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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)	<i>ho chous</i>

III. DATE

i. Date(s)	i BC - ii AD
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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 <i>chous</i> .
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

VI. BUILT AND VISUAL SPACE

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| ii. References to buildings/objects | τὸν τελαμῶνα, <i>ton telamona</i> (l. 5) (i.e. stele) |
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VII. ORGANIZATION

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| iv. Officials | ἐπώνυμος, <i>eponymos</i> (l. 3) |
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X. ACTIVITIES

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

XII. NOTES

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| 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 χῶ to stand for an association. |
| iii. Bibliography | Cook, A.B. (1964-65), <i>Zeus: A study in the ancient religion</i> , vol. 2
Cumont, F. (1897), <i>Hypsistos</i> : 12: no. 3
Lechat, H. & Radet, G. (1883), <i>BCH</i> 17: 520
Murray, A.S. (1891), <i>RA</i> 1: 10 no. 1
Perdrizet, M. (1899), 'Reliefs mysiens', <i>BCH</i> 23: 592-93
Poland, F. (1909): 370
Reinach, T. (1894), <i>REG</i> : 391
Smith, A.H. (1892-1904), <i>A catalogue of sculpture in the Department of Greek and Roman Antiquities, British Museum</i> . vol. 1, London: 374 no. 817.
Ziebart, E (1905), 'ΧΟΥΣ', <i>MDAI(A)</i> 30: 145-6 |

XIII. EVALUATION

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| 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 <i>chous</i> (CAPInv. 1006) it is reasonable to suggest that the descriptive term <i>chous</i> could denote a private association in the region of Mysia in late Hellenistic/Roman times. |