From 1995 she takes charge in the direction of an area in the "monumental complex" and in the sanctuary of the etruscan temple called Ara della Regina.

Among the issued works, some monographies, articles and co-editing are about the Etruscans in Campania (F. CHIESA, *Aspetti dell'Orientalizzante Recente in Campania: la tomba 1 di Cales*, Milano 1993; F. CHIESA, *Demoni alati e grifi araldici. Lastre architettoniche fittili di Capua antica*, Roma 1998; F. CHIESA, *Ritratto o dono votivo? Una testa fittile da Capua*, in XXVI Convegno di Studi Etruschi e Italici, Caserta-S. Maria Capua Vetere, 11-15 novembre 2007, in press) and Tarquinia (F. CHIESA, *Tarquinia. Archeologia e prosopografica tra Ellenismo e romanizzazione*, Roma 2006;

F. CHIESA-B- BINDA, Una possibile ricostruzione del tetto arcaico, in L'Ara della Regina di Tarquinia, aree sacre, santuari mediterranei, Atti della Giornata di Studio, Milano 13 giugno 2007, a cura di M BONGHI JOVINO, in press).

2. PALTINERI Silvia

Silvia Paltineri studied at the University of Pavia, where she graduated in Etruscan studies. In 2002 she graduated from the Postgraduate School of Archaeology at the University of Padua; she earned her PhD in 2006 at the University of Pavia, with a thesis on the Early Iron Age cemetery of Chiavari. In 2014 and in 2018 she obtained the National Scientific Qualification as Associate Professor; since 2016 she holds a Researcher position in Etruscan and Italic Civilizations at the University of Padua. She teaches Civilization of pre-Roman Italy (First cycle degree courses) and Etruscan and Celtic Archaeology (Second cycle degree courses).

In 2012/2013 she was a research fellow at the University of Padua, working on a project regarding the Iron Age cemetery of Padua-Piovego. From A.Y. 2006/2007 to A.Y. 2011/2012 she was Adjunct Professor of Etruscan Studies at the University of Padua and of Italian Protohistory at the University of Pavia. From A.Y. 2013/2014 to A.Y. 2015/2016 she was Adjunct Professor of Civilization of pre-Roman Italy at the University of Padua and of Archaeology of pre-Roman Italy at the University of Pavia.

She organized several conferences, among which the most notable are: Pavia 2012, on Late Classical and Hellenistic painting, held within the 2008 PRIN project and edited together with Maurizio Harari; Pavia 2015, on aristocratic societies in ancient Italy; Padua 2017, on Tito Livio and Northern Italy before Rome.

She is the author of around 100 publications, among which a monograph, four edited books, papers on national and international journals and books; she was invited to held seminars in Italy and abroad, she presented papers at several national and international conferences, such as the international conference on Iron Age metallurgy (Calafell 2016), the international conference on funerary architecture and memory (Madrid, 2014), the conference on Padanian Etruria (Bologna, 2013), the international conference on Etruscan and Italic house (Bonn, 2009), the international round table on cremation cemeteries in the western Mediterranean (Barcelona, 2008).

Her main research topics are the Early and Middle Iron Age in northern Italy, focusing on settlement dynamics and funerary evidences; the Padanian Etruria and its relationships with Europe and the Mediterranean; the figurative language in pre-Roman Italy, between the Etruscan world and the northern Italic one; the History of Archaeology. She has taken part in several excavations in Veneto, Lombardy, Liguria, Sicily and Sardinia. She is currently directing a research project on the etruscan-padanian settlement of San Basilio di Ariano in the Polesine region. She is a member of the Istituto Italiano di Preistoria e Protostoria and of the Consulta Universitaria per l'Archeologia dell'Italia preromana.

