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Synnada'dan Yeni Bir Agonistik Epigram: Trompetçi Antigonos

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Abstract: The subject of this article is a fifteen-line inscription (Figs. 1-4) on the front face of a marble block discovered in the Şuhut district of Afyon and currently preserved in the Afyon Museum. The findspot of the stone belonged to the territory of the city of Synnada, located in Phrygia during antiquity. The inscription is an agonistic epigram consisting of three distichs honoring a successful trumpeter. In the epigram, a trumpeter named Antigonos is praised. He is known to have participated in trumpet competitions and achieved success while still a child. In later periods, he also gained victories in the Actian and Pythian games. It is emphasized that Antigonos glorified his homeland - which is not named in the epigram but is likely Synnada based on the findspot - through his achievements. We include this inscription within the group of agonistic inscriptions known from Synnada to date, some of which are also in the form of epigrams. This marks the first time a trumpeter has been documented in Synnada. Based on current epigraphic and numismatic evidence, the only major festival and games identified in Synnada to date is the great festival known as the "Hadrianeia Panathenaia". This inscription honoring the trumpeter was also likely erected during a celebration of the Hadrianeia Panathenaia agon in the city. Due to its letterforms and content, the epigram can be dated to the same period as similar epigrams from Synnada, such as those of Thallos and Aristainetos (see the appendix) -namely, the first half of the 3rd century CE.

Keywords: Agonistic Epigram, Afyon Museum, Synnada, Pythia, Actia, Salpinktes/Trumpeter

Öz: Afyon'un Şuhut ilçesinde bulunmuş ve günümüzde Afyon Müzesi'nde korunan mermer bir blok taşın ön yüzündeki on beş satırlık bir yazıt (Figs. 1-4) bu makalenin konusunu oluşturmaktadır. Taşın bulunduğu yer, antikçağda Phrygia'da yer alan Synnada kentinin topraklarına aitti. Yazıt başarılı bir trompetçinin onurlandırıldığı üç distykhondan oluşan agonistik bir epigramdır. Epigramda Antigonos isimli bir trompetçi övülmektedir. Bu kişinin daha çocukken trompet yarışmalarına katıldığı ve başarılar kazandığı anlaşılmaktadır. Daha sonraki zamanlarda Aktia ve Pythia oyunlarında da zaferler elde etmiştir. Antigonos'un adı epigramda verilmeyen ama buluntu yerinden dolayı Synnada olması muhtemel olan vatanını başarılarıyla yücelttiği vurgulanmaktadır. Bu yazıtı bugüne kadar Synnada'dan bilinen ve bazıları da epigram şeklinde olan bir grup agonistik yazıt grubunun içine dahil ediyoruz. Synnada'dan ilk kez bir trompetçi belgelenmektedir. Mevcut epigrafik ve numismatik belgelere dayanarak Synnada'da bugüne kadar tespit edilmiş olan tek bayram "Hadrianeia Panathenaia" adıyla bilinen büyük bayram ve oyunlardır. Trompetçiyi onurlandıran bu yazıt da olasılıkla kentteki bir Hadrianeia Panathenaia agonu sırasında dikilmiş olmalıdır. Epigram harf karakterleri ve içeriği nedeniyle Synnada'daki Thallos ve Aristainetos epigramları gibi (bk. ekler kısmı) benzer epigramlarla aynı döneme, yani MS 3. yüzyılın ilk yarısına tarihlenebilir.

Anahtar sözcükler: Agonistik Epigram, Afyon Müzesi, Synnada, Pythia, Aktia, Trompetçi

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The inscription on the front face of a marble block (Figs. 1-4), discovered in the Şuhut district of Afyon and is currently preserved in the Afyon Museum, is the subject of this article¹. The inscription is an agonistic epigram consisting of three distichs². The findspot of the stone lies within the territory of the ancient city of Synnada³ (Phrygia). Although the inscription has been in the Afyon Museum since 1937, it has remained to date unpublished⁴.

The block is preserved as a whole, with minor chips and damage to its surface and corners. There is no decoration on the stone; instead, a densely written fifteen-line inscription is legible on the front face. The text begins very close to the upper edge of the stone. Ligatures are employed in several places (lines 12 and 13-14). There is an ivy leaf motif at the end of lines 1 and 13. Since the back of the stone is roughly worked, it probably stood in front of a building or a wall, with its roughly worked face not intended to be visible. A small, man-made hole, added later, is visible at the lower-left corner of the inscription on the front face. The block appears to have been erected at a location likely visible to the public (perhaps at the entrance to the stadion) to immortalize a local trumpeter of Synnada.

Inv.: E.1513; dimensions: H: 91 cm; W: 43 cm; D: 38 cm; L.h.: 1.5-4 cm.

