

# KOJIM SE SPORTOM BAVIO POMPONIJE SEKUNDIN? RAZMIŠLJANJA O JEDNOM NATPISU IZ SALONE<sup>1</sup>

## WHICH SPORTS DID POMPONIUS SECUNDINUS PLAY? REFLECTIONS ON AN INSCRIPTION FROM SALONA<sup>1</sup>

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### KLJUČNE RIJEČI:

Salona, rimski nadgrobni natpis, sport, igra

*U Arheološkom muzeju u Splitu čuva se jedna djelomično sačuvana nadgrobna stela, pronađena 1892. g. u Saloni. Na njoj je, međutim, u cijelosti sačuvan natpis koji kaže da je Marko Pomponije Zosim (Marcus Pomponius Zosimus), po zanimanju trgovac drvetom, za svog života podigao nadgrobni spomenik za sebe, za umrlu izvrsnu kćerku Pomponiju Semnu (Pomponia Semna) i za umrloga Pomponija Sekundina (Pomponius Secundinus) zaslužnog u igri s kamenjem težina 40, 50 i 100. Ovaj je nadgrobni natpis datiran između 151. g. i 250. g. Pomponije Sekundin se, kako se na prvi pogled čini, natjecao u nekoj vrsti vježbi ili sporta s kamenjem različitih težina. Taj natpis, međutim, ništa поближе ne otkriva o načinu na koji se Pomponije Sekundin natjecao, ali upućuje na to da se mjerne jedinice, sadržane u podacima 40, 50 i 100 odnose na težinu kamenja. Do danas nam nije sačuvan sličan natpis, kao ni literarni izvor, koji bi, makar posredno, objasnio što je zapravo Pomponije Sekundin radio s kamenjem. Jasno je samo da je to što je on mogao napraviti s kamenjem bilo nešto izvanredno, nešto što nije mogao raditi svatko, zbog čega je uostalom i zaslužio da to bude ovdjekovječeno na nadgrobnom spomeniku. Zbog toga se ovom prigodom razmatra čime se to Pomponije Sekundin bavio. Je li s kamenjem vježbao ili se samo igrao?*

<sup>1</sup> Ovaj je rad napisan u sklopu projekta 6505 Hrvatske zaklade za znanost. Natpis je bio i u središtu predavanja kojeg sam održala 28. 6. 2014. u Grazu na skupu u prigodi 25. obljetnice znanstvenog časopisa o antičkom sportu *Nikephoros*.

<sup>1</sup> This paper was written as part of project 6505 of the Croatian Science Foundation. The inscription was the main topic of my presentation in Graz on 28 June 2014 at a conference marking the 25<sup>th</sup> anniversary of the journal *Nikephoros*, Zeitschrift für Sport und Kultur im Altertum [Contributions to the Study of Sports and Culture in Antiquity].

**KEY WORDS:**

*Salona, Roman grave-stone, sport, play*

*The Archaeological Museum in Split houses a gravestone which was found in Salona in 1892. An inscription has been preserved on it stating that Marcus Pomponius Zosimus, a timber merchant by occupation, erected the gravestone during his lifetime for himself, for his excellent daughter Pomponia Semna, who had died before him, and for Pomponius Secundinus, who had also predeceased him, and who had achieved recognition for feats with stones of the following weights: 40, 50 and 100. The gravestone inscription has been dated to between the years 151 and 250. The inscription suggests that Pomponius Secundinus practised some sort of exercise or sport with stones of different weights. Although the inscription does not disclose any details regarding the way in which Pomponius Secundinus competed, it does suggest that the units of measurement contained in the numeric data 40, 50 and 100 refer to the weight of the stones. To date, no similar inscriptions or literary sources have been uncovered which could, at least indirectly, explain what Pomponius Secundinus actually did with the stones. It is only clear that what he was able to do with them was something extraordinary, something that not everyone could do, and certainly something that deserved to be immortalised on a tombstone. This is why, on this occasion, we will try to analyse what it was that Pomponius Secundinus practised. Did he exercise with the stones or did he play something with them?*

Na početku ove rasprave o jednom rimskom natpisu iz Salone, želim se, uz zahvalu na pozivu, pridružiti kolegama s Odjela za arheologiju Sveučilišta u Zadru u njihovom projektu i namjeri da se uglednom hrvatskom arheologu i dugogodišnjem profesoru prof. dr. sc. Šimi Batoviću posveti dvanaesti svezak časopisa *Archaeologia Adriatica* te i na taj način oda priznanje uspješnom istraživaču, hrvatskom arheologu koji je našu znanstvenu disciplinu zadužio plodnim istraživanjima i marljivim radom.

Salona je bila rimska kolonija i glavni grad provincije Dalmacije u kojemu su, kao i u drugim kozmopolitskim središtima, uz domaće stanovništvo, živjeli i Italici, Grci i Orijeentalci. Čini se da je u Saloni u vrijeme najjačeg procvata boravilo gotovo šezdeset tisuća stanovnika, koji su bili smješteni unutar bedemima zaštićenog gradskog areala, površine od otprilike 1590 x 700 m.<sup>2</sup> Unutar grada funkcionirala je urbana infrastruktura koja se sastojala, između ostalog, i od javnih trgova, teatra, amfiteatra i termi a kojih se ostaci i danas mogu vidjeti. Grad je živio relativno mirnim životom, skoro netaknut burnim događanjima na granicama Carstva, što je uvelike utjecalo i na poletno gospodarstvo i na stalan i neprekinut razvoj grada tijekom svih perioda antičkog doba. Između više tisuća epigrafskih spomenika iz Salone i njezine okolice ima i grčkih i to ne samo iz razdoblja grčke kolonizacije nego i iz vremena kasne antike. Zahvaljujući upravo tim natpisima, već su odavno poznati važni podaci o gradu, o funkcioniranju gradske uprave, o strukturi stanovništva kao i mnogi podaci o njihovom svakodnevnom životu.<sup>3</sup> Ipak, ostali smo uskraćeni za podatke o tjelovježbi, sportu i natjecanjima koje je barem dio stanovnika Salone morao upražnjavati. Doduše, sačuvani su nam impresivni ostaci termi u sklopu kojih su neki prostori protumačeni kao prostorije za vježbanje, no ni jedna od sačuvanih prostori-

At the beginning of this paper on a Roman inscription from Salona, I would like to thank my colleagues from the Archaeology Department of the University of Zadar for their invitation to join their project and to support their intention of devoting the eleventh volume of the *Archaeologia Adriatica* journal to the renowned Croatian archaeologist and long-standing professor Šime Batović, and in this way recognise this successful scholar who, thanks to his fruitful excavations and diligent work, has rendered outstanding services to our scientific discipline.