3. Main Principal Investigator's scientific publications (Max. 20)

1. Maurizio Harari (2021). Imagining the Etruscans: Modern European Perceptions of an Ancient Italian Civilization. ETRUSCAN STUDIES, vol. 24, p. 5-17, ISSN: 1080-1960 - **Articolo in rivista**

2. Maurizio Harari (2018). Narrare per immagini secondo Winckelmann. EIDOLA, vol. 15, p. 145-150, ISSN: 1824-6192 - **Articolo in rivista**

3. HARARI, MAURIZIO (2002). Mimesis e thanatos. Plinio il Vecchio e la fine dell'arte. RIVISTA STORICA ITALIANA, vol. 114, p. 756-773, ISSN: 0035-7073 - **Articolo in rivista**

4. Harari Maurizio (1994). A Tarquinia, tra pittura vascolare e pittura parietale: due studi di decorazione accessoria (e no). NUMISMATICA E ANTICHITÀ CLASSICHE, vol. 23, p. 157-175, ISSN: 1420-1739 - **Articolo in rivista**

5. Maurizio Harari (2020). Between Etruscans and Phoenicians: the impiety of Thefarie. In: Etruscan Literacy in its Social Context. ACCORDIA SPECIALIST STUDIES ON ITALY, vol. 18, p. 151-157, Accordia Research Institute University of London c/o Institute of Archaeology, ISBN: 9781873415375, ISSN: 1366-0969, University of London, September of 2010 - **Contributo in Atti di convegno**

6. Harari Maurizio (2016). Orazio e Scilla (AP, v. 1-5). In: D'Alexandre à Auguste. Dynamiques de la création dans les arts visuels et la poésie. p. 177-180, Presses Universitaires de Rennes, ISBN: 978-2-7535-4080-4, Parigi, 10-12/05/2012 - **Contributo in Atti di convegno**

7. Maurizio Harari (2016). Retorica del bestiario. In: Nuovi studi sul bestiario fantastico di età orientalizzante nella Penisola Italiana. QUADERNI ARISTONOTHOS, vol. 5 (2015), p. 17-24, Gruppo Editoriale Tangram (Trento), ISBN: 978-88-6458-127-9, ISSN: 2421-7484, Roma, 13/01/2014 - **Contributo in Atti di convegno**

8. Harari M. (2014). The farie committente. In: Della Fina G. M. (a cura di). Artisti, committenti e fruitori in Etruria tra VIII e V secolo a. C.. vol. 21, p. 573-584, Quasar Edizioni, Roma, ISBN: 9788871405742, Orvieto, dicembre 2013 - **Contributo in Atti di convegno**

9. Harari Maurizio (2010). La Tomba dei Festoni di Tarquinia e alcuni problemi di pittura greca tardoclassica. In: International Congress of Classical Archaeology. Meetings between Cultures in the Ancient Mediterranean. BOLLETTINO DI ARCHEOLOGIA ONLINE, vol. volume speciale, p. 56-77, ISSN: 2039-0076, Roma, 22-26.09.2008 - **Contributo in Atti di convegno**

10. Harari Maurizio (2010). The Imagery of the Etrusco-Faliscan Pantheon between Architectural Sculpture and Vase-painting. In: Material Aspects of Etruscan Religion. Proceedings of the International Colloquium. BABESCH. BULLETIN ANTIEKE BESCHAVING, vol. Supplement 16, p. 83-103, ISSN: 0165-9367, Leiden, 29-30 May 2008 - **Contributo in Atti di convegno**

11. Harari Maurizio (2008). Collo, corpo, piede, lati A e B. Punti di vista nella pittura vascolare. In: Sena Chiesa Gemma. Vasi, immagini, collezionismo. Milano, 2007, p. 335-361, MILANO:Cisalpino-Monduzzi - **Contributo in Atti di convegno**

12. Harari Maurizio (2007). Lo scudo 'spezzato' di Vel Saties. In: Pittura ellenistica in Etruria. Immagine, linguaggio, messaggi. OSTRAKA, vol. 16, p. 45-54, ISSN: 1122-259X, Perugia, 2006 - **Contributo in Atti di convegno**

13. Harari Maurizio (2005). La tomba n. 2957 di Tarquinia, detta dei Pigmei: addenda et corrigenda. In: F. Gilotta. Pittura parietale, pittura vascolare. Ricerche in corso tra Etruria e Campania. Santa Maria Capua Vetere, 28 maggio 2003, p. 79-91, NAPOLI:Arte Tipografica Editrice - **Contributo in Atti di convegno**

14. MAURIZIO HARARI (2020). Pittura vascolare antica. Attribuzionismo e post-attribuzionismo. In: Gianpaolo Angelini (a cura di). Giovanni Morelli tra critica delle arti e collezionismo. p. 85-103, PISA:Edizioni ETS, ISBN: 978-884675836-1 - **Contributo in volume (Capitolo o Saggio)**

