Section 1. Introduction

Francesco Cuteri, Angelo Casillo

The cultural landscape of the Hellenistic period is many-sided and, in order to obtain a good vision of its shadowed angles, we need to look past the literature flourishing at the center and towards the one performed at the city's The forms of popular literature and entertainment, we acknowledge the power of performance culture in shaping the cultural landscape of Hellenistic and Roman cultural centers of the Greek world. These professional of literature and music —whose careers and terms are mainly documented by epigraphy—used to perform their form or art problem-oriented masterpieces at the Agōnes, or extra-agonistic occasions and built their careers showing off at the most prestigious displays. The goal of the artist was on the one-to-one that took across the travel and in the list or name performance is the very center of a cultural phenomenon of the Hellenistic period that imposed the history, culture, and society of Hellenism.

In this issue of Classical, we focus on selected themes that revolve around the phenomenon of the interwoven performances of performing arts, and we aim to do it in way that shows the certain levels at or nuances by such research. This issue of Classical Journal collects the papers presented at the Conference on Artists Held at the Department of Classics, "La Sapienza" in Rome, between the Fall and the Spring Terms 2020/21, with Bill Anderson in Greek Epigraphy and with doctoral students and Classics Ph.D. students in the World. The outcomes of the conversations and brainstorming engaged in during the meetings, which are a starting point for the study of the topic, scholars to conduct an in-depth analysis on thematic satisfactions arising from the topics proposed.

Introduction

Graduate students in Greek Epigraphy at "La Sapienza" (Fall between 2020/2021) attended the course, offered by Prof. Francesco Cuteri, on the Public cults in the Greek world between the Hellenistic and the Roman Imperial periods.[1] Through reading and analysing noteworthy epigraphic documents, the course was aimed to illustrate the main aspects of cults in the Greek world, following in evolution from the first forms of worship of living men up to the institution of the Roman Imperial cult, with particular focus on Greece and the initiatives of the individual polis. Attention was dedicated to the more characteristic elements of such cults, which were administered by special priests and encompassed the celebration of festivals and games, the erection of temples, the dedication of votive offerings, and, pantheon. In this framework, special attention was dedicated to the relationships of the itinerant artists with the Hellenistic sovereigns.

This Section 1 is the result of our "extemporaneous" engagement with graduate students in the course of a workshop held by Dr. Angelo Casillo, which we integrated into the MA course of Professor Cuteri. We picked two major protagonists of cultural life which in their lives entertained close connections with kings. Thus, we conducted a deep dive into their cultural and political activity, mostly attested by inscriptions. The Athenian philosopher Pyrrson of Kyrene entertained a long friendship with and was highly regarded by Antigonos Doson; therefore, he was called by the Athenians on a diplomatic intervention on their behalf with the king. The second protagonist is Ptolemaios Philopappos, who was a Syrian-born Athenian citizen and made his activity as a renowned poet-player and as a prominent benefactor of the Iseion compound of the archonate of Dionysos. Kouros received his influence over the Ardalid court on various matters concerning the Iseion artists guild.

Students worked in groups, each studying a specific document or aspect of Pyrrson's and Kouros's cases. Groups composed of about five students each focused on different aspects of the epigraphic documents.

Our group conducted the study of an Athenian honorary decree for Pyrrson of Kyrene (see Paper 1, including Appendix epigraphica 1.1). We aimed to consider the historical framework of this document in the last third of the third century BC. Anna Mikos was trying to shed a light on the relationship with the opposing powers of the Macedonian and Ptolemaic dynasties. Mikos's study focused on the relationship between the Athenian decree and the Iseion guild in Pyrrson's, Apart from the decree, we have reference to benevolence and personal commitment towards the city of Athens—still most plausible as Athens was not Pyrrson's hometown—the honorarch wants to this case concerns his rhetorical ability implemented in a diplomatic mission. The remaining part of the paper focuses on the role of the civant and dispute conferred on Pyrrson, providing a detailed analysis through epigraphic profiles.