Salona was a Roman colony and the capital of the Province of Dalmatia where, just as in other cosmopolitan centres, along with the local population, there also lived Italians, Greeks and people from the east. It seems that at its peak almost sixty thousand inhabitants lived in the town, which was protected by ramparts and covered an area of approximately 1.590 x 700 m.<sup>2</sup> Among other things, the town's urban infrastructure included public squares, a theatre, an amphitheatre, and baths, the ruins of which have been preserved. The town lived a reasonably peaceful life, almost unaffected by the turbulent events on the Empire's frontiers, which contributed to both the town's thriving economy and its constant and continuous development throughout the Classical Antiquity era. Among the several thousand epigraphic monuments from Salona and its surroundings, there are also some Greek ones, not only from the period of Greek colonisation but also from the period of Late Antiquity. Thanks to these inscriptions, important information about the town, the functioning of the municipal government, the population structure, and the daily life of its citizens<sup>3</sup> became known long ago. However, we lack data about the physical exercise, sport and competitions in which at least part of Salona's population must

<sup>2</sup> N. CAMBI, 1991, 15; M. SANADER, 2009, 66-72.

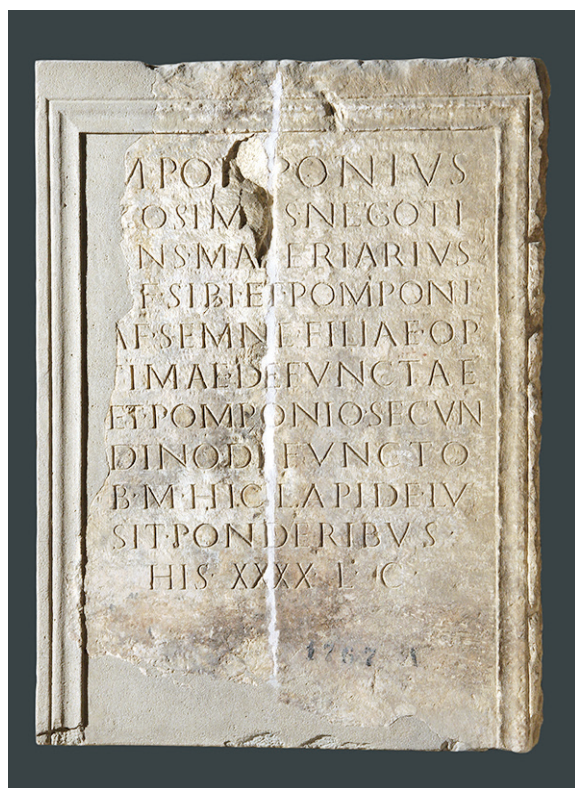
<sup>3</sup> G. ALFÖLDY, 1963, 323-337; G. ALFÖLDY, 1965; J. J. WILKES, 1977, 732-766.

<sup>2</sup> N. CAMBI, 1991, 15; M. SANADER, 2009, 66-72.

<sup>3</sup> G. ALFÖLDY, 1963, 323-337; G. ALFÖLDY, 1965; J. J. WILKES, 1977, 732-766.

ja u tim građevinskim kompleksima nije nam mogla pobliže reći o kojoj je vrsti vježbi riječ.<sup>4</sup> Arheološki muzej u Splitu pohranjuje nekoliko primjeraka željeznih i koštanih strigila kojima se čistilo tijelo, koji mogu uputiti i na ekscesivno vježbanje no ne i na vrstu vježbi koja se provodila.<sup>5</sup>

U nedostatku preciznijih podataka o sportskim aktivnostima salonitanskih stanovnika, valja nam se poslužiti i onima koji nisu možda dovoljno precizni u svojoj deskripciji, ali su intrigantni i do sada nedovoljno istraženi. Možda nam oni mogu pružiti neke nove uvide u spomenutu tematiku.



SLIKA 1. Nadgrobni spomenik iz Salone, Arheološki muzej u Splitu (Inv. br. 1767 A) (foto: T. Sesar).

FIGURE 1 Gravestone from Salona, Split Archaeological Museum (Inv. No. 1767 A) (photo by T. Sesar).

U Arheološkom muzeju u Splitu (inv. br. 1767 A) čuva se tako i jedan nadgrobni spomenik, veličine 95 x 65 cm, pronađen 1892. g. u Saloni. Na njemu je sačuvan i natpis koji

have participated. Admittedly, the impressive remains of the baths have been preserved, of which some areas have been interpreted as being spaces for exercise, but none of the rooms preserved within the complex suggest the types of exercise.<sup>4</sup> In the Archaeological Museum in Split, several copies of iron and bone strigils are kept that were used for grooming, which may suggest rigorous exercise but not the type of exercise.<sup>5</sup>

Since there is no precise information on the sport activities of the inhabitants of Salona, we will have to examine data which might not be very definite but which is nevertheless intriguing and which has, to date, not been sufficiently explored. It will perhaps provide us with certain new insights into the subject.

The Archaeological Museum in Split (Inv. No. 1767 A) houses a gravestone, 95 x 65 cm in size, which was found in Salona in 1892. An inscription has been preserved on it stating that Marcus Pomponius Zosimus, a timber merchant by occupation, erected the gravestone during his lifetime for himself, for his excellent daughter Pomponia Semna, who had died before him, and for Pomponius Secundinus, who had also predeceased him, and who had achieved recognition for feats with stones of the following weights: 40, 50 and 100. The gravestone inscription has been dated to between the years 151 and 250.<sup>6</sup>

*M(arcus) P-omponius / Zosim[us] negoti[an]s ma[t]eriarius / v(ivus) f(ecit) sibi et Pomponi[ae] Semn(a)e filiae optimae defunctae / et Pomponio Secun[d]ino defuncto / b(ene) m(erentibus) hic lapide l[us]it ponderibus / his XXXX L C*

The inscription suggests that Pomponius Secundinus practised some sort of exercise or

<sup>4</sup> W. GERBER, 1917, 109-138; S. PIPLOVIĆ, 1980, 89-101.

<sup>5</sup> S. IVČEVIĆ, 2002, 336-337 i 343.

<sup>4</sup> W. GERBER, 1917, 109-138; S. PIPLOVIĆ, 1980, 89-101.

<sup>5</sup> S. IVČEVIĆ, 2002, 336-337 and 343.