15. Maurizio Harari (2018). Il mito in Etruria. Fra mitologia greca e una possibile mitologia etrusca. In: Giulio Paolucci Anna Provenzali (eds.). Il viaggio della Chimera. Gli Etruschi a Milano tra archeologia e collezionismo. p. 197-205, MILANO:Johan & Levi, ISBN: 978-88-6010-217-1 - **Contributo in volume (Capitolo o Saggio)**

16. HARARI, MAURIZIO (2017). Etruscan Art or Art of the Etruscans?. In: NASO ALESSANDRO (ed.). Etruscology. vol. 1, p. 69-77, Boston/Berlin:Walter de Gruyter Inc., ISBN: 978-1-934078-48-8 - **Contributo in volume (Capitolo o Saggio)**

17. Harari Maurizio (2016). Archaic Painted Pottery (700-500 BCE). In: Nancy Thomson De Grummond Lisa C. Pieraccini. Caere. p. 241-250, AUSTIN:University of Texas Press, ISBN: 978-1-4773-0843-1 - **Contributo in volume (Capitolo o Saggio)**

18. Harari M., Franceschini M. (2014). Out of the Tondo: The Exterior of the Clusium Cups. An Iconographical Reconsideration. In: Schierup S., Sabetai V. (eds.). The Regional Production of Red-figure Pottery: Greece, Magna Graecia and Etruria. p. 291-301, Aarhus:Aarhus University Press, ISBN: 9788771243932 - **Contributo in volume (Capitolo o Saggio)**

19. Maurizio Harari (2014). Les stratégies d'Aristonothos. Boire à la grecque en Etrurie: nouvelles considérations. In: Laura Ambrosini Vincent Jolivet (a cura di). Les potiers d'Etrurie et leur monde: contacts, échanges, transferts. Hommages à Mario A. Del Chiaro. p. 35-45, Paris:Librairie Armand Colin:21 rue du Montparnasse, 75283 Paris Cedex 06 France:011 33 1 44395134, Fax: 011 33 1 44395110, ISBN: 9782200291006 - **Contributo in volume (Capitolo o Saggio)**

20. Harari Maurizio (2009). Attualità di Filostrato. In: Abbondanza Letizia (a cura di). Filostrato Maggiore, Immagini. TORINO:Nino Aragno Editore, ISBN: 9788884193933 - **Contributo in volume (Capitolo o Saggio)**