¹ The following information is recorded in the museum inventory: “It was discovered in a field opposite Kırçeşmesi, in the district of Şuhut”. Kırçeşmesi is known as a locality within the boundaries of or associated with the Altıgöz Neighborhood in central Şuhut. The Altıgöz Neighborhood, particularly noted for its historical character, is one of the old residential areas of Şuhut. Although the location of Kırçeşmesi does not correspond exactly to the center of the ancient city of Synnada, it is situated very close to the center. Regarding our subject, the following inscriptions from Synnada were also found at Kırçeşmesi: agonistic epigrams honoring the athlete Thallos and the boxer Aristaineitos (here figs. 5-10); additionally, the non-agonistic honorary inscription of Aur(elia) Apphilla Domna (MAMA VI 381 pl. 67) and the honorary inscription of Aurelius Epitynkhanos (MAMA VI 381a) were also recovered across from Kırçeşmesi.

² For the epigrams known from Synnada to date, see *Steinepigramme* 3, 374-378; Drew-Bear & Sacco 2006-2007, *passim*; Staab 2018, 342 no. 16/51/09 (this metrical curse formula is not included in the *Steinepigramme* corpus); Merisio 2020-2021, *passim*; Merisio 2024, 307-355. Furthermore, for a new inscription found in Akmoneia, which is likely the funerary epigram of a soldier named Thalamos from Synnada, see Uzunoğlu & Dinç 2026, forthcoming, no. 5.

³ For Synnada, see Robert, *OMS* VII, 41-70, 109-121; Cohen 1995, 322-325; Belke & Mersich 1990, 393-395; Drew-Bear & Sacco 2006-2007, *passim*; Baytak 2025, 403-431. The inscriptions of Synnada have been collected in a doctoral dissertation, see Eraydın 2021.

⁴ This inscription is not included in the article published by Th. Drew-Bear together with Sacco in 2006-2007 (Drew-Bear & Sacco 2006-2007), despite Drew-Bear having previously worked at the Afyon Museum and recorded new inscriptions. Drew-Bear likely did not see this inscription, which arrived at the museum in 1937, prior to that article; otherwise, in our opinion, the inscription would certainly have been addressed in that study. However, interestingly, T. Drew-Bear writes the following in a report of his 2003 research (Drew-Bear 2004/2005, 213): *Many similar inscribed statue bases, found in the 1930s from the agora or marketplace of the same city, are exhibited in the garden of the Afyon Museum. The city referred to is Synnada.*



Fig. 1



Fig. 2



Fig. 3

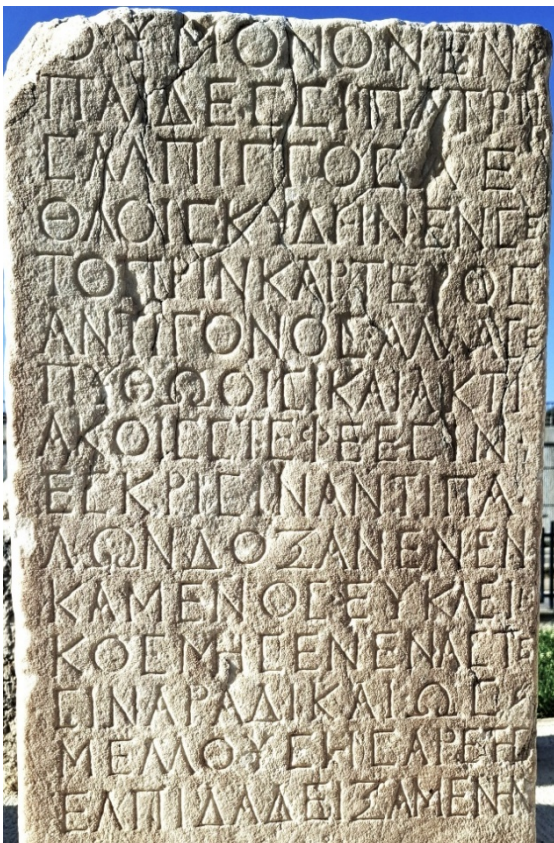


Fig. 4

Οὐ μόνον ἐν 15
 2 παιδέσσι πάτρη
 σάλπιγγος ἀέ-
 4 θλοῖς κύδηνεν σε
 τὸ πρὶν καρτερὸς
 6 Ἄντιγονος, ἀλλὰ σε
 Πυθωοῖσι καὶ Ἄκτι-
 8 ακοῖς στεφέεσιν
 ἐς κρίσιν ἀντιπά-
 10 λων δόξαν ἐνεν-
 κάμενος εὐκλείη
 12 κόσμησεν ἐν ἄστε-
 σιν ἄρα δικαίως 15
 14 μελλούσης ἀρετῆς
 ἐλπίδα δειξαμένην.