<sup>6</sup> F. BULIĆ, 1892, 65-66, No. 39 (1767); G. GATTI, 1892, 798-802 (reprinted in BullDalm XVI 1893, 68-72); D. RNJAK 1979, 282-283, No. 593. See also: AE 1892, 0123; CIL 03, 12924; ILS 5174a; EDCS-29900029; HD060298.

kaže da je Marko Pomponije Zosim (*Marcus Pomponius Zosimus*), po zanimanju trgovac drvetom, za svoga života podigao nadgrobni spomenik za sebe, za umrlu izvrsnu kćerku Pomponiju Semnu (*Pomponia Semna*) i za umrloga Pomponija Sekundina (*Pomponius Secundinus*) zaslužnog u igri s kamenjem težina 40, 50 i 100. Ovaj je nadgrobni natpis datiran između 151. g. i 250. g.<sup>6</sup>

*M(arcus) Pomponius / Zosim[us] negotians  
ma[t]eriaris / v(ivus) f(ecit) sibi et Pomponi-  
ae Semn(a)e filiae optimae defunctae / et Pom-  
ponio Secun[d]ino defuncto / b(ene) m(erentibus)  
hic lapide l[us]it ponderibus / his XXXX L C*

Natpis nam, dakle, govori da se Pomponije Sekundin natjecao u nekoj vrsti vježbi ili sporta s kamenjem različitih težina zbog čega se natpis više puta spominje u stručnoj literaturi koja se bavila antičkim sportom.<sup>7</sup> Tim više što se glagol *ludo, 3.-si, -sum* (igrati) u latinskom jeziku upotrebljava i u slučaju kada se odnosi na vježbanje.<sup>8</sup> Taj natpis međutim ništa поближе ne otkriva o načinu na koji se Pomponije Sekundin natjecao, ali upućuje na to da se mjerne jedinice, sadržane u podacima 40, 50 i 100 odnose na težinu kamenja.<sup>9</sup> Do danas nam nije sačuvan sličan natpis, kao ni literarni izvor, koji bi, makar posredno, objasnio što je zapravo Pomponije Sekundin radio s kamenjem. Jasno je samo da je to što je on mogao napraviti s kamenjem bilo nešto izvanredno, nešto što nije mogao raditi svatko, zbog čega je uostalom i zaslužio da to bude ovjekovječeno na nadgrobnom spomeniku. Zbog toga ćemo ovom prigodom pokušati razmotriti čime se to Pomponije Sekundin bavio. Je li s kamenjem

sport with stones of different weights, which is the reason why the inscription has been mentioned in technical literature dealing with Classical Antiquity sports several times,<sup>7</sup> especially since, in Latin, the verb *ludo, 3.-si, -sum* (to play) also denotes exercise.<sup>8</sup> Although the inscription does not disclose any details regarding the way in which Pomponius Secundinus competed, it does suggest that the units of measurement contained in the numeric data 40, 50 and 100 refer to the weight of the stones.<sup>9</sup> To date, no similar inscriptions or literary sources have been uncovered which could, at least indirectly, explain what Pomponius Secundinus actually did with the stones. It is only clear that what he was able to do with them was something extraordinary, something that not everyone could do, and certainly something that deserved to be immortalised on a tombstone. This is why, on this occasion, we will try to analyse what it was that Pomponius Secundinus practised. Did he exercise with the stones or did he play something with them?

To begin with, we will analyse the data on games with stones that is available to us, both from Classical Antiquity and from the modern period. It can be safely assumed that from the very beginning humans have used stones for various purposes.<sup>10</sup> They are found everywhere in nature and therefore, depending on their type and form, were used as tools, knives, hammers or something else. If we take *The Iliad*, which describes several (or to be more precise, eight) deaths or woundings by stones, obviously they have also been very effectively used as weapons since ancient times. It is suf-

<sup>6</sup> F. BULIĆ, 1892, 65-66, br. 39 (1767); G. GATTI, 1892, 798-802 (reprint u BullDalm XVI 1893, 68-72); D. RNJAK, 1979, 282-283, br. 593. Vidi i: AE 1892, 0123; CIL 03, 12924; ILS 5174a; EDCS-29900029; HD060298.

<sup>7</sup> G. GATTI, 1892, 798-802; D. RNJAK 1979, 282-283, Nr. 593; H. A. HARRIS, 1972, 149; N. B. CROWTHER, 1977, 275.

<sup>8</sup> *Thesaurus Linguae Latinae* VII, 2, B, 1770

<sup>9</sup> O. A.W. DILKE, 1991, 98-102.

<sup>7</sup> G. GATTI, 1892, 798-802; D. RNJAK 1979, 282-283, No. 593; H. A. HARRIS, 1972, 149; N. B. CROWTHER, 1977, 275.

<sup>8</sup> *Thesaurus Linguae Latinae* VII, 2, B, 1770.

<sup>9</sup> O. A. W. DILKE, 1991, 98-102.

<sup>10</sup> The earliest archaeological data date the use of stones to a period 2.6 million years ago, which constitutes the first evidence of man's working on stone to shape it into forms that better suited him. See: I. KARAVANIĆ, I. JANKOVIĆ, 2009, 107.

vježbao ili se samo igrao?

Na početku ćemo analizirati nama dostupne podatke, kako one iz antičkih tako i iz modernih vremena, koji govore o igrama s kamenjem. Lako je pretpostaviti da se ljudski rod od samog početka koristio kamenjem u najrazličitije svrhe.<sup>10</sup> Ono se nalazilo svuda naokolo u prirodi te je bilo lako dostupno zbog čega je, ovisno o vrsti i obliku služilo kao oruđe, kao nož, čekić ili nešto treće. A ako je suditi po Ilijadi gdje je opisano više (osam) smrti i ranjavanja kamenom ono se od davnina vrlo efikasno koristilo i kao oružje. Spomenimo samo prvi slučaj kada Homerovi stihovi (*IV, 517-522*) govore o smrti Diores-ovoj koju je prouzročio ogromni kamen što ga je na njega bacio Peiros.<sup>11</sup>

Vjerujemo da su ljudi isto tako vrlo rano otkrili da se s kamenjem može i natjecateljski zabaviti, na primjer, nadmećući se tko će što teži kamen podignuti što više, ili ga baciti, ili ga pak otkotrljati što dalje. Istraživači povijesti sporta izvijestili su da, i pisani izvori i arheološki podaci svjedoče o tome da su različita nadmetanja, među kojima je bilo i ono s kamenjem, poznata još kod najstarijih naroda.<sup>12</sup>

Kako naš natpis govori da se Sekundin iskazao u natjecanju s kamenjem naš interes bit će usmjeren samo na podatke o neobrađenom kamenju kakvo se može naći u prirodi, prem-

ficient to mention only the first case, in which Homer in *The Iliad* (*IV, 517-522*) talks about Diores's death, which was caused by a huge stone thrown at him by Pyrus.<sup>11</sup>

We believe that, likewise, at a very early stage, people discovered that stones could also be used in contests for fun, for example, competing in who can lift a heavy stone the highest or throw or roll it the furthest. Those studying the history of sport report that both written sources and archaeological data confirm that various competitions, including those that involve stones, have been known as far back as the most ancient peoples.<sup>12</sup>

Since our inscription suggests that Secundinus excelled in a competition with stones, the focus of our interest will only be on data about unworked stones that can be found in nature, although we are aware that certain sport requisites such as discuses were, at certain stages in their development, made of stone.<sup>13</sup>

The evidence of the Old Testament, where in the second part of the Book of Zechariah the Prophet (*2, 12, 3*), we read about a stone so heavy that it would injure all those that tried to lift it, is also interesting in this regard.<sup>14</sup> In order to connect this Biblical story with our inscription from Salona, we shall refer to St. Jerome's commentary (*comm. Zech. 12, 2*) on the words of the prophet in which he says that in Palestine in his day it was common for

<sup>10</sup> Prvi arheološki podaci o upotrebi kamena datiraju u razdoblje od prije 2,6 milijuna godina i predstavljaju prve dokaze čovjekove intervencije u kamen dajući mu oblike koji su čovjeku bolje odgovarali. Vidi: I. KARAVANIĆ, I. JANKOVIĆ, 2009, 107.

