

CAPInv. 1135: to koinon ton peri ton Dionyson techniton

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] τεχνιτῶν [...] (Dimitrova 2008: no.11 ll. 15-6)
ii. Full name (transliterated)	to koinon ton peri ton Dionyson techniton

III. DATE

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

ii. Name elements	Cultic:	<i>peri ton Dionyson</i>
	Professional:	<i>technitai</i> : artists, including actors, musicians, poets and those involved in various ways with dramatic performance.
iii. Descriptive terms	κοινόν, <i>koinon</i>	
Note	Dimitrova 2008 no. 11 l. 15	

V. SOURCES

i. Source(s)	Dimitrova 2008: no. 11 ll. 15-9 (ii BC?).
Note	Dimitrova dates the inscription to the second century BC on the basis of lettering.

i.a. Source type(s)	Epigraphic source(s)
i.b. Document(s) typology & language/script	List of theoroi-proxenoï (?) from Kos, Bargylia, Klazomenai and a <i>koinon</i> of Dionysiac artists. Greek.
i.c. Physical format(s)	Wall block of Thasian marble, broken above and on the left. An end dowel hole is visible at the left bottom edge. H. 35 x W. 62 x Th. 20 cm.
ii. Source(s) provenance	Found in the Genoese Towers in 1995.

VII. ORGANIZATION

viii. Obligations	Two <i>technitai</i> , Aratos son of Strat[...] and Noumenios son of Da[...] <i>Tarantinos</i> , represented the Dionysiac artists of Ionia and the Hellespont as <i>theoroi</i> at the Samothracian festival.
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IX. MEMBERSHIP

iv. Status	Noumenios son of Da[...] was from Tarentum in Southern Italy. Fifteen other <i>technitai</i> from Tarentum are known (Stephanis 1988: 554). This is the first Tarentine attested as visiting Samothrace (Dimitrova 2008: 41).
v. Relations	Although the names Aratos and Noumenios are attested without patronymics for other Dionysiac <i>technitai</i> (see Stephanis 1988), no identification is possible.

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	For two <i>theoroi</i> sent by the Ionian and Hellespontic branch of the Dionysiac artists to Samothrace see CAP Inv. no. 178 .
iii. Bibliography	Dimitrova, N.M. (2008), <i>Theoroi and Initiates in Samothrace</i> . Hesperia Suppl. 37. Princeton. Stephanis, I.E. (1988), <i>Διονυσιακοί τεχνίται. Συμβολή στην προσωπογραφία του θεάτρου και της μουσικής των αρχαίων Ελλήνων</i> . Herakleion.

XIII. EVALUATION

i. Private association

Certain

Note

The Dionysiac *technitai* were a formally organized association as it is clearly demonstrated in other inscriptions.