O motherland! The powerful Antigonos not only exalted you previously in the trumpet contests held among the boys; he also brought you fame, adorned with crowns from the struggles he waged against his rivals in the Pythian and Actian games. Having rightfully attained the proven hope of future success, he graced you with glory among the cities.

We are presented here with an agonistic epigram in which Antigonos, a successful trumpeter (σαλπικτής), is praised and honored. The epigram consists of three distichs:

1-4	Verse	1	Οὐ μόνον ἐν παιδέσσι πάτρη σάλπιγγος ἀέθλοις
4-6	Verse	2	κύδηεν σε τὸ πρὶν καρτερὸς Ἀντίγο νος,
6-8	Verse	3	ἀλλά σε Πυθωοῖσι καὶ Ἀκτι ακοῖς στεφέεσιν
7-11	Verse	4	ἐς κρίσιν ἀντιπά λων δόξαν ἐνεν κάμενος,
11-13	Verse	5	εὐκλείη κόσμησεν ἐν ἄστε σιν ἄρα δικαίως
14-15	Verse	6	μελλούσης ἀρετῆς ἐλπίδα δειξαμένην.

In the fifth verse, while the first alpha in the word ἄρα should be long within the dactyl, its phonetic value remains short.

Ll. 1-4: Οὐ μόνον ἐν παιδέσσι πάτρη σάλπιγγος ἀέθλοις σε. The word πάτρη is the Epic-Ionic form of πάτρα and is used here in the vocative case. In the poem, the homeland is being addressed. The pronoun “σε”⁵ (you) occurring in the 4th and 6th lines also refers to the “homeland”. Although the name of this “homeland” is not explicitly stated in the inscription, it is clear from the findspot that the city of Synnada is intended.

In the epigram, Antigonos participated in trumpet competitions at a young age⁶ and achieved his first victories in this category. In the ancient world, the σαλπισταί⁷ agon (competition for

⁵ Regarding the address “σε” in the epigram he examines (for n. 5.1.2), Merisio (2024, 313) records the following: The speaking persona of the epigram (persona loquens), as frequently observed in honorary inscriptions, addresses the statue identified with the character it represents; [...] In these instances, the speaking voice conveyed through the object of the statue belongs to the honored person himself. In the epigram analyzed by Merisio (= *Steinepigramme* 3, no. 16/51/02), it is explicitly stated that a statue of the honored athlete was erected. Our inscription contains no such information. In our text, the entity addressed as “σε” is the homeland itself.

⁶ The inscription proves that the age category (παῖδες) was also applied in trumpet competitions. In agones, many disciplines typically included a “boys’ category”. Regarding age categories in agones, see Ebert, *Sieger*, 235 for no. 78, and 77-79 no. 19; Crowther 1988, *passim*; Petermandl 2012, *passim*.

⁷ Regarding trumpet competitions and trumpeters, see Robert, *OMS* II, 1149-1153 (= *Rev Phil* 4, 1930, 49-53 [25-60]: *Études d'épigraphie grecque*. XXIX Serapion d'Éphèse, trompette); Frisch 1986, 128-135 no. 7; Crowther 1994, 135-155; Hale 2003, 267-273; Aneziri 2003, 207-209 fn. 26-27, 242 fn. 202; Crowther 2004, 183-201; Golden 2004, 150 s.v. Salpinktes; Xanthoulis 2006, *passim*; Bowyer 2016, *passim*; Cerqueira 2017, *passim*; Begass 2025, 16, 56.

For some of the inscriptions regarding trumpeters, see *TAM* V,3 1876 (epitaph of the trumpeter Leukios; Philadelphia/Lydia); *F.Xanthos* VII 18 (trumpeters; Letoon-Xanthos/Lycia); *I.Olympia* 232 (honoring of the trumpeter Diogenes from Ephesos; Olympia); *I.Didyma*, 550 (epitaph of the trumpeter Epigonos); *I.Tralleis* 135 (honoring of the trumpeter T. Fl. Philagros from Laodikeia and Tralleis); *MAMA* VIII 420 = *I.Aphrodisias and Rome*, doc. 60 (list of games of the Flavius Lysima[chos] agon); *I.Aphrodisias and Rome*, doc. 61 (list of games of the synodos agon); Lane 1971, 166 (honoring of the trumpeter Gnaeus Dottius Magnus from Pisidian Antioch); Robert, *Carie*, 323-325 no. 173. Cf. Crowther 1994, 139. See also cf. *I.Alexandria Troas* 123 and *I.Egypte metriques* 127; *I.Laudiupolis* 177; *I.Laodikeia Lykos* 81A (= *Steinepigramme* 1, no. 02/14/09).