<sup>11</sup> Opis koji donosimo iz Homerovog djela je tek prvi od osam smrti i ranjavanja kamenom u Ilijadi (preveo T. Martić, Zagreb 1960., 90):

*Tad Amarinkeju sina Dioreja sputi sudbina,  
Jer ga udari kamen oštrljati u gol'jen desnu  
Uz gležanj, i to ga tračkih junaka vojvoda zgodi:  
Piroj, Imbrasov sin, što iz Enosa došao bješe.  
Sasvim mu obje žile od grdnog se kamena zdrobe,  
Zdrobe se kosti, i on se u prašinu sruši natraške,*

I Rimljani su se u bitkama služili kamenjem, koje su doduše, kako nas izvještava Vegetije (*I. 16, II. 23*), bacali s praćkama.

<sup>12</sup> I. WEILER, 1981, 27-28; S. HUTTER BRAUNSAAR, 2008, 30-31.

<sup>11</sup> The quotation from Homer's work is only the first of eight deaths or woundings caused by stones in *The Iliad* [*The Iliad of Homer*, translated by Alexander Pope, from <https://www.gutenberg.org/files/6130/6130-pdf.pdf>]:

*Then great Diores fell, by doom divine,  
In vain his valour and illustrious line.  
A broken rock the force of Pyrus threw,  
(Who from cold Ænus led the Thracian crew,  
Full on his ankle dropp'd the ponderous stone,  
Burst the strong nerves, and crash'd the solid bone.*

The Romans also used stones in battle but, as Vegetius reports (*I. 16, II. 23*), hurled them with a sling.

<sup>12</sup> I. WEILER 1981, 27-28; S. HUTTER BRAUNSAAR 2008, 30-31.

<sup>13</sup> DNP 3, S. 696-697.

<sup>14</sup> *And in that day will I make Jerusalem a burdensome stone for all people: all that burden themselves with it shall be cut in pieces.* See: *The Jerusalem Bible*, 2003, 1373.

da smo svjesni da su neki sportski predmeti kao npr. disk bili, u nekim fazama razvoja, izrađivani od kamena.<sup>13</sup>

Za ovaj je slučaj zanimljivo primjerice svjedočanstvo iz Starog Zavjeta, gdje u drugom dijelu knjige proroka Zaharije (2,12,3) čitamo vijest o dizanju kamenja koje je bilo toliko teško da bi ozlijedilo one koji su ga podizali.<sup>14</sup> Da bismo ovaj biblijski citat mogli povezati s našim natpisom iz Salone u pomoć je priskočio sv. Jeronim (*comm. Zach. 12,2*) koji je komentirajući ove prorokove riječi napisao da je u Palestini još uvijek uobičajeno da se mladi ogledaju u dizanju teškog kamenja: *...lapides gravissimi ponderis, ad quos juvenes exercere...* Vrlo je zanimljiv i davni komentar W. Trollopea koji kaže da su se mladići ponukani mitološkim pričama o nevjerojatnoj snazi junaka koju su opisivale te legende i priče, pokušali i sami međusobno nadmetati u podizanju teškog kamenja.<sup>15</sup>

Osim spomenutih i drugih svjedočanstava sačuvala su se i dva impresivna arheološka spomenika koja govore o natjecanju s kamenjem. Oba su ta objekta datirana u 6. st. pr. Kr. Radi se o dvije kamene gromade na kojima su uklesani natpisi o vježbanju s kamenjem i imenima muškaraca koji su ih uspjeli podići. Prvi se objekt naziva Bubonov kamen, pronađen jugoistočno od Pelopiona u Olimpiji gdje se i danas se čuva u muzeju (*br. inv. 191*). Njegove su mjere šir. 0,68 m, vis. 0,33 m, dok mu težina iznosi 143,5 kg. Na natpisu se može pročitati: *Bubon, sin Pholys-a bacio me jednom rukom preko glave*.<sup>16</sup>

Drugi objekt također potječe iz Grčke, s otoka Santorina gdje se u Arheološkom muzeju i čuva (*Inv. Nr. 509*). Na njemu je također natpis na kojem piše da ga je *Eumasto, Krito-*

young men to show their strength by lifting stones of enormous weight: *...lapides gravissimi ponderis, ad quos juvenes exercere...* There is also the interesting old note of W. Trollope in which he states that “the amazing strength with which the ancient heroes are said to have thrown stones of vast weight, may be in some measure accounted for by the fact, that their youth were trained to the practice”.<sup>15</sup>

Besides other testimonies, two impressive archaeological monuments have been preserved mentioning competitions with stones. Both artefacts have been dated to the 6<sup>th</sup> century BC. They are two chunks of stone with chiselled inscriptions about exercising with stones and the names of the men who had succeeded in lifting them. The first artefact is the Stone of Bybon, unearthed south-east of Pelopion in Olympia, where it is kept at the Archaeological Museum (*Inv. No. 191*). Its size is: width 0.68 m, height 0.33 m, and weight 143.5 kg. The inscription says: *Bybon son of Phola threw me over his head with one hand*.<sup>16</sup>

The other artefact also originates from Greece, from the island of Santorini, where it is on display at the Archaeological Museum (*Inv. Nr. 509*). It bears the following inscription: *Eumastas, the son of Critobulus, lifted me from the ground*.<sup>17</sup> The reason why Eumastas lifted the stone instead of throwing it lies in the fact that it weighed 480 kg, which is almost three times heavier than the Stone of Bybon. The noticeable difference in the weight of the two stones, as well as the inscriptions they bear, suggest two different ways of competing with stones. If we are to believe what was written on the inscriptions, Bybon not only lifted but also threw his stone over his head with one hand, while Eumastas only lifted his stone.<sup>18</sup>

<sup>13</sup> DNP 3, S. 696-697.

<sup>14</sup> *U onaj dan učinit ću Jeruzalem teškim kamenom svim narodima: svi koji ga budu dizali teško će se izraniti*. Vidi: *Jeruzalemska Biblija*, 2003, 1373

<sup>15</sup> W. TROLLOPE, 1827, 217-218, bilj. 303.