4. Main scientific publications of the associated investigators (Max. 20, for each research unit)

1. CHIESA Federica

1. F. Chiesa (2014). Scene di una battaglia eroica : lastra fittile con guerriero combattente dal "complesso monumentale" di Tarquinia. MEDITERRANEA, vol. 11, p. 63-78, ISSN: 1827-0506, doi: 10.1400/224181 - **Articolo in rivista**
2. Federica Chiesa (2019). Dal Museo Campano al Museo Archeologico di Napoli : vicende storiche e nuovi dati. In: (a cura di): G. Della Fina, Musei d'Etruria. p. 375-391, ROMA:Quasar, ISBN: 9788871409962 - **Contributo in volume (Capitolo o Saggio)**
3. Federica Chiesa (2018). Il carro della dea? : una lastra architettonica con leonesse dal complesso monumentale di Tarquinia. In: (a cura di): V. von Falkenhausen;F. Chiesa;F. Betti, Nel ricordo di Gianfranco Fiaccadori : atti della Giornata di studi. QUADERNI ARISTONOTHOS, vol. 6, p. 17-36, Ledizioni, ISBN: 9788867058211, ISSN: 2421-7484 - **Contributo in volume (Capitolo o Saggio)**
4. Federica Chiesa (2018). Una testa maschile in terracotta da Sutri (Viterbo) : frammento di un altorilievo templare?. In: (a cura di): M. Bellomo, Studi di storia e storiografia antica : omaggio a Piergiuseppe Michelotto. IRAW - ITALIAN RESEARCH ON ANCIENT WORLD, vol. 3, p. 85-97, Roma:Arbor Sapientiae, ISBN: 9788894820652 - **Contributo in volume (Capitolo o Saggio)**
5. F. Chiesa (2017). Terrecotte architettoniche figurate. In: (a cura di): L.G. Perego, Sotto le mura di Tarquinia. Indagini nella necropoli delle Morre a Pian di Civita. TARCHNA, vol. 4, p. 113-115, Trento:Tangram Edizione scientifica, ISBN: 9788864580838, ISSN: 1970-3147 - **Contributo in volume (Capitolo o Saggio)**
6. F. Chiesa (2016). Il canto della Natura: la Signora degli Animali. In: (a cura di): M. Bonghi Jovino;F. Chiesa, Le sembianze degli dei e il linguaggio degli uomini : studi di lessico e forma degli artigiani capuani. ADAMAS, vol. 5, p. 43-67, MILANO:Mimesis, ISBN: 9788857537306 - **Contributo in volume (Capitolo o Saggio)**
7. F. Chiesa (2012). Terrecotte architettoniche. In: (a cura di): M. Bonghi Jovino;G. Bagnasco Gianni, Tarquinia : il santuario dell'Ara della regina : i templi arcaici. p. 379-399, Roma:L'Erma di Bretschneider srl, ISBN: 9788882657581, doi: 10.978.888265/7581 - **Contributo in volume (Capitolo o Saggio)**
8. M. Bonghi Jovino, F. Chiesa (a cura di) (2016). Le sembianze degli dei e il linguaggio degli uomini : studi di lessico e forma degli artigiani capuani. ADAMAS, vol. 5, Milano:Mimesis, ISBN: 9788857537306 - **Curatela**
9. M.C. Chiaramonte, G. Bagnasco Gianni, F. Chiesa (a cura di) (2012). Interpretando l'Antico : scritti di archeologia offerti a Maria Bonghi Jovino. Milano:Cisalpino, ISBN: 9788820510473 - **Curatela**
10. CHIESA F (2006). Tarquinia. Archeologia e prosopografia tra Ellenismo e romanizzazione, Roma 2006. vol. 1, p. 1-400, ROMA:L'Erma di Bretschneider, ISBN: 88-8265-349-8 - **Monografia o trattato scientifico**