trumpeters) and the κήρυκες agon⁸ (competition for heralds) formed an integral part of Panhellenic festivals. These competitions took place at the opening of the program in major games - primarily the Olympic Games, as well as the Nemean, Pythian, and Isthmian Games - and even in local festivals such as the Demostheneia⁹ in Oinoanda and the Olympia¹⁰ in Ephesus. These contests were generally held on the first day of the festival¹¹. The absence of such competitions in the records of some festivals is likely due to gaps in the available epigraphic and literary sources rather than a lack of the tradition¹². These competitions were essentially endurance tests based upon physical capacity and technical control rather than an aesthetic musical performance¹³. The primary evaluation criterion was the ability to produce the loudest, sharpest, and longest-lasting sound without interruption. Therefore, for salpinx performers, mastery of a powerful sound capable of reaching large crowds through lung capacity and muscular strength took precedence over producing complex melodies. The victors of the trumpet competition were awarded both a victory prize and the official role of performing during the ceremonies for the duration of the agon. This victory afforded the individual high prestige and both prestige and official standing in the public sphere. Winning trumpeters and heralds undertook critical duties such as announcing athletic and musical disciplines, proclaiming the names and origins of contestants, giving start signals, and accompanying game officials. Epigraphic documents confirm that these performers became professionalized, forming a network of circulation among different games. Possessing the ability to coordinate crowds with their piercing voices, the σαλπικταί held an indispensable role in both the military and ceremonial structures of ancient society.

It is known that statues of trumpet competitors were also erected following their victories¹⁴.

⁸ The kerykes agon was not merely an introductory element of ancient games, but a formal discipline in which vocal power and diction skills were evaluated. On herald competitions in Greek agonistic festivals, see Crowther 1994, *passim* and p. 141; Aneziri 2003, 207-209, 242, 254. For an epigram honoring a herald from Prymnessos, cf. Merisio 2024, 356 no. 5.2.1 (this inscription also demonstrates that statues were erected for winners of the keryx competitions in the agones). For some heralds known from inscriptions, see *Steinepigramme* 1, no. 04/05/01 (the herald Sokrates from Thyateira in Lydia); *I.Olympia* 237 = Moretti, *I.agonistiche*, 70 (Ael. Artemas from Laodikeia, winner of the keryx contest at Olympia); *I.Olympia Suppl.* 33 (Valerius Eclectus from Sinope, victor in the kerykes agon); *I.Tralleis* 136 (honoring the trumpeter Serapion from Magnesia ad Sipylum, winner of the Tralleis Olympia).

⁹ Wörrle 1988, 8, Inscription Ll. 39; 9; 129-231; 234; 148; Mitchell 1990, 183-193.

¹⁰ On the Ephesos Olympia, see Lehner 2004, 184-186, with earlier bibliography; Samitz 2018, 373-376 for no. 1.

¹¹ Crowther 1994, 136.

¹² Lehner 2004, 101 fn. 418.

¹³ However, according to Jones (2007, 155 fn. 34), both trumpeters and heralds were strictly classified as “mousikoi” within the agones: “In fact heralds and trumpeters, who were certainly mousikoi ..., did take part at the Olympia: cf. L. Robert, *OMS* V, 662 (CRAI 1970)”.

¹⁴ For instance, in the first of the three letters of Emperor Hadrian addressed to the Dionysiac artists

However, since there are no dowel holes or statue base cuttings on the upper surface, and the inscription provides no direct evidence, it remains uncertain whether a statue once stood above this inscribed stone¹⁵.

Ll. 4-6: κύδηεν σε τὸ πρὶν καρτερὸς Ἀντίγονος. In the epigram, the expression “καρτερὸς Ἀντίγονος κύδηεν σε” states that the strong Antigonos glorified his homeland with his victories. The phrase τὸ πρὶν (previously/in the past) in the text refers to the successes Antigonos achieved while still a child. The epithet “καρτερὸς” preceding Antigonos’ name likely emphasizes his great strength in terms of voice and breath. We observe a similar usage in the epigram of the boxer Aristainetos, also found at Synnada: κάρτε{ρ}ῆ χειρῶν (see the appendix below).