<sup>16</sup> Βύβων τ' ἐτέρει χερὶ ὑπὲρ κεφαλᾶς ὑπερέβαλε τὸ ὄφοια. Vidi: W. DITTENBERGER, K. PURGOLD, 1896, 723-728, br. 717.

<sup>15</sup> W. TROLLOPE, 1827, 217-218, note 303.

<sup>16</sup> Βύβων τ' ἐτέρει χερὶ ὑπὲρ κεφαλᾶς ὑπερέβαλε τὸ ὄφοια. See: W. DITTENBERGER, K. PURGOLD 1896, 723-728, No. 717.

<sup>17</sup> Εὐμάστας με ἤρην ἀπὸ χθονὸς ἡο Κριτοβῶλο(υ). See: IG XII 3.449.

<sup>18</sup> On how it is possible to lift a stone heavier than 205 kg in modern times (2010), see: <https://www.youtube.com/>

*bulov sin, podigao s tla.*<sup>17</sup> Razlog zbog kojeg je Eumasto taj kamen podizao, a ne bacao, leži u činjenici da je težak 480 kg, dakle gotovo tri puta više nego Bubonov. Upadljivo različite težine ova dva kamena kao i natpisi na njima upućuju nas na dva različita načina natjecanja s kamenom. Ako je vjerovati napisanom, Bubon je svoj kamen ne samo podigao nego i bacio preko glave jednom rukom, a Eumasto je svoj kamen samo podigao.<sup>18</sup>

Kako su se natjecanja kamenjem sačuvala do današnjih dana u mnogim krajevima svijeta, činilo se korisnim usporediti neke od njih s dvama spomenutim antičkim načinima. Danas su vjerojatno najpoznatije i najpopularnije *Cowal Highland Gathering*, igre koje se održavaju u svake godine u kolovozu u mjestu Dunoon u Škotskoj. Na tim je igrama npr. moguće ogledati se, između ostalog, i u disciplini bacanja kamena, pri čemu se baca i slavni kamen *Cowal stone* koji je težak 15,4 kg. Taj je *Cowal stone* najdalje bio bačen u daljinu 2012. g. i to 9,69 m.<sup>19</sup> Kamen koji ima sličnu težinu može se međutim baciti i dalje, kao što se dogodilo, primjerice, na natjecanju zvanom *Seoska olimpijada* te iste 2012. g. godine u selu Radošić u Hrvatskoj. Tamo je u disciplini bacanja kamena s ramena, pri čemu je kamen težio 16 kg, pobijedio natjecatelj koji ga je uspio baciti 10,39 m.<sup>20</sup>

Bacanje kamena je sportska disciplina koja zahtijeva ne samo snagu, nego i dobru koordinaciju pokreta te tehniku i brzinu. Tehnika bacanja koja se provodi na modernim natjecanjima ima nekoliko faza te je, vjerojatno, slična tehnici koju je primjenjivao i Bubon. Prva faza je ona kada se kamen optimalno obuhvati dlanovima i prstima te se s obje ruke podigne

Since in many parts of the world competitions with stones have survived until the present day, it seems useful to compare some of them with the two mentioned Classical Antiquity disciplines. At present, probably the most famous and popular of these is the *Cowal Highland Gathering*, which are games held every year in August in Dunoon in Scotland. In these games, it is possible, among other things, to compete in the discipline of stone throwing, in which the famous *Cowal Stone* is thrown, which weighs 15.4 kg. The *Cowal Stone* was thrown furthest in 2012, a distance of 9.69 m.<sup>19</sup> However, such a stone can be thrown further still, as was the case, for example, at a competition called *The Peasants' Olympics* in the very same year of 2012 in the village of Radošić in Croatia. There, a competitor who won the discipline of over-the-shoulder stone throwing, threw a 16-kg stone a distance of 10.39 m.<sup>20</sup>

Stone throwing is a discipline requiring not only strength but also good coordination, as well as technique and speed. The throwing technique adopted in modern competitions has several stages and is probably similar to the technique used by Bybon. The first stage is grasping the stone optimally with both hands and lifting it onto the shoulder. In the second stage, the body and feet and legs are set at the most favourable angle, which enables the quickest possible hand toss that will enable the longest possible trajectory of the thrown stone. The third and last stage is the throwing itself, including the hand holding the stone and the body quickly moving forwards. However, there is an obvious difference between the weights of the stones thrown in the present day and the Stone of Bybon, which weighed 143.5 kg. In our search for similar examples in modern competitions, we have

<sup>17</sup> Εὐμάστας με ἄηρεν ἀπὸ χθονὸς ἠὸ Κριτοβόλο(υ). Vidi: IG XII 3.449.

<sup>18</sup> Kako se u modernim vremenima (2010. g.) mogao podići kamen težak 205 kg vidi: <https://www.youtube.com/watch?v=4NbEDDhf03k>

<sup>19</sup> <http://www.cowalgathering.com>

<sup>20</sup> <http://www.slobodnadalmacija.hr/Split/C5%BEupanija/tabid/76/articleType/ArticleView/articleId/175938/Default.aspx>

[watch?v=4NbEDDhf03k](http://www.cowalgathering.com/watch?v=4NbEDDhf03k)

<sup>19</sup> <http://www.cowalgathering.com>

<sup>20</sup> <http://www.slobodnadalmacija.hr/Split-C5%BEupanija/tabid/76/articleType/ArticleView/articleId/175938/Default.aspx>



do ramena. U drugoj se fazi namješta tijelo i noge u najpovoljniji kut koji osigurava što brži izbačaj ruke kako bi se omogućio što duži let bačenog kamena. Treća i posljednja faza je samo bacanje pri kojem se i ruka s kamenom i tijelo brzo pokrenu prema naprijed. Međutim, postoji očevidna razlika u težini kamena koje se danas baca i Bubonovog kamena koji je težio 143,5 kg! Kada smo potražili slične primjere u modernim natjecanjima pronašli smo jedan u švicarskom mjestu Interlaken. Tamo se održavaju natjecanja u bacanju jedne gromade kamena kojeg nazivaju *Unspunnenstein*, a koji teži 83,5 kg. Njegovo rekordno bacanje u dalj iznosi od 4,11 m i zbililo se 2004. g.<sup>21</sup> Ovaj kamen je, međutim, 60 kg lakši od onoga Bubonova, što sugerira zaključak da Bubon svoj kamen nije mogao baciti tako daleko. Ipak, odgovor na pitanje koliko ga je daleko Bubon bacio moramo ostaviti otvorenim iako slutimo da je Bubon bio izvanredno snažan, jer je i samo podizanje kamena od 143,5 kg već nevjerojatan poduhvat.