A second and larger group of students analysed some aspects of Kouros's career based on the latter's epigraphic dossier, in particular the honorific decrees from Iseion and Eleusis issued by the Iseion technicians and the Council and the decree of the Iseion of the Ardalids (see Paper 2, including Appendix epigraphica 2.1–2.2). For the latter document, there is attached (on the reverse of the side) a catalog of objects that Kouros left to the Ardalids, of which the second paper offers a reconsideration providing epigraphic and linguistic profiles, following a historical overview and a reconsideration of the dynamics of interaction between the orchestra and Hellenistic kings in light of Kouros's case, the second paper focuses on the following aspects: the Ardalids' relationship with the cult of Dionysos and the associated artistic guild, monetary performances, acolite and epiphoitos privileges conferred on artistic guilds, contemporary relations of the Ptolemaic dynasty with the Dionysiac artistic guilds, and the role of the Ptolemaios in the Ardalid archonate. Paper 2 ends with a change in the attention of the Iseion cultural environment, which might turn into the critical education on the city of Troia in the second half of the second century BCE (Appendix epigraphica 2.4).

— Francesco Cuteri, Angelo Casillo

Artistry and sovereignty: a mutual relationship

As for intellectuals and artists whose lives and careers are directly tied up with the Hellenistic sovereigns, successors (both literary and epigraphic evidence so to describe a rich panorama of relationships drawn by mutual exchange the artistic/intellectual acknowledgments an undeniable convenience in searching for the knowledge or protection of a king, as with the king himself strengthens his image. A surrounded by virtuous whose talents and glory can drain back to him. We can by sketching a number of examples to define the relationship between artistry and sovereignty, recalling some well-known episodes and phenomena documented in the literary sources that sometimes also confirmed by inscriptions.

At the service of art and of the king

One of the most relevant features of the movement of itinerant professionals of the arts and mediators of the Hellenistic period is its internationality, such that artists travelling for public commissions on behalf of their benefactor or patron, or for their own sake, could be hosted by foreign rulers (Ptolemies, Attalids, Seleucids, Antigonids, and Arsakids) and foreign cities, with long-lasting ties with literary and music competitions. Delphi is an expected city-stop, chosen by two eminent artists whose excellent were in the Hellenistic. The Cretan Neoclites, admired of Alexander the Great, was rewarded with presents and other privileges in Delphi for unknown reasons. [1] Unfortunately, the Iseion in the time does not allow us to clarify if the Delphians were grateful for certain actions benefitting the city or for the same public endings by offered of his charm of navigation, enchanting the audiences with verse. Much about the Ichnyrhythm and Mnesiphon's endeavours. Timotheidem from Rhodes, advised of Ptolemaios II Philadelphos was skilled in to both sound and verse. Timotheidem's work is a multifaceted profile, as he is mentioned by Strabo (X.5.5) as the author of the non-Iseiac Asyria and the one who seemingly wrote the plays for the rustic performs of the Pythia. [2]

Playing for the king

Renowned artists used to feature in the most important occasions of the Kingdom on or recall the turnout of artists playing at Alexandria's wedding [2]—and death too. Ostensible from Ptolemaios's funeral took place in Cassiels in 246 BC, Ptolemaios II Philadelphos's funeral was a spectacular event. Pharaoh Ptolemaios with abundance of detail the course of the funeral bringing back the partial remains to the son Antigonos, he lingers on the ashes phoenr Neoptolemos who, stated beside the pyramid, was covered with a shadow, and covered in royal purple, played a mourning and suggestive melody.

We are allowed to follow the steps of the artistry, Neoptolemos one year later in Delos, taking part in the Delia[3], e.g. Hy.G. recorded in the Tabular Archonum. [4] He allegedly dwelled on the island for some years, as we have record of his dedication to the sanctuary, [5] and then we track him back to Athens, where he finally changed priests decree honorary decree but does not allow us to discern his actions in town though. [6] His music, however, was well-known in the Hellenistic Oikoumene. Our period, 246 BC, and to inquire invariably matters, [7] so that it is not difficult to tell why Neoptolemos's ashes was chosen from among many of his time to escort the Macedonian king on his last trip.