Antigonos is a personal name of Macedonian origin and has been previously documented in Synnada. In an honorary inscription found earlier at Kırçeşmesi in Şuhut – the same findspot as our epigram – the name of the honored woman’s husband is Aur(elius) Antigonos; see MAMA VI 381, and also 381a. Another Macedonian name, Seleukos, is attested in another agonistic epigram from Synnada; see below, the “Thallos epigram”. For the name Lysimakhos mentioned in yet another Synnada epigram, see *Steinepigramme* 3, no. 16/52/01. Regarding the presence of Macedonian onomastics in Synnada, Drew-Bear & Sacco (2006-2007, 276) state the following:

- - - Whatever the origin of the city, it is plausible to think that Macedonian soldiers and officers settled there permanently following these events. The recurrence of the name Limnaios in Synnada during the Hellenistic and Roman periods should not be considered entirely coincidental, but likely as a surviving trace of a Macedonian presence in the region. Furthermore, in inscriptions of the Imperial period, a certain preference is observed for names reminiscent of Macedonian kings, generals, and dynastic members, such as Antigonos, Attalos, Seleukos, Lysias, Asandros, Androneikos, and Limnaios. Taken individually,

discovered at Alexandria Troas, the emperor mentions a letter sent to the Ephesians; see Petzl & Schwertheim 2006, 51-54: § 8, (ll. 40-43): *Schreiben an die Ephesier wegen der Probleme der Herolde und Trompeter*; SEG 56, 1359, ll. 40-43; AE 2006, 1403. See also Jones 2007, 149 and 155 fn. 34; Strasser 2010, 602-603; Aneziri 2014, 156-157. In this lost letter, to whose content only a brief reference is made, it is understood that the association of technitai complained to the emperor about the Ephesians for not erecting statues for the Olympic victor heralds and trumpeters, despite the terms of the Nysios foundation in Ephesos. For a detailed article on this subject, see Hoffmann 2017, *passim*. On the erection of statues for victorious heralds and trumpeters, see the aforementioned article, p. 81 with nos. 12-13. V. Hoffmann (2017, 92) further emphasizes that despite the numerous statues endowed by Tiberius Claudius Nysios for victors in various disciplines, not a single example of a statue for either a herald or a trumpeter has survived to the present day.

¹⁵ Regarding the trumpeter Antigonos in the Synnada inscription, if a statue was indeed erected, even if it was not placed directly on the base bearing the inscription, it might have been prepared with its own marble plinth and set upon the main base without the use of any dowels, held in place simply by mortar or its own weight. However, this is a statically risky method for heavy statues situated in an outdoor setting.

these names (especially the names of Hellenistic kings, which were very common in Asia Minor) do not hold a decisive value regarding the theme in question; however, viewed as a whole, they give the impression that the Macedonian presence in the region during the Hellenistic period left some traces in the naming traditions (onomastics) of the elite¹⁶.

Cf. e.g., Merisio 2024, 323-324 (Limnaios); 359 (Lysimachos); 361-363 (Philippos, Antigone). Cf. also Mazzini 2020, 143-144.

ll. 6-11: ἀλλά σε Πυθωοῖσι καὶ Ἀκτιακοῖς στεφέεσιν ἐς κρίσιν ἀντιπάλων δόξαν ἐνεγκάμενος εὐκλείη κόσμησεν ἐν ἄστεσιν.

The epigram explicitly indicates that this trumpeter participated in and won victories at the Pythian and Actian games. Local agones held under these names are not known for Synnada, nor is such information provided in the inscription. The only celebrated festival in Synnada was the Hadrianeia Panathenaia (see below). The emphasis in the epigram on “*adorned [you] with glory among the cities*” (ll. 11-13: εὐκλείη κόσμησεν ἐν ἄστεσιν) strengthens the possibility of Panhellenic circulation and recognition. It is highly probable that the trumpeter participated in the original Pythian and Actian games, two of the most prestigious Panhellenic contests of the ancient Greek world. The crowns won at these games were a source of great honor.

The phrase ἐς κρίσιν ἀντιπάλων emphasizes the struggle Antigonos undertook against his rivals. δόξαν ἐνεγκάμενον. This expression highlights that an athlete has “won glory/fame”. This expression highlights the ‘glory’ the athlete had won, a fame visibly represented by the crowns Antigonos received at the Pythian and Actian games. Furthermore, this expression is frequently encountered in epigrams¹⁷.

ll. 12-15: ἄρα δικαίως μελλούσης ἀρετῆς ἐλπίδα δειξαμένην. Here, it is understood that Antigonos, through the achievements he attained at a young age, became a source of hope for his homeland. The expression μελλούσης ἀρετῆς ἐλπίδα (the hope of future virtue/success) emphasized in the text

¹⁶ Drew-Bear & Sacco 2006-2007, 276: - - - Quale che sia l’origine della città, è plausibile pensare che soldati e ufficiali macedoni, in seguito a questi avvenimenti, vi si siano fermati stabilmente. La ricorrenza del nome Limnaios a Synnada in età ellenistica e in età romana non è da considerarsi del tutto casuale, ma è probabilmente sopravvivenza di una presenza macedone nel luogo. Peraltro, nelle iscrizioni d’età imperiale si osserva una certa predilezione per nomi che rievocano quelli di re, generali e dinasti macedoni, quali Antigonos, Attalos, Seleukos, Lysias, Asandros, Androneikos, Limnaios. Presi singolarmente questi nomi (specie quelli dei re ellenistici, assai diffusi in Asia Minore) non hanno un valore indicativo rispetto al tema in questione, ma nel loro complesso danno l’impressione che la presenza di Macedoni nella zona in età ellenistica abbia lasciato qualche traccia nella tradizione onomastica dei notabili.