Drugi primjer koji nam se iz antike sačuvao je onaj Eumastov, koji je na drugačiji način vježbao s kamenom, naime tako što ga je podizao s tla.<sup>22</sup> Eumastov poduhvat podsjeća naravno na modernu sportsku disciplinu dizanja utega, pogotovo ako se podsjetimo da su do izuma pomičnih utega 1910. g. sportaši koristili kugle povezane metalnom šipkom. Iako se taj sport nije prakticirao na grčkim Olimpijskim igrama, on je prisutan već na modernim Olimpijskim igrama od njihove obnove 1896. g., kada se natjecalo u jednoručnim i dvoručnim disciplinama. Iako je dizanje utega danas popularna sportska disciplina uz čije se početke može vezati i podizanje najrazličitijih predmeta, pa tako i kamena, čini nam se da je usporedbe za Eumastov poduhvat bolje potražiti izravno u onim modernim natjecanjima u kojima se podiže kamenje. Tim više što takva

found one in the Swiss Interlaken. Here, competitions are held in throwing a huge stone which they call the *Unspunnenstein*, and which weighs 83.5 kg. The record is 4.11 m, which was achieved (in Lucerne) in 2004.<sup>21</sup> However, this stone is 60 kg lighter than Bybon's, suggesting that Bybon could not have thrown his stone that far. Still, the answer to the question of how far Bybon threw his stone will have to remain open, although we believe that Bybon must have been extraordinarily strong because even lifting a 143.50 kg stone is already an incredible feat.

Another example preserved from the Classical Antiquity period is that of Eumastas, who exercised with a stone in a different way, namely by lifting it from the ground.<sup>22</sup> Of course, Eumastas's feat is reminiscent of the modern sport of weightlifting, especially if we recall that until the invention of revolving barbells in 1910, athletes used metal globe-ended barbells. Although the discipline was not practised at the ancient Greek Olympic Games, it was held at the modern Olympic Games as early as their revival in 1896, when one-hand and two-hand lift contests took place. Although weightlifting is a popular sport whose origins can be associated with the lifting of various objects, including stones, it seems that it is better to seek analogies with Eumastas's feat in modern stone lifting competitions, especially as such competitions are by no means rare and one particular stone has even been registered with The Royal Commission on the Ancient and Historical Monuments of Scotland.<sup>23</sup> The Scottish stone, called the Testing Stone of the Fianna, weighs 136 kg. Nevertheless, although the Stone of the Fianna has been entered on the list of cultural artefacts of Scotland, it is not the heaviest stone used in modern competitions; rather, this title is held by the 190-kg

<sup>21</sup> <http://www.news.ch/Erstmals+Unspunnenstein+ueber+4+m+weit+geworfen/187801/detail.htm>

<sup>22</sup> N. B. CROWTHER, 1977, 269-277.

<sup>21</sup> <http://www.news.ch/Erstmals+Unspunnenstein+ueber+4+m+weit+geworfen/187801/detail.htm>

<sup>22</sup> N. B. CROWTHER, 1977, 269-277.

<sup>23</sup> [www.scotlandspplaces.gov.uk/record/rcahms/258512/camusvrachan/rcahms](http://www.scotlandspplaces.gov.uk/record/rcahms/258512/camusvrachan/rcahms)

natjecanja nisu rijetkost, a jedan takav kamen za podizanje je evidentiran čak kod *The Royal Commission on the Ancient and Historical Monuments of Scotland*.<sup>23</sup> Taj je škotski kamen, a koji zovu *Testing Stone of the Fianna*, težak 136 kg. Međutim, iako je taj kamen ušao u popis kulturnih dobara Škotske, on nije i najteži kamen koji se koristi u modernim natjecanjima, nego je to 190 kg teški *Husafell Stone* koji se nalazi na Islandu u mjestu Husafell. Osim toga natjecatelji koji ga uspiju podići trebaju noseći ga na prsima prohodati u krug najmanje 50 m. Rekord u nošenju ovog kamena je 70 m, a postignut je 1993. g.<sup>24</sup>

Međutim, bitna razlika između Eumastovog poduhvata i ovih današnjih je u tome što je njegov kamen bio težak 480 kg. Stoga vjerujemo da, a zbog velike težine, antički natjecatelji koji su ga podizali, pa tako ni Eumasto, nisu trebali hodati noseći taj kamen.<sup>25</sup> Uspoređujući podizanje kamena s današnjim natjecanjima vidimo da postoje razlike u bodovanju s obzirom na težinu kamena, ali i na visinu podizanja. Postavlja se pitanje koliko je uopće visoko Eumasto podigao svoj kamen, tek nekoliko cm od tla, do koljena ili ga je podigao do prsa?<sup>26</sup> Spomenimo da danas natjecatelji dižu kamenja različitih oblika i znatno većih težina, ali uz pomoć pojaseva ili nekih drugih pomagala. Tako je nedavno, a uz pomoć čeličnog okvira i lanca, za nekoliko cm s tla podignut kamen težak 1100 kg.<sup>27</sup>

Ranije je bilo rečeno da su se ljudi od najdavnijih vremena zabavljali, ali i natjecali u igrama s kamenjem. Kamenje je, kako se čini, moglo poslužiti i za treniranje snage.<sup>28</sup> Upra-

Husafell Stone, which is found on Iceland in a place called Husafell. Contestants who manage to lift it have to walk in a circle of at least 50 m, carrying it on their chest. The record for carrying the stone is 70 m and was achieved in 1993.<sup>24</sup>

However, the important difference between Eumastas's achievement and the present-day ones is that his stone weighed 480 kg. This leads us to the conclusion that, owing to its enormous weight, antique lifters, including Eumastas, did not have to walk while carrying the stone.<sup>25</sup> A comparison between ancient stone lifting with present-day contests suggests differences in scoring depending on the stone weight but also the lifting height. The question is, how high did Eumastas lift his stone: was it only several centimetres from the ground or up to his knees or chest?<sup>26</sup> It should also be mentioned that, in the present day, competitors lift stones of different shapes and of significantly heavier weights but with the help of belts or other aids. Thus recently, with the help of a steel frame and chain, a 1,100-kg-heavy stone was lifted several centimetres from the ground.<sup>27</sup>

As has been mentioned earlier, people have had fun but also competed in games with stones since the most ancient times. It seems that stones may also have been used to build up strength.<sup>28</sup> This is how a scene from a red figural kylix has been interpreted. The piece has been dated to approximately 500 BC and is currently kept in Würzburg. It depicts an athlete training with two stones.<sup>29</sup> The ancient Greek Olympic Games that started no later

<sup>23</sup> [www.scotlandspplaces.gov.uk/record/rcahms/258512/cam-usvrachan/rcahms](http://www.scotlandspplaces.gov.uk/record/rcahms/258512/cam-usvrachan/rcahms)

<sup>24</sup> <http://www.getbig.com/boards/index.php?topic=250575.0>

<sup>25</sup> Crowther vjeruje da su i Bubonova i Eumastova postignuća bila moguća (N. B. CROWTHER, 1977, 270-271).

