

Author: PASCHALIS PASCHIDIS

CAPInv. 43: hoi Mousaistai

I. LOCATION

i. Geographical area	Macedonia
ii. Region	Pieria
iii. Site	Dion

II. NAME

i. Full name (original language)	οἱ Μουσαῖσταί (SEG 49: 697, l. 3)
ii. Full name (transliterated)	<i>hoi Mousaistai</i>

III. DATE

i. Date(s)	179 - 168 BC
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IV. NAME AND TERMINOLOGY

ii. Name elements	Theophoric:	<i>hoi Mousaistai</i>
iii. Descriptive terms	σύνοδος, <i>synodos</i>	
Note	<i>synodos</i> : SEG 49: 697, l. 5 Given that the generosity of the king is directed to the <i>synodos</i> in the sole source for the association, the term most probably refers to the association as a whole, not merely to one of its meetings.	

V. SOURCES

i. Source(s)	SEG 49: 697 (179-198 BC)
Online Resources	SEG 49: 697 and AGRW# 24423
i.a. Source type(s)	Epigraphic source(s)
i.b. Document(s) typology & language/script	Statue base in Greek.

i.c. Physical format(s)	Base, re-cut as a Doric capital, and then used as building material.
ii. Source(s) provenance	The monument was found during excavations of a third-century AD house near the south gate of Dion, not far from the presumed site of the sanctuary of the Muses (Pandermalis 2001: 415-6; Tsochos 2012: 29).

X. ACTIVITIES

iii. Worship	The only source for the association is a dedication of a honorific statue (presumably of king Perseus) to the Muses and Dionysos.
Deities worshipped	Dionysos and the Muses
iv. Honours/Other activities	See above, under X.iii: Worship.

XI. INTERACTION

i. Local interaction	King Perseus was the benefactor of the association, although the exact nature of his benefaction is not alluded to.
ii. Interaction abroad	It has been suggested (Hatzopoulos in <i>BE</i> 2001: no. 273) that the <i>Mousaistai</i> may be connected with the local Pierian branch of the Isthmian <i>koinon</i> of the Dionysiac artists (cf. <i>IG</i> VII 2486: [Τὸ κοινὸν τῶν περὶ τὸν Διόνυσον τεχνιτῶ]ν τῶν εἰς Ἴσθ[μὸν καὶ Νεμέαν καὶ] Πιερίαν συντελούν[των], [<i>To koinon ton peri ton Dionyson techniton ton eis Isth[mon kai Nemean kai] Pierian synteloun[ton]</i> , CAPInv. 990). This would explain the high status of the association, attracting royal benefactions.

XII. NOTES

i. Comments	Even if the suggested connection between the <i>Mousaistai</i> and the Isthmian <i>koinon</i> of the Dionysiac artists (see above, under XI.ii: Interaction abroad) is not accepted, it is fairly certain that this association was involved in the celebration of the Pierian Muses and thus probably in the great official Macedonian festival of the Muses and Zeus Olympios at Dion, which featured, among other things, scenic games (Mari 1998 and Mari 2002: 51-60).
iii. Bibliography	Mari, M. (1998), 'Le Olimpie macedoni di Dion tra Archelao e l'età romana', <i>RFIC</i> 126: 137-69. Mari, M. (2002), <i>Al di là dell'Olimpo. Macedoni e grandi santuari della Grecia dall'età arcaica al primo ellenismo</i> . Athens. Pandermalis, D. (2001), 'Δίον 1999. Μουσαῖσταί – Βασιλεύς Δημήτριος', <i>Αρχαιολογικό Έργο στη Μακεδονία και στη Θράκη</i> 13: 415-33. Pingiatoglou, S. (2010), 'Cults of Female Deities at Dion', <i>Kernos</i> 23: 179-92, esp. 180-1. Tsochos, C. (2012), <i>Die Religion in der römischen Provinz Makedonien</i> . Stuttgart: 29.

XIII. EVALUATION

i. Private association	Probable
Note	The name of the association seems to suggest a private association; its possible connection with the official festival of the Muses and its certain connection with the Macedonian court, however, dictate caution.