¹⁷ Regarding this expression, see Drew-Bear & Sacco 2006/2007, 269; Merisio 2024, 339 (for no. 5.1.7): “δόξαν ἐνεγκάμενον: per il participio medio dall’aoristo ἤνεγκα in clausola di pentametro, vd. 5.2.1, v. 4 (sempre in contesto agonistico), così come 5.1.9, v. 1 (in quest’ultimo caso in posizione centrale di esametro) and pp. 345-346”. Cf. e.g., MAMA VI 383 = *Steinepigramme* 3, no. 16/52/01 = Merisio 2024, 356-360 no. 5.2.1: - - - τῷ μεγάλα φωνᾶ κῦδος ἐνεγκάμενον.

suggests that the victories Antigonos won as a child were presented as an early sign of the greater agonistic fame he would achieve in the future. In this context, ἐλπίς represents not merely an individual aspiration, but the collective societal expectation held by Synnada regarding the more glorious successes this talented young athlete would attain in the years to come. Indeed, the crowns won in the Pythian and Actian games – among the most prestigious international contests of the ancient Greek world – serve as tangible proof of this potential. By duly proving himself in these significant arenas, Antigonos both transformed his city’s high expectations for the future into reality and solidified his homeland’s honor on an international level.

We include this inscription within the group of agonistic inscriptions known from Synnada to date. Most of these are honorary inscriptions erected in honor of contest victors, and some, like our inscription, are in the form of epigrams. Thomas Drew-Bear and Giulia Sacco have most recently authored a comprehensive article on this group of agonistic inscriptions¹⁸. The authors state that, prior to their own study, “three epigrams and two prose inscriptions” were known in this context, and they express that the three new epigrams published in their article have enriched this corpus¹⁹. Thus, the number of agonistic epigrams known from Synnada had increased to six. Now, with our inscription, this number has reached seven.

When examining the agonistic epigrams known from the city to date, it is observed that these are honorary inscriptions dedicated to two long-distance runners (athletes)²⁰, two boxers²¹, a pankratiast²², and one athlete whose specific discipline is not preserved in the inscription²³. In other words, these athletes were active in the gymnic field. Antigonos, the victor in our epigram, is identified as a trumpeter, and a trumpeter is being documented in Synnada for the first time. Based on current epigraphic and numismatic evidence, the only major festival and set of games documented in Synnada to date is the single great festival known as the “Hadrianeia Panathenaia” (Ἀδριάνεια Παναθήναια)²⁴. This festival was previously known only from certain coins dating to the reigns of Emperor Gordian III (238-244) and Emperor Trajan Decius (249-251)²⁵ (these documents confirm that the festival remained active until the mid-3rd century CE); however, with the mention of this agon’s name in an epigram published by Drew-Bear and Sacco honoring an

¹⁸ Drew-Bear & Sacco 2006-2007, *passim*.

¹⁹ Drew-Bear & Sacco 2006-2007 nos. 1, 2 and 4.

²⁰ Long-distance runner Hippolythos (dolichos): *Steinepigramme* 3, no. 16/51/03; Drew-Bear & Sacco 2006-2007, 268-269; Merisio 2024, 316-319 no. 5.1.3; Long-distance runner Thallos (see the “Thallos Epigram” in this article and for more detailed photographs of the inscription: figs. 5-7).

²¹ Boxer Aristainetos: (see the “Aristainetos Epigram” in this article and for more detailed photographs: figs. 8-10); Drew-Bear & Sacco 2006-2007, 266-267 no. 2 fig. 12; *SEG* 56, 1688; Merisio 2024, 341-344 no. 5.1.8.

²² Pankratiast Telesphoros: Drew-Bear & Sacco 2006-2007, 256; 267; Merisio 2024, 312-315 no. 5.1.2.

²³ An athlete of unknown discipline: Drew-Bear & Sacco 2006-2007, 269-270; Merisio 2024, 345-346 no. 5.1.9.

²⁴ For a detailed discussion on this subject, see Drew-Bear & Sacco 2006-2007, 254-263; Merisio 2020-2021, 206 fn. 4; Merisio 2024, 338-339. Vgl. Leschhorn 1998, 53.