Fitting out into politics

Demetrios Poliorketes's endeavour offer again a valuable example to define a mutual relationship between artistry and sovereignty. Demetrios Poliorketes's Dionysiac's intent had not a talent at moving pages and, after becoming the Macedonian king and conquering Thessaly, the Peloponnesus, Megara, and Athens, he initiated against the Antikan and their Theban allies. The year 290 BC was the Pythian year and, in his turn wrestling with the Antikan, Demetrios was aware that entering Delphi was too dangerous at that moment, so he remained again the most unexpected interest: he relaxed in Thebes and Demetrios, hoping to avenge his friends, [8] and, the other hand, he was the most unusual of the events. [9]

This episode fits into a peculiar category: the one embodying the representative and symbolic value of art as a powerful tool to state something, to make a point, and even turn the side of a critical moment. Demetrios Poliorketes's case is not the only one. In 290 BC, the Athenians Philippos and Kallias were specifically chosen by the Council to be in charge of the festival, [10] and this allows us to speculate further that artists were directly involved by sovereigns in their projects. Artists were particularly prone to establish positive correlations with power and vice versa, according to their capacity to be influential in the political sphere. The same vision concerns also eminent members of the guilds, engaged by the association or by the sovereign in handling crucial matters. We will see this with the Iseiac technicians Kleon of Chalcedon and his privileged relationship with the Seleucid kings.

Planting the king

The simplest way to resolve the relationship between art and power consisted in putting artists professionals into royal services. As for this case, we can recall the Ionyssiagoi, Mnesiphoinos from Kyme, benefitting from Seleucid patronage. We are allowed to reconstruct some steps of the career of this intellectual, active in the second half of the third century, through both literary and epigraphic sources. A journey decree attests to his presence in Delos in the last decades of the century, but his actions towards the Delians cannot be specified owing to the extremely fragmentary nature of the inscription. [11] Mnesiphoinos's relationship is best known for being honored by Antiochos III and for his foundation of Syrian kings. [12] His cursus honorum benefited from some of the father's right Seleukos Soteiras a Iseiac Dionysiko, affiliated with the artistic guild of Dionysos and, on the occasion of the foundation of the Panhellenic festival of Aetonia Lykaioneia in Magnesia, the eunoia received from the ambassador of the technites. [13] But great reputation comes with great consequences, and Mnesiphoinos became a favorite object of ridicule for his colleagues. The comic poet Epinikos even wrote a joyce called Mnesiphoinos in which the mockery of the historiographer concerned his public dedications of his unidentified work on a king Seleukos. [14] whose most interesting father contented to speculating his wife with Seleukos. [15]

The portrait of a powerful intellectual, favored by kings but despised by his peers, comes to light by virtue of the sources that preserved both the formality of records and the shattering behind the curtain.

The habits of giving favorite intellectuals a prominent place at court and at the kings side is certainly not a novelty. It suffices to recall the case of Lysander who, after triumphing in the Peloponnesian war, was honoured extraordinary honors: altars, sacrifices, and paeans were dedicated to him, and the Samians called by his name the feast dedicated to Hera. Poets and artists celebrated his endeavors, and he asked to be very generous. Ion of Chios, [16] but he treated Chersiko the most, who always kept by his side and celebrated his glory. [17] Regardless of this relationship was based on trust, trust in the direction the artist allowed to propaganda, and trust in the intellectual's judgment, so we will see with Pyrrson from Athens, a philosopher, who was indeed by Antigonos Doson with the commission of Megalopolis, and the Athenian sentenced him to speak into the king's mind (but we cannot determine if that actually happened).

In this quick roundup, we took into consideration some ways in which the correlation between sovereign and artistry was realized. We observed how professional performers and intellectuals, individually or as a group, took advantage of their talents with kings to strengthen their position and enhance their current, therefore, we saw kings taking advantage of art as a tool for direct or indirect propaganda for the contributions learned in the arts. A section of this issue we will take a closer look at some of the categories we have briefly sketched, with particular attention from several points of view, digging deep into both texts and contexts.

