

**CAPInv. 121: [he peripo]l[i]stike megale s[yn]odos t[on] apo [tes oi]koumenes peri ton Dionyson kai Autokratora Kaisara Titon Ailion Hadrianon Antoninon Sebaston Eusebe [t]e[ch]n[e]iton hieronikon stephaneiton kai ton touton synagoniston**

### I. LOCATION

i. Geographical area	Western Asia Minor
ii. Region	Phrygia
iii. Site	Laodikeia by the Lykos

### II. NAME

i. Full name (original language)	[ἡ περιπο]λι[ι]στικὴ μεγάλη σ[ύν]οδος τ[ῶν] ἀπὸ [τῆς οἰ]κουμένης περὶ τὸν Διόνυσον καὶ Αὐτοκράτορα Καίσαρα Τίτον Αἴλιον Ἀδριανὸν Ἀντωνίνον Σεβαστὸν Εὐσεβῆ [τ]ε[χ]ν[ε]ιτῶν ἱερονικῶν στεφανειτῶν καὶ τῶν τούτων συναγωνιστῶν (I.Laodikeia am Lykos 65A, ll. 0-6)
ii. Full name (transliterated)	<i>[he peripo]l[i]stike megale s[yn]odos t[on] apo [tes oi]koumenes peri ton Dionyson kai Autokratora Kaisara Titon Ailion Hadrianon Antoninon Sebaston Eusebe [t]e[ch]n[e]iton hieronikon stephaneiton kai ton touton synagoniston</i>

### III. DATE

i. Date(s)	138 - 161 AD
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### IV. NAME AND TERMINOLOGY

ii. Name elements	Personal:	The Emperor Hadrian
	Professional:	τεχνεῖται, <i>technetai</i> συναγωνισταί, <i>synagonistai</i>
	Status-related:	ἡ περιπολιστικὴ μεγάλη σύνοδος, <i>he peripolistike megale synodos</i> ; ἱερονικῶν στεφανειτῶν, <i>hieronikon stephaneiton</i>
	Theophoric:	Διόνυσος, <i>Dionysos</i>
iii. Descriptive terms	σύνοδος, <i>synodos</i>	

**Note**

*synodos*: I.Laodikeia am Lykos 65A, l. 1

The term designates the worldwide-association of Dionysiac artists, not a local association.

## V. SOURCES

<b>i. Source(s)</b>	I.Laodikeia am Lykos 65A (138 - 161 AD)
<b>Online Resources</b>	<a href="#">I.Laodikeia am Lykos 65A</a>
<b>i.a. Source type(s)</b>	Epigraphic source(s)
<b>i.b. Document(s) typology &amp; language/script</b>	Decree by the association. Greek.
<b>i.c. Physical format(s)</b>	Very fragmentary inscription, the main content of which is lost.
<b>ii. Source(s) provenance</b>	Found in the street with columns in Laodikeia.

## VII. ORGANIZATION

<b>v. Other staff</b>	
<b>Known voting practice</b>	The decree has been voted for by the association (ἐπισηφισ[αμένου], <i>epipsephis[amenou]</i> , ll. 6-7).

## X. ACTIVITIES

<b>Deities worshipped</b>	Dionysos
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## XI. INTERACTION

<b>ii. Interaction abroad</b>	The <i>synodos</i> was a world-wide association, so interaction abroad can be surmised.
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## XII. NOTES

<b>i. Comments</b>	Corsten (I.Laodikeia am Lykos) follows the view that τεχνεῖται, <i>technētai</i> (l. 4), ἱερονῖκαι, <i>hieronikai</i> (ll. 4-5), στεφανεῖται, <i>stephaneitai</i> (l. 5) and συναγωνισταί, <i>synagonistai</i> (ll. 5-6) refer to four different professional groups inside the σύνοδος, <i>synodos</i> . Aneziri 2003: 328-31 generally regards ἱερονῖκαι, <i>hieronikai</i> and στεφανεῖται, <i>stephaneitai</i> , as adjectives referring to τεχνεῖται, <i>technētai</i> .
<b>iii. Bibliography</b>	Aneziri, S. (2003), <i>Die Vereine der dionysischen Techniten im Kontext der hellenistischen Gesellschaft</i> . Stuttgart. Corsten, Th. (1997), <i>Die Inschriften von Laodikeia am Lykos I</i> . Bonn. Ritti, T., and Baysal, H. (2008), <i>Denizli-Hierapolis Arkeoloji Müzesi. Yunanca ve Latince Yazılı Eserlerin Kataloğu</i> . Napoli: no. 17.

### XIII. EVALUATION

<b>i. Private association</b>	Certain
<b>Note</b>	The Dionysiac artists were a special phenomenon, at times acting as a separate state. They can nevertheless be labelled a private association.
<b>ii. Historical authenticity</b>	Certain