²⁵ For detailed information on the relevant coins, see Drew-Bear & Sacco 2006-2007, 254-263.

athlete named Thallos (see fn. 20 and the epigram itself with photographs below: Figs. 5-7), the name of the agon has been documented in an inscription for the first time. Drawing on the aforementioned coins, these authors state that at least two celebrations of the Ἀδριάνια Παναθήναια games – one held during the reign of Gordian III and the other during the reign of Trajan Decius – are attested²⁶. The authors believe that the Hadrianeia Panathenaia festival must have emerged during the reign of Emperor Hadrian, in accordance with the political conjuncture of the period. Hadrian likely visited the city²⁷, and on this occasion, the Synnadans obtained permission from the emperor to establish these festivities in his honor, which would also bear his name. Thus, this visit appears to have served as the occasion for the festival. According to them, a local festival that had long been organized for Athena – one of the chief deities of the city along with Zeus – must have been reorganized and renamed as the Panathenaia²⁸. Drew-Bear and Sacco emphasize that although this festival was very important for Synnada, it did not create a wide resonance at an international or regional level²⁹.

According to the authors, although the name of the festival is not explicitly mentioned in all surviving documents (such as other agonistic inscriptions from the city), it is reasonable to assume that all these agonistic activities were part of the same major festival, provided there is no evidence forthcoming to the contrary³⁰. Following this line of reasoning, this inscription honoring the trumpeter Antigonos was likely erected during a celebration of the Hadrianeia Panathenaia festival in the city. Based on the letterforms and content, the epigram can be dated to the same period as similar epigrams from Synnada, such as those of Thallos and Aristainetos, namely, the first half of the 3rd century CE. In conclusion, the epigram recounts how Antigonos' fame, which began in the field of trumpet playing during his childhood, culminated in achieving a level of honor equal to his rivals at major and prestigious games such as the Pythian and Actian, thereby glorifying his own homeland (Synnada) with renown among cities. This inscription serves as a new document illustrating the vibrant and intensive agonistic life of Asia Minor cities during the Imperial period.

²⁶ Drew-Bear & Sacco 2006-2007, 255.

²⁷ Regarding Emperor Hadrian's visit to Synnada, see Drew-Bear & Sacco 2006-2007, 261-262 and 263: In conclusione, ci sembra che vi siano elementi sufficienti per ritenere che gli Hadrianeia Panathenaia siano stati istituiti all'epoca e nel contesto generale della costituzione del Panhellenion e forse in occasione di una visita di Adriano a Synnada. Cf. also Mazzini 2020, 197-200 (on Synnada's claims of Ionian and Dorian ancestry on civic coins from the Hadrianic period onwards).

²⁸ Drew-Bear & Sacco 2006-2007, 257.

²⁹ Drew-Bear & Sacco 2006-2007, 278: Seppure gli Hadrianeia Panathenaia furono una festa importante per Synnada, tuttavia non sembra abbiano avuto successo e risonanza al di fuori del circuito cittadino e forse regionale, perché non risultano finora mai menzionati in iscrizioni fuori di Synnada, nel palmarès degli atleti di livello internazionale; né del resto compaiono stranieri fra i vincitori delle gare nelle iscrizioni agonistiche della città.

³⁰ Drew-Bear & Sacco 2006-2007, 278.

Appendix

Epigram of the Athlete Thallos from Synnada (Afyon Museum, Inv.: E.1520)³¹

Publications: Robert, *OMS* IV, 246; Drew-Bear & Sacco 2006-2007, 253-254 no. 1 fig. 1; *SEG* 56, 1687; *AE* 2006, 1429; Merisio 2024, 337-340 no. 5.1.7.

The base was discovered in a field across from Kırçeşmesi in Şuhut. The inscription is an epigram consisting of two distichs, accompanying a statue erected for the athlete Thallos, who emerged victorious in the long-distance race (dolichos) at the Hadrianeia Panathenaia games of Synnada. According to Drew-Bear & Sacco (2006-2007, 276), the Thallos epigram and the coinage of Synnada prove that the Hadrianeia Panathenaia festival was celebrated not only during the reign of Hadrian but also throughout the following century. According to Drew-Bear & Sacco (2006-2007, 253), the epigram should be dated to the first half of the 3rd century CE.