— Angelo Casillo

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Footnotes

1 back [1] "The issue is conceived as an outcome of the Pietri Vaguet Project, falling under the Dissemination and Public Engagement of the Maxi Scholarship-Cuteri Global Fellowship (MPCA-R-G-GF-2019 PTAMOS-PONDS). Principal Investigator Angelo Casillo, that has received funding from the European Union's Horizon 2020 research and innovation program, under grant agreement No. 101036. The project is being carried out at the Aristotle University in the Beneficiary, and at the Classics Department in the Host Institution (https://ch.ch/scholarship-fellowships/angelo-casillo-awarded-the-maxi-scholarship-cuteri-fellowship/)."

2 back [1] The first study on the poem's segment was published almost a century ago by Gaudenzi 1929–1930; then plenty of studies on specific themes, phrases, or artistic figures were conducted and evidenced the interdisciplinary nature of the topic. A complete collection of the epigraphic testimonia is to date under the EU Horizon 2020 Regkas MSCA-IF-GF PTAMOS PONDS project.

3 back [2] The poem's segment expression, with which, by consensus, we indicate this phenomenon, cannot accurately represent the state of artists treated, as the ancient indicate deliberate journeys to or throughout the main cultural centers of Hellenism rather than a permanent stay.

4 back [3] Delia I, 102–3; FHG-I 132; See Perdrizet 1906:470–471.

5 back [4] Scholz's testimony here has been variously interpreted. Tiemeyhens cannot be the author of the eponym polis(the city-state) or hellenistic and, as it was obviously much older. Nonetheless, he could be the author of the tablet, placed in his time. Or, more plausibly, Delos's passage here might be corrupted, but the meaning must have been that Tiemeyhens classified the women in one of his works and that he also wrote *The Modern Aphrodisiacs* plus *Aphrodisiacs* and *Aphrodisiacs*. Scholz's Kallimachos or Ion of Chios, Tyrrhenian, and Nymphis of Heraclea Pontica are not very, however, essential for the Delian Tablet, but the eponym polis(the city-state) or hellenistic commentary on this passage, see Delos 2017:112–114.

6 back [5] Delos. Schematism 12:550.

7 back [6] IG XII, 2: 196. Inscr. Cr.-16. (Ins.Epo.) (= IG II2: ediamy.) (Ecrisapeia, Phiglion).

8 back [7] IC III.3, 1:168. Ins. Ital. 42.XI, 1:1988. Ins. Ital. 22, C1. also, but dubio: IG XII, 2, 226. Ins. Ital. 42.XI, 2:1978. Ins. 60.

9 back [8] A Rosch (1982:675–686, also 683–684) matched the Dionysian decree, which he integrated in the Lycurgan, with the other testimonia concerning Xenophanes.

10 back [9] It is likely that Xenophanes's reputation as a great artist and military performer had such a long, other than a mere honorary tenure. In one of his most famous works, Ex Ia 22.62, in an entire couplet of inspiring impetus with his music, especially in satire and hymns. Nevertheless, there is a chronological lacuna regarding Ionian's testimony, as Xenophanes is said to have inspired Alexander the Great so much, he might suppose that the philosopher confined Xenophanes with one of the Dionysian artists, Ion of Chios, or Tiemeyhens, or Nymphis of Heraclea. Alexander's Ion, in his wonderful work, mentioned but to no unknown, answering to the name of Xenophanes.

11 back [10] Athenaion 15.693d. (Allegorie 93). Ions 75–79 (25–25 BCE).

12 back [11] Scholz II Kallimakos or Scholzio III Kerasiano, father and brother of Antiochos III, might be plausible protagonists of Mnesiphoinos's work.

13 back [12] Ephesian, CAF III 310.1; Athenaion 15.620c–e. Apparently, this was a common habit to many, as stated by Hegesandros from Delphi, FHG-IV, 8–, 23, p. 416; Jac. Athenaion 15.620–c.

