

Author: STELLA SKALTSA

CAPInv. 178: to koinon ton peri ton Dionyson techneiton ton epi Ionias kai Hellespontou

I. LOCATION

i. Geographical area	Aegean Islands
ii. Region	Samothrace
iii. Site	Samothrace

II. NAME

i. Full name (original language)	τὸ κοινὸν τῶν περὶ τὸν Διόνυσον τεχνειτῶν τῶν [ἐπὶ Ἰωνίας] καὶ Ἑλλησπόντου (IG XII.8 163, ll. 35-37 + SEG 53: 915)
ii. Full name (transliterated)	<i>to koinon ton peri ton Dionyson techneiton ton epi Ionias kai Hellespontou</i>

III. DATE

i. Date(s)	ii - i BC
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IV. NAME AND TERMINOLOGY

ii. Name elements	Cultic:	<i>peri ton Dionyson</i>
	Geographical:	<i>epe Ionias kai Hellespontou</i>
	Professional:	<i>technitai</i> : artists, including actors, musicians, poets and those involved in various ways with dramatic performance.

V. SOURCES

i. Source(s)	IG XII.8 163 + SEG 53: 915 (ii/i BC)
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Note	<p>See also: Aneziri 2003: D19 (in line 36 she restores [ἐπὶ Ἰωνία] instead of [ἀπὸ Ἰωνίας; IG XII.8 163]</p> <p>Dimitrova 2008: no. 10. Dimitrova (2008: 39) prefers a second century date though she does not rule out the possibility that the inscription dates to the first century BC, as proposed by the editor of IG XII.8 on the basis of lettering.</p> <p>Le Guen 2001: TE 57</p> <p>On the names of the <i>theoroi</i> see Stephanis 1988 nos. 71; 711.</p>
Online Resources	IG XII.8 163
i.a. Source type(s)	Epigraphic source(s)
i.b. Document(s) typology & language/script	List of theoroi-proxenoï (?) in Greek from various cities in Asia Minor (Kyzikos, Eresos, Kolophon, Kyme, Teos and Priene) and the <i>koinon</i> of Dionysiac technitai from Ionia and the Hellespont to the sanctuary of the Great Gods in Samothrace (Il. 35-9). The names are inscribed on three columns. Dimitrova (2008: 39) thinks likely that the third column, in which the names of the Dionysiac technitai are inscribed, was part of a different inscription.
i.c. Physical format(s)	Marble block. H. 35 x W. 101 x Th. 0.8 cm.
ii. Source(s) provenance	Found in the lower part of the castle in Samothrace. Now in Paris, Musée du Louvre (inv. Ma. 4181).

VII. ORGANIZATION

viii. Obligations	Two <i>technitai</i> , who are otherwise unattested, Diomedes son of Metrodoros and Athenikos son of Satyros, represented the Dionysiac artists of Ionia and the Hellespont as <i>theoroi</i> (sacred delegates) at the Samothracian festival.
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X. ACTIVITIES

ii. Meetings and events	The <i>technitai</i> send two sacred delegates (<i>theoroi</i>) at the Samothracian festival, possibly the Dionysia.
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XI. INTERACTION

ii. Interaction abroad	The <i>technitai</i> feature along cities of Asia Minor in the list of <i>theoroi</i> to the Sanctuary of the Great Gods in Samothrace. Their presence might reflect the importance of dramatic performances at the Samothracian festival (Dimitrova 2008: 39).
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XII. NOTES

i. Comments	<p>The two <i>theoroi</i> of the <i>technitai</i> may have been granted proxeny status (Aneziri 2003: 157 n. 174).</p> <p>For two theoroi sent by a <i>koinon</i> of the Dionysiac artists to Samothrace see CAP Inv. no. 1135.</p>
ii. Poland concordance	Poland Δ 18.

iii. Bibliography

Aneziri, S. (2003), *Die Vereine der dionysischen Techniten im Kontext der hellenistischen Gesellschaft: Untersuchungen zur Geschichte, Organisation und Wirkung der hellenistischen Technitenvereine*. Stuttgart.

Dimitrova, N.M. (2008), *Theoroi and Initiates in Samothrace*. Hesperia Suppl. 37. Princeton.

Le Guen, B. (2001), *Les associations de technites dionysiaques à l'époque hellénistique*. Paris.

Stephanis, I.E. (1988), *Διονυσιακοί τεχνίται. Συμβολή στην προσωπογραφία του θεάτρου και της μουσικής των αρχαίων Ελλήνων*. Herakleion.

XIII. EVALUATION

i. Private association

Certain

Note

The Dionysiac *technitai* present all features of a private association. The internal organization of the Dionysiac *technitai* has been meticulously established in modern scholarship.