Author: STELLA SKALTSA

CAPInv. 1007: **ho chous**

I. LOCATION

i.	**Geographical area**	Western Asia Minor
ii.	**Region**	Mysia
iii.	**Site**	Panormos (Bandurma)

II. NAME

i.	**Full name (original language)**	ὁ χοῦς (GIBM IV 1007 l. 3)
ii.	**Full name (transliterated)**	*ho chous*

III. DATE

i.	**Date(s)**	i BC - ii AD

V. SOURCES

i.	**Source(s)**	GIBM IV 1007 (i BC - ii AD)
	Note	According to Cook (1964-65: 882) the ligatures in the inscription point to a date in the ii AD. RA 17 (1891): 10 no. 1 Perdizet 1899: 592-3 no. 1 ARGW 110
	Online Resources	IMT Kyz PropKueste 1918
i.a.	**Source type(s)**	Epigraphic source(s)
i.b.	**Document(s) typology & language/script**	Dedicatory inscription in Greek to Zeus Hypsistos and the *chous*.
i.c.	**Physical format(s)**	Pedimental stele. The inscription is engraved in the pediment. The shaft of the stele is divided into three registers bearing relief decoration. The lower register depicts four figures engaged in different activities (a seated figure playing the double flute, a nude female dancer, a nude dancing figure with a Phrygian cap and percussion instruments, and a man at the wine bowl; the middle one depicts 6 reclining figures on a couch; the upper one is decorated with a recessed panel framed by two pilasters surmounted by an entablature and pediment. Three figures stand to the front. In light of their attributes they have been identified as Zeus, Artemis (or Dionysos) and Apollo.
ii.	**Source(s) provenance**	Bandura

ISSN 2446-2500
CC BY NC SA

VI. BUILT AND VISUAL SPACE

ii. References to buildings/objects	τὸν τελαμῶνα, *ton telamona* (l. 5) (i.e. stele)

VII. ORGANIZATION

iv. Officials	ἐπώνυμος, *eponymos* (l. 3)

X. ACTIVITIES

iii. Worship	The dedication is addressed to Zeus Hypsistos and the *chous*.
Deities worshipped	Zeus Hypsistos
iv. Honours/Other activities	Thallos, the *eponymos* (official), dedicated the *telamon* to Zeus Hypsistos and the *chous*.

XII. NOTES

i. Comments	Marshall (GIBM IV 1007) reads τῷ χώρῳ in line 3. Pedrizet understands: 'bourg' Murray, Smith and Cumont thought χώρῳ a blunder for χορῷ. Ziebarth following Reinach (REG 1894: 391) takes χῷ to stand for an association.
iii. Bibliography	Cook, A.B. (1964-65), *Zeus: A study in the ancient religion*, vol. 2 Cumont, F. (1897), Hypsistos: 12: no. 3 Lechat, H. & Radet, G. (1883), *BCH* 17: 520 Murrary, A.S. (1891), *RA* 1: 10 no. 1 Perdrizet, M. (1899), 'Reliefs mysiens', *BCH* 23: 592-93 Poland, F. (1909): 370 Reinach, T. (1894), *REG*: 391 Smith, A.H. (1892-1904), *A catalogue of sculpture in the Department of Greek and Roman Antiquities, British Museum.* vol. 1, London: 374 no. 817. Ziebart, E (1905), 'ΧΟΥΣ', *MDAI(A)* 30: 145-6

XIII. EVALUATION

i. Private association	Probable
Note	Given the uncertainties in the reading of the name (see XII.i) the identification of the group is not certain. However, in light of another group called *chous* (CAPInv. 1006) it is reasonable to suggests that the descriptive term *chous* could denote a private association in the region of Mysia in late Hellenistic/ Roman times.

ISSN 2446-2500
CC BY NC SA