2. PALTINERI Silvia

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2. Silvia Paltineri, Silvia Binotto, Arturo Zara (2020). L'impiego dei materiali lapidei a Padova nell'età del Ferro tra simbologia, funzione e rapporti con il territorio. PREISTORIA ALPINA, vol. 50, p. 53-88, ISSN: 0393-0157 - **Articolo in rivista**
3. Paltineri Silvia (2019). FRA PROTOSTORIA, ARTE AFRICANA E ARTE ETRUSCO-ITALICA. CARLO ANTI E LUIGI PIGORINI. STUDI ETRUSCHI, vol. 81 (2018), p. 201-215, ISSN: 0391-7762, doi: 10.26406/StEtr81-12 - **Articolo in rivista**
4. silvia paltineri (2019). Tito Livio e i popoli dell'Italia settentrionale preromana alla luce delle testimonianze archeologiche: dinamiche territoriali, identità e confini. PREISTORIA ALPINA, vol. 49 bis, p. 11-19, ISSN: 0393-0157 - **Articolo in rivista**
5. Silvia Paltineri, Mirella T. A. Robino, E. Smoquina (2018). San Cassiano di Crespino (RO): aspetti culturali e rapporti con il territorio. ANNALI DELLA FONDAZIONE PER IL MUSEO "CLAUDIO FAINA", vol. XXV, p. 707-746, ISSN: 1724-8337 - **Articolo in rivista**
6. silvia paltineri (2018). Un gruppo di situle figurate atestine del V-IV secolo a .C . Una proposta di interpretazione. PROSPETTIVA, vol. 165-166 (2017), p. 60-68, ISSN: 0394-0802 - **Articolo in rivista**
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10. Paltineri S (2003). Anomalie liguri. Nino Lamboglia nella storia dell'Archeologia italiana. ANTENOR, vol. 4, p. 147-162, ISSN: 1594-3526 - **Articolo in rivista**
11. Paltineri Silvia (2021). Dinamiche del popolamento ligure dal Bronzo finale alla Romanizzazione. In: (a cura di): S. Giorcelli Bersani M. Venturino, I Liguri e Roma. Un popolo tra archeologia e storia. STUDI E RICERCHE SULLA GALLIA CISPALINA, vol. 29, p. 39-63, ROMA:Quasar, ISBN: 978-88-5491-172-7 - **Contributo in volume (Capitolo o Saggio)**
12. Silvia Paltineri, Mirella T. A. Robino, Federica Wiel-Marin (2021). Flüsse als Wirtschaftsfaktor. Der Handel zwischen Etruskern, Griechen und Venetern im 6. und 5. Jh. v. Chr. In: (a cura di): C. Berns S. Huy, The Impact of Rivers on Ancient Economies, Panel 2.2, Archaeology and Economy in the Ancient World. p. 37-52, Heidelberg:Propylaeum, ISBN: 978-3-96929-082-8, doi: 10.11588/propylaeum.905 - **Contributo in volume (Capitolo o Saggio)**
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14. PALTINERI, SILVIA (2017). Architettura funeraria, articolazione dello spazio e memoria: la necropoli di Chiavari nel quadro dell'età del ferro in Liguria. In: (a cura di): S. Adroit R. Graells, Arquitecturas funerarias y memoria: la gestión de las necrópolis en Europa occidental (ss. X-III a.C.). p. 259-274, VENOSA:Osanna Edizioni, ISBN: 9788881675081 - **Contributo in volume (Capitolo o Saggio)**
15. Paltineri S. (2017). Spazio funerario, società e limiti. Appunti per una ricerca sulla prima età del Ferro in Liguria. In: (a cura di): Cupitò M. Vidale M. Angelini A., Beyond limits. Studi in onore di Giovanni Leonardi. p. 249-257, Padova:PADOVA UNiversity press, ISBN: 9788869380709 - **Contributo in volume (Capitolo o Saggio)**
16. Paltineri, Silvia (2017). L'interfaccia meridionale della cultura di Golasecca, fra Celti e Liguri. In: (a cura di): Harari Maurizio, La storia di Varese. Il territorio di Varese in età preistorica e protostorica. vol. I, p. 291-313, BUSTO ARSIZIO:Nomos Edizioni, ISBN: 9788898249916 - **Contributo in volume (Capitolo o Saggio)**
17. PALTINERI, SILVIA (2016). I linguaggi figurativi di età orientalizzante in Veneto: alcune note. In: (a cura di): J. Bonetto M.S. Busana A.R. Ghiotto M. Salvadori P. Zanovello, I mille volti del passato. Scritti in onore di Francesca Ghedini. p. 123-134, Roma:Quasar, ISBN: 978-88-7140-731-9 - **Contributo in volume (Capitolo o Saggio)**
18. Paltineri S., Robino M.T.A. (2016). Le ultime fasi del sito di San Cassiano di Crespino e le trasformazioni nell'entroterra di Adria. In: (a cura di): Elisabetta Govi, Il mondo etrusco e il mondo italico di ambito settentrionale prima dell'impatto con Roma. BIBLIOTECA DI «STUDI ETRUSCHI», p. 275-301, ROMA:Giorgio Bretschneider, ISBN: 9788876892899, ISSN: 0067-7450 - **Contributo in volume (Capitolo o Saggio)**
19. Paltineri S (2011). Tra il mare e la via dell'Appennino: le statue stele dell'età del Ferro in Lunigiana. In: Autori vari. Tra Protostoria e Storia. Studi in onore di Loredana Capuis. p. 143-158, Roma:Edizioni Quasar, ISBN: 978-88-7140-458-5 - **Contributo in volume (Capitolo o Saggio)**
20. PALTINERI, SILVIA (2010). La necropoli di Chiavari. Scavi Lamboglia (1959-1969). p. 1-361, BORDIGHERA:Istituto Internazionale di Studi Liguri, ISBN: 9788886796576 - **Monografia o trattato scientifico**

5. Main staff involved (max 10 professors/researchers for each research unit, in addition to the PI or associated investigator), highlighting the time commitment expected

List of the Research Units

Unit 1 - HARARI Maurizio

Personnel of the research unit

n°	Surname Name	Qualification	University/ Research Institution	e-mail address	Months/person expected
1.	HARARI Maurizio	Professore Ordinario	Università degli Studi di PAVIA	ararat@unipv.it (adesione completata il 22/03/2022)	2,0
2.	GORRINI Maria Elena	Professore Associato (L. 240/10)	Università degli Studi di PAVIA	mariaelena.gorrini@unipv.it (adesione completata il 10/02/2022)	3,0
3.	DI FAZIO	Ricercatore a t.d. - t.pieno	Università degli	massimiliano.difazio@unipv.it	3,0

