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A Leading Engraver of Inscriptions of the Antonine Period From the Perinthus Region



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Abstract

This article examines a marble sarcophagus currently preserved in the Tekirdağ Museum, distinguished by its refined Greek inscription and sculptural decoration. Through palaeographic analysis and comparison with other funerary monuments from Perinthus and the wider Macedonian–Thracian region, the study identifies the hand of a leading local engraver active during the Antonine period. The paper argues against earlier datings to the 1st century A.D., proposing instead a more precise attribution to the second quarter of the 2nd century A.D. based on letter forms, orthographic features, and stylistic parallels. Particular attention is given to the unique use of breathings in the inscription—an unprecedented phenomenon in Roman imperial epigraphy—which, along with the depiction of a scroll, suggests the cultural and professional sophistication of Valeria Lucia (Cleopatra), the sarcophagus’s commissioner. Comparative analysis of related sarcophagi allows for a reconstruction of familial ties and workshop practices in Perinthus, shedding light on regional variations in script, artistry, and social representation during the high imperial era.

Keywords

Perinthus · Antonine period · Greek inscriptions · sarcophagi · palaeography · Thrace, breathings



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In the courtyard of Tekirdag Museum there is a large marble sarcophagus that stands on its own, individual base and has a pedimental cover adorned with vegetal motifs on the acroteria¹ The front part of the body bears a variety of sculptural decorations in its lower section and a fine Greek inscription in the centre with the following text, selectively enriched with angular smooth and rough breathings placed in the spaces above the corresponding vowels (fig. 1):

ΜΑΡΚΕΛΛΩ ΜΑΡΚΟΥ ΤΩ ΓΛΥΚΥΤΑΤΩ
ΑΝΔΡΙ ΚΑΙ ἘΑΥΤῆ ΟΥΑΛΕΡΙΑ ΛΟΥΚΙΑ
Ἡ ΚΑΙ ΚΛΕΟΠΑΤΡΑ ΕΘΗΚΑ ΤΗΝ ΣΟΡΟΝ
ΣΥΝ ΤΗ ὙΠΟΣΚΕΥῆ ΠΑΣῆ
ΕΚ ΤΩΝ ἸΔΙΩΝ · ΕΑΝ ΔΕ ΤΙΣ
ἘΤΕΡΟΝ ΤΙΝΑ ΤΟΛΜΗΣΗ ΒΑ-
ΛΕΙΝ ΔΩΣΕΙ ΤΩ ΤΑΜΕΙΩ Χ Ε

*Μαρκέλλω Μάρκου τῷ γλυκυτάτῳ*² ἀνδρὶ καὶ ἑαυτῇ Οὐαλερία Λουκία³ ἢ καὶ Κλεοπάτρα ἔθηκα τὴν σορόν⁴ σὺν τῇ ὑποσκευῇ πάσῃ⁵ ἐκ τῶν ἰδίω. Ἐὰν δὲ τις⁶ ἕτερόν τινα τολμήσῃ βαλεῖν, δώσει τῷ ταμείῳ (δηνάρια)·ε (=5.000).

Translation: (I), Valeria Lucia, also known as Cleopatra, set up the sarcophagus and all its substructure for myself and my sweetest husband Marcellus, son