14 back [13] Ulpianos, Comment. Ad Dem. 1; Athenaion 15.620c–e. Apparently, this was a common habit to many, as stated by Hegesandros from Delphi, FHG-IV, 8–, 23, p. 416; Jac. Athenaion 15.620–c.

15 back [14] Epinikos, Mnesiphoinos, Ions 75–79 (25–25 BCE).

16 back [15] Ion of Chios, Tyrrhenian, and Nymphis of Heraclea Pontica are not very, however, essential for the Delian Tablet, but the eponym polis(the city-state) or hellenistic commentary on this passage, see Delos 2017:112–114.

17 back [16] Ion of Chios, Tyrrhenian, and Nymphis of Heraclea Pontica are not very, however, essential for the Delian Tablet, but the eponym polis(the city-state) or hellenistic commentary on this passage, see Delos 2017:112–114.

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Section 2 stems from a group effort of the students of the Doctoral Course in History and Philology of the Ancient World at "La Sapienza" University of Rome together with some external willing doctoral and postdoctoral students [1] who attended the cycle of lessons held by Dr. Angela Cinalli for the II Term Lessons of the Sapienza Doctoral Course, A.Y. 2020/2021.

As for Section 1, the lessons cycle revolved around the theme of the *poeti vaganti* and authorship, in particular the odes and new compositions meant to be performed and/or left to epigraphic memory, whose authors are specified. Despite the rich evidence attesting to the cultural phenomenon of the itinerant artists of the Hellenistic period, only a limited set of testimonies concretely documents the professionalism of some *poeti vaganti* through their own artistic work incised on stone and bearing their name. Delphi and Delos are two favorite *loci* for the signed odes. Due to a heterogeneous environment receptive to peripheral influences and featuring the territory especially from the mid-2nd century until the island's decadence, Delos shows a variety of sparks in composition spanning from the hymnography for newcoming divinities to celebratory/auto-celebratory epigrams. Conversely, Delphi follows the *fil rouge* of tradition and sacred institution for the magnificent hymns for the city gods chosen to be preserved on stone.

The abundance of hints for detailed studies has inspired the majority of our doctoral students to address their interests to Delos's historical and cultural context and explore some of the most interesting topics hovering around the starting point of the *poeti vaganti* epigraphic products. In her historical and topographical analysis of the Hellenistic Delos, C. Borganzone (*Paper 1*) explores the city development between the 2nd and the 1st centuries BCE and the cosmopolitan spaces where foreigner groups established their business and focused their power. Particularly, the Agora of the Italikoi was a place for cultural and economic exchange and for influential individuals to show off. Philostratos, a banker and businessman from Askalona in Palestine who financed the northern portico of the *agora*, was one of them: two skilled epigrammatists, Antipatros from Sidon and Anthistenes from Paphos, celebrated him and his family in their new compositions inscribed on a stone found in the area of the Sacred Lake in front of the *agora*. The Cypriot poet Anthistenes is again at the very center of a double exchange of gifts between two most powerful men who left in Delos trace of their friendship: the Athenian Stolos, high officer at the court of Ptolemy XI Soter II king of Cyprus, dedicated a verse celebration to Simalos from Salamina, a very powerful man connected to the community of the Italikoi and to the gotha of the Athenians and Romans ruling over Delos since the mid-2nd century BCE. In return for his benevolence, Simalos dedicated to Stolos a statue in the Agora of Theophrastos.

Hellenistic Delos was also the theatre of many other efforts of literature on which authors did not lay their claim and yet they are valuable instruments to reflect on poetic authorship and see through the island's life and its people. M. Marucci (*Paper 2*) took into consideration the anonymous verse inscriptions, examining the dedicatory epigrams to the gods offered by magistrates or private individuals, the honorific epigrams for prominent personalities, and the choregic verse inscriptions. In each of these groups, some of the most relevant texts, as the famous monument of Karystios and the epigram of Philetairos, have been analyzed under a linguistic and structural point of view.