Massimiliano (art. 24 c.3-b L. 240/10)
(data fine contratto:
31/12/2023)

Studi di PAVIA

(adesione completata il
09/02/2022)

Possible sub-unit

Surname	Name	Qualification	e-mail address	Months/person expected

Total cost of the research unit, per single item

	Cost
item A.1	31.837 €
item A.2.1	72.000 €
item B	62.302 €
item C	0 €
item D	4.000 €
item E	4.000 €
Total	174.139 €

N.B. The Item B and TOTAL columns will be filled in automatically

- item A.1: enhancement of months/person of permanent employees
- item A.2.1: cost of contracts of non-employees, specifically to recruit
- item B: overhead (flat rate equal to 60% of the total personnel cost, A.1+A.2.1, for each research unit)
- item C: cost of equipment, tools and software products
- item D: cost of consulting and similar services
- item E: other operating costs

Major new contracts for staff specifically to recruit

Number of expected RTD contracts	Number of research grants expected	Number of PhD scholarships expected	Overall expected time commitment (months)
0	3	0	36

Personnel of the research unit

n°	Surname Name	Qualification	University/ Research Institution	e-mail address	Months/person expected
1.	CHIESA Federica	Professore Associato (L. 240/10)	Università degli Studi di MILANO	federica.chiesa@unimi.it (adesione completata il 09/02/2022)	4,0

Total cost of the research unit, per single item

	Cost
item A.1	26.450 €
item A.2.1	24.000 €
item B	30.270 €
item C	0 €
item D	3.000 €
item E	2.500 €
Total	86.220 €

N.B. The Item B and TOTAL columns will be filled in automatically

- item A.1: enhancement of months/person of permanent employees
- item A.2.1: cost of contracts of non-employees, specifically to recruit
- item B: overhead (flat rate equal to 60% of the total personnel cost, A.1+A.2.1, for each research unit)
- item C: cost of equipment, tools and software products
- item D: cost of consulting and similar services
- item E: other operating costs

Major new contracts for staff specifically to recruit

Number of expected RTD contracts	Number of research grants expected	Number of PhD scholarships expected	Overall expected time commitment (months)
0	1	0	12

Unit 3 - PALTINERI Silvia

Personnel of the research unit

n°	Surname Name	Qualification	University/ Research Institution	e-mail address	Months/person expected
1.	PALTINERI Silvia	Ricercatore a t.d. - t.pieno (art. 24 c.3-b L. 240/10)	Università degli Studi di PADOVA	silvia.paltineri@unipd.it (adesione completata il	2,0

(data fine contratto:
25/08/2022)

08/02/2022)

Total cost of the research unit, per single item

	Cost
item A.1	0 €
item A.2.1	24.000 €
item B	14.400 €
item C	0 €
item D	2.500 €
item E	2.500 €
Total	43.400 €

N.B. The Item B and TOTAL columns will be filled in automatically

- item A.1: enhancement of months/person of permanent employees
- item A.2.1: cost of contracts of non-employees, specifically to recruit
- item B: overhead (flat rate equal to 60% of the total personnel cost, A.1+A.2.1, for each research unit)
- item C: cost of equipment, tools and software products
- item D: cost of consulting and similar services
- item E: other operating costs

Major new contracts for staff specifically to recruit

Number of expected RTD contracts	Number of research grants expected	Number of PhD scholarships expected	Overall expected time commitment (months)
0	1	0	12

6. Information on the new contracts for personnel to be specifically recruited

n°	Associated or principal investigator	Number of expected RTD contracts	Number of research grants expected	Number of PhD scholarships expected	Overall expected time commitment (months)
1.	HARARI Maurizio	0	3	0	36
2.	CHIESA Federica	0	1	0	12
3.	PALTINERI Silvia	0	1	0	12
	Total	0	5	0	60

7. PI "Do No Significant Harm (DNSH)" declaration, in compliance with article n. 17, EU Regulation 852/2020. (upload PDF)

Upload:



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MUR also has the right to the dissemination of the main economic and scientific data related to the funded projects."

Date (inserted by system at the closing of the application)