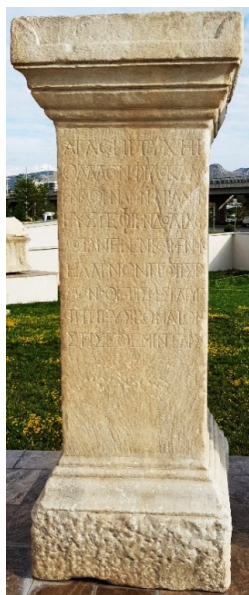


Fig. 5



Fig. 6

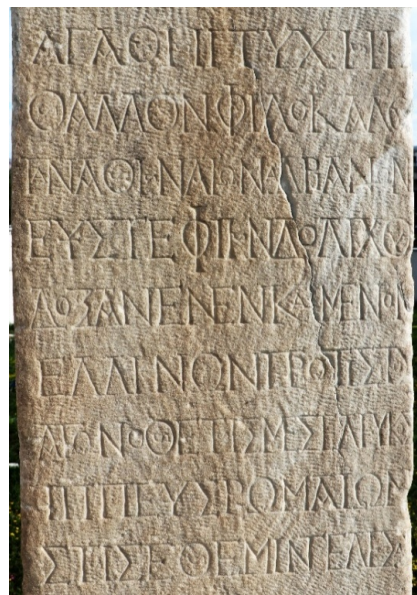


Fig. 7

ἀγαθῇ τύχῃ

- | | | |
|-----|------|--|
| 2-3 | V. 1 | θάλλον Φιλοκάλου Παναθηναίων Ἀδριανῶν |
| 4-5 | V. 2 | εὐστεφίην δολίχου δόξαν ἐνεγκάμενον |
| 6-7 | V. 3 | Ἑλλήνων πρότιστος ἀγωνοθέτης με Σέλευκος |
| 8-9 | V. 4 | ἵππεὺς Ῥωμαίων στήσε θέμιν τελέσας. |

With good fortune! I am Thallos, son of Philokalos, who attained the glory of the fair crown in the long-distance race (dolikhos) of the Hadrianeia Panathenaia; Seleukos, the agonothetes, a Roman knight (eques Romanus) and the foremost among the Greeks, erected/honored me after celebrating the contest (themis).

³¹ Since we wished to provide more detailed photographs of the Thallos and Aristainetos epigrams than those available in the article by Drew-Bear & Sacco, we have utilized photographs taken personally at the Afyon Museum.

Epigram of the Boxer Aristainetos from Synnada (Afyon Museum, Inv.: E.1547)

Publications: Robert, *OMS VI*, 424 no. 4 (first verse only); *Steinepigramme 3*, no. 16/51/04 (first verse only); Drew-Bear & Sacco 2006-2007, 273-275 no. 4, fig. 14; *SEG 56*, 1690; Merisio 2024, 320-324 no. 5.1.4.

This base was also discovered in a field across from Kırçeşmesi in Şuhut. According to Drew-Bear & Sacco (2006-2007, 273), the epigram should be dated to the first half of the 3rd century CE.



Fig. 8



Fig. 9

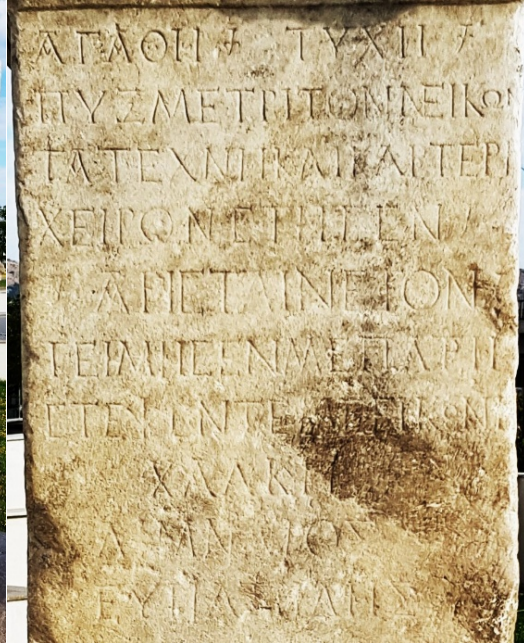


Fig. 10

- 1 ἀγαθῇ ὦ τύχη. ὦ |
 2-4 V. 1 πύξ με τρίτον νεικῶν | τα τέχνη καὶ κάρτε{ρ}ῖ | χειρῶν {στήσεν} ὦ |
 5 ὦ Ἀρισταίνετον ὦ |
 6-8 V. 2 τείμησέν με πάτρη | στέψεν τέ με εἰκόνι | χαλκῇ |
 9-10 Λιμναῖος | εὐπατρίδης.

With good fortune! My homeland honored me, Aristainetos, for having emerged victorious for the third time in the boxing contest through my art and the strength (karteria) of my hands; and the noble Limnaios crowned me with a bronze statue.

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* Abbreviations of epigraphical editions and reference works follow the "Liste des abréviations des éditions et ouvrages de référence pour l'épigraphie grecque alphabétique (GrEpiAbbr – Version 03, Septembre 2024)" developed by the *Association Internationale d'Épigraphie Grecque et Latine*.

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