By means of the rich production of inscribed literature, the sacred, public, and cultural life flourishing throughout Hellenism in the most prominent places of the island can be narrated. In it, the story of communities residing together and acting at the most strategic point of the Mediterranean converges. The Delian cultural context finds its uniqueness in the foreign communities of eastern Mediterranean and Italic peoples leaving signs of their presence. The archaeological and epigraphic testimonies can support the reconstruction of a Jewish presence that, from the 2nd century BCE, found its foundation in the favorable economic situation and in Roman support. The literary sources confirm that the Jews were active on the isle and some even possessed Roman citizenship. C. Di Cave (*Paper 3*) conducts the reconstruction of this context and proposes recognizing the vestige of a synagogue in Building GD80 as identified during the French excavations about a century ago. The epigraphic sources found in the building and in the neighborhood not only lead towards recognizing a community of Jews but also of Samaritans who might have shared a cult place at the time of their presence in Delos.

Another foreign element significantly impacting the Delian milieu and generating a religious and cultural osmosis was the Egyptian community. Archaeology and epigraphy offer several *testimonia* for the Egyptian cults in Delos allowing the localization of three sacred places (Sarapieia A-C), the reconstruction of the characteristic features of the Egyptian divinities, and an insight on their devotees. L. Cuppi's study (*Paper 4*) focuses on these concepts, particularly for the period of the second Athenian domination. The placement of the Egyptian cults on the island in the last decades of the 3rd century BCE is documented by a long and detailed inscription including an aretalogy of Sarapis in verses by Maiistas, a poet otherwise unknown, which follows a prose section composed by the priest Apollonios II at the behest of the god. This text, which gravitates around the challenging settlement of the cult in the existent sacred environment of Delos through the typical elements of the dream and the direct intervention of the god positively resolving the matter, has been taken into consideration by A. Palombi and J. Khalil (*Papers 5-6*). Their studies respectively focus on the features of the cult (the priests and other ministers, cultural furniture, Sarapis characteristics, narrative keys) and on philological and literary aspects of the verse inscription (commentary notes focused on the main textual cruces were included) that allow shedding some light on the authorship of the mysterious Maiistas, a poet acknowledging the heritage of Greek literature (Homer in particular) and erudite linguistic uses.

The panorama of the Delphian hymns whose authorship is declared is food for thought on the ways one of the leading cities of Hellenism handled its local literature and reflections on its own cultural heritage. The garland of the Delphian epigraphic hymnology spans the last decades of the 4th and of the 2nd centuries BCE: the hymns to Apollo and Hestia signed by Aristonoos from Corinth; the paean to Dionysus in which Philodamos of Skarphea and his brothers conceivably played the role of authors or of sponsors; the most renowned hymns composed by the Dionysiac artists Athenaios(?) and Limenios.

S. Fiori (*Paper 7*) has looked over these odes spotting a thus far neglected angle of interpretation: the elements that allow connecting the Delphian epigraphic hymns to the Athenian drama by means of possible parallels with the mythic versions adopted by tragedy and of stylistic choices. Such conflation leads D. Fiori to speculate on a twofold possibility, to recognize in the epigraphic hymns of Delphi the powerful shadow of Attic tragedy or the ancient lyric tradition as a source for both tragedy and the Hellenistic odes.

The investigations of our doctoral and postdoctoral students, pivoting on the literature produced by the *poeti vaganti* in the course of their artistic trips in the most vital centers of the Hellenistic Greece, close with a panorama of the hymns composed by the *technitai* Limenios and Athenaios(?) for the event of the Athenian Pythaïs led to Delphi, whose epigraphic texts are provided also with musical notation. These compositions—differently from the other Delphian ones—can be both associated to performative occasions. D. Massimo (*Paper 8*) has approached his study as a tool, useful to both scholars and students, that brings together the history of studies conducted on the texts (linguistic and content characteristics, translation, structure, musical notation), on their finding, and modern performances.

– Francesco Camia and Angela Cinalli

Footnotes

[back] 1. The authors are doctoral students at "La Sapienza" University, apart from Marta Marucci (doctoral student at the University of Basilicata) and Davide Massimo (DPhil Candidate in Classical Languages and Literature, Magdalen College – University of Oxford.

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