<sup>26</sup> Gardiner spominje, između ostaloga, i jednu crveno figuralnu kilix iz Louvra (Inv. br. 96) na kojoj je prikazano kako jedan atlet pokušava s tla podići ogromni kamen (E. N. GARDINER, 1902, 2, slika 1).

<sup>27</sup> <http://www.northernstar.com.au/news/worlds-strongest-man-tests-his-mettle/1251900/>

<sup>28</sup> W. DECKER, 1995, 148, T. 60.

<sup>24</sup> <http://www.getbig.com/boards/index.php?topic=250575.0>

<sup>25</sup> Crowther believes that both Bybon's and Eumastas's achievements were possible (N. B. CROWTHER, 1977, 270-271).

<sup>26</sup> Gardiner mentions, among other things, a red figural kylix from the Louvre (Inv. No. 96) depicting an athlete trying to lift a huge stone from the ground (E. N. GARDINER, 1902, 2, Figure 1).

<sup>27</sup> <http://www.northernstar.com.au/news/worlds-strongest-man-tests-his-mettle/1251900/>

<sup>28</sup> W. DECKER, 1995, 148, T. 60.

<sup>29</sup> Martin von Wagner Museum, Würzburg, Inv. No. L 476.

vo se tako tumači prizor koji je naslikan na jednom crveno figuralnom kilyx-u datiranom oko 500. g. pr. Kr. koji se danas čuva u Würzburgu, a pokazuje atletu koji vježba s dva kamena.<sup>29</sup> Grčke Olimpijske igre, koje su počele najkasnije 776. g. pr. Kr., u svome programu nisu imale natjecanja s kamenjem pa je na zdjeli, vjerujemo, naslikan jedan uobičajen prizor iz vježbališta jer pretpostavljamo da su vježbe s kamenjem bile dobrodošle za jačanje snage, odnosno za trening.<sup>30</sup> Ipak podsjetimo da je na Olimpijskim igrama, koje su se 1906. g. održale u Ateni, po prvi, ali i po posljednji put u povijesti Igara, održano i natjecanje u disciplini bacanja kamena. Zlatna medalja pripala je grčkom sportašu koji je kamen težine 6,4 kg bacio 19,035 m.<sup>31</sup>

Napokon se možemo opet posvetiti našem natpisu iz Salone. Na njemu piše, podsjećamo, da se Pomponije Sekundin istaknuo u vježbi s kamenjem težina 40, 50 i 100. Vjerujemo da se ove brojke odnose na libre, rimske mjerne jedinice za težinu, pri čemu je jedna libra težila 327,45 g.<sup>32</sup> To znači da je kamenje s kojima se koristio naš Pomponije Sekundin imalo tri različite težine: 13,098 kg, 16,375 kg i 32,745 kg. Ranije je u tekstu bilo riječi o tome da se težina pojedinog kamena birala ovisno o tome što se s njim namjeravalo raditi, odnosno o tome da li ga se samo podizalo s tla ili ga se nakon podizanja i bacalo. No vidjeli smo da je kamenje koje se u antici, pa i danas, samo podizalo s tla bilo znatno veće težine, nego li su težine iskazane na ovom salonitanskom natpisu. A Bubonov kamen od 143,5 kg koji je, kako piše na njemu, ovaj ne samo podigao nego i bacio jednom rukom preko glave, bio je skoro pet puta teži od najtežeg Sekundinovog kamena. Ti podaci stoga mogu lako dovesti do pretpostavke da se Pomponije Sekundin nije

than 776 BC had no competitions with stones in their programme, thus the drinking cup scene most probably depicts a common scene from the gymnasium, as presumably exercises with stones were used in training to increase stamina.<sup>30</sup> However, the Olympic Games held in 1906 in Athens, for the first and only time in the history of the Games also included a competition in stone throwing. The gold medal was won by a Greek athlete who threw a 6.4-kg stone 19.035 m.<sup>31</sup>

Finally, we can return to our Salona inscription. It says that Pomponius Secundinus excelled in practising with stones weighing 40, 50 and 100. We believe that the numbers relate to the *libra*, the Roman unit of weight (one *libra* was 327.45 g).<sup>32</sup> This implies that the stones used by Pomponius Secundinus had the following weights: 13.098 kg, 16.375 kg and 32.745 kg. Earlier in the paper, it was mentioned that the weight of an individual stone was chosen depending on what one intended to do with it, i.e. lifting it from the ground or throwing it. However, we have seen that – both in Classical Antiquity and the present day – stones that are only lifted from the ground are of a significantly greater weight than those mentioned in the Salona inscription. The Stone of Bybon, weighing 143.5 kg, which he, as is written on the stone, not only lifted but also threw over his head with one hand, was almost five times heavier than the heaviest stone of Secundinus. Based on this data, we can therefore easily assume that in Salona Pomponius Secundinus did not excel in lifting stones, because their weight would have needed to be significantly greater. On the other hand, the weights of stones currently used in stone throwing competitions are similar to those mentioned in the gravestone inscription.

<sup>29</sup> Martin von Wagner Museum, Würzburg, Inv. Br. L 476

<sup>30</sup> W. DECKER, 1995, 143-159, T. 60; H. M. LEE, 1988, 110-118.

<sup>31</sup> <http://www.sports-reference.com/olympics/summer/1906/ATH/mens-stone-throw.html>

<sup>32</sup> O problemima industrijskog nominiranja vidi: Z. VISY, 1991 [1992], 223-234.

<sup>30</sup> W. DECKER 1995, 143-159, T. 60; H. M. LEE, 1988, 110-118.

<sup>31</sup> <http://www.sports-reference.com/olympics/summer/1906/ATH/mens-stone-throw.html>

<sup>32</sup> On the problems of industrial nomination, see: Z. VISY, 1991 [1992], 223-234.

u Saloni mogao istaknuti u dizanju kamenja jer bi težina tih komada morala biti znatno veća. Nasuprot tome težina kamenja koje se danas koristi u natjecanju bacanja kamena ima slične mjere kao ono sa spomenika. Tako je, na primjer, *Cowal stone* težak 15,4 kg. Jedan etruščanski brončani kipić iz Bologne prikazuje atletu prilikom bacanja jednog glatkog duguljastog predmeta, vjerojatno kamena, koji, ako je suditi po njegovim proporcijama, nije bio izuzetne težine.<sup>33</sup> Slijedom navedenog bi se lako moglo pretpostaviti da se Sekundin bavio bacanjem kamenova. Međutim, u disciplini bacanja kamena u daljinu, uz njegovu težinu važan je i podatak koliko daleko je bio bačen. A duljina leta je ono o čemu ovisi uspjeh u toj disciplini. Kako na salonitanskom natpisu nisu naznačene duljine nego samo tri različite težine kamenja od 40, 50 i 100 libri s pravom se možemo zapitati zbog čega je to tako i koja je stvarna disciplina bila u kojoj se Sekundin proslavio. Kako međutim, za sada, još uvijek ne posjedujemo podatke o načinu na koji su se Sekundin i njegovi kolege natjecali kamenjem, možemo samo nagađati. Stoga, s obzirom na podatke s natpisa, možemo iznijeti pretpostavku da se Sekundin istaknuo u dizanju kamenja, a ne u njegovom bacanju.

Sada možemo s pravom postaviti pitanje u kojoj se to disciplini istaknuo Sekundin. Kako međutim ne posjedujemo podatke što je on s tim kamenjem radio ostaju nam samo pretpostavke. Između kojih je i ona, nastala na temelju nedostatnih podataka o rezultatima Sekundinovog bavljenja kamenjem, da se on bavljao s kamenjem bez namjere postizanja nekog sportskog rezultata. U tom slučaju ne bi naš natpis trebali vezati uz sport i vježbanje, nego protumačiti glagol *lusi* u njegovom značenju igranja odnosno zabavljanja. Sada se međutim postavlja pitanje zbog čega su na natpisu donesene težine tog kamenja i čemu je ono

Thus, for instance, the *Cowal Stone* weighs 15.4 kg. In addition, an Etruscan bronze statue from Bologna depicts an athlete throwing a smooth longitudinal artefact, probably a stone, which, based on its proportions, was not extraordinarily heavy.<sup>33</sup> Thus, we can assume that Secundinus practised stone throwing. However, in the stone putting discipline, along with the weight, it is also important how far the stone is thrown. Success in this discipline depends on the length of the trajectory. Since the Salona inscription bears no data on distances but only on the three stones' weights of 40, 50 and 100 libras, the question is why is this so and in which discipline did Secundinus excel. However, since for the time being no details are known about any rules which Secundinus and his co-competitors might have followed when competing with stones, we can only guess. Therefore, given the data from the inscription, we can assume that Secundinus achieved recognition in stone lifting but not in stone throwing.

The question is in which discipline did Secundinus excel. However, as we have no data available on what he did with the stones, we can only assume. A possible assumption, based on the lack of data regarding the results of Secundinus's practising with stones, is that he was playing with the stones without any intention of achieving any results. In that case, we should not associate the inscription with sport or exercise but rather interpret the verb *lusi* as denoting "play" or "have fun". However, the question that arises is why the inscription contains the weights of the stones and what did Secundinus use them for. If we recall that Marcus Pomponius Zosimus, who erected the gravestone, was a timber merchant, this may suggest that Secundinus's stones, whose weights are mentioned in the inscription, were stone weights for the merchant's scales. There

<sup>33</sup> *Museo civico Archeologico*, Bologna, Inv. br. IT 1148. Neki autori smatraju da je predmet koji atlet upravo namjerava baciti *solos*. Vidi: D. VANHOVE, 1992, 211, br. 70.

<sup>33</sup> *Museo civico Archeologico*, Bologna, Inv. No. IT 1148. Some authors consider the object which the athlete is about to throw to be a *solos*. See: D. VANHOVE, 1992, 211, No. 70.

Sekundinu služilo. Podsjetimo se da je Marko Pomponije Zosimo, koji je podigao spomenik, bio trgovac drvetom što ukazuje na mogućnost da su Sekundinova kamenja bili kameni utezi trgovčeve vage kojih su težine prenesene na natpis. Poznati su nam naime nalazi kamenih utega za terete velike težine, a koji odgovaraju mjerama sa salonitanskog natpisa.<sup>34</sup> Osim toga, kamenje kojim se igrao Sekundin je bilo teško što opravdava pretpostavku da on nije mogao biti malo dijete nego, u najmanju ruku, u mladenačkom dobu.

Na kraju nam preostaje iznijeti razmišljanje prema kojem je Sekundinova igra s kamenjem u njegovoj okolini bila poznata pa se takva igra uz određene, pa tako i zdravstvene okolnosti Sekundinove, činila razumljivom i prihvatljivom. Možda su te okolnosti bile razlogom zbog kojeg Marko Pomponije Zosim nije smatrao potrebnim dati upisati i druge podatke na natpis. Tako na primjer nije dao napisati u kojoj vrsti obiteljske veze su on i njegova kći Pomponija Semna bili sa Pomponijem Sekundinom. Ali to je samo jedna moguća slutnja koja se nameće u ovoj neobičnoj situaciji, i za koju nemamo konkretnijeg uporišta osim u razmišljanju da bi takva odluka Marka Pomponija Zosima mogla donekle biti i logična.

have been finds of stone weights for heavy loads which correspond to the weights on the Salonitan inscription.<sup>34</sup> In addition, the stones which Secundinus used to play with were heavy, which justifies the assumption that he could not have been a child but was at least a juvenile.

In the end, we can assume that Secundinus's game with stones was something widely known in his environment and that, given the possible circumstances of his health, such a game was deemed both understandable and acceptable. Possibly the circumstances were the reason why Marcus Pomponius Zosimus did not consider it necessary to include other data in the inscription. Thus, for instance, he did not write what kind of family ties connected him and his daughter Pomponia Semna with Pomponius Secundinus. However, this is only a conjecture in this unusual situation, and there is no concrete basis for this opinion other than such a decision by Marcus Pomponius Zosimus perhaps being logical.

*Translation: Nina Matetić Pelikan  
(Etnotrend d.o.o.)*

*Proof-reading: Stephen Hindlaugh*

<sup>34</sup> A. MUTZ, 1983, 55-56, T. 37 i 38: 11; J. GARBSCH, 1993, 276, T. 2 i 3: 1-2; u Kapui (*Museo Campano*) čuva se jedan rimski reljef s prikazom velike vage i kamenih utega: C. CORTI, 2001, 146, T. 78.

<sup>34</sup> A. MUTZ, 1983, 55-56, T. 37 and 38,11; J. GARBSCH, 1993, 276, T.2 and 3, 1-2; the Museo Campano in Capua holds a Roman relief with a depiction of large scales and stone weights. See: C. CORTI, 2001, 146, T. 78.

**SIGLI**

AE – *L'Année épigraphique*  
 CIL – *Corpus Inscriptionum Latinarum*  
 DNP – *Der Neue Pauly*  
 EDCS – *Epigraphische Datenbank Clauss-Slaby*  
 EDH – *Epigraphische Datenbank Heidelberg*  
 IG – *Inscriptiones Graecae*  
 ILS – *Inscriptiones Latinae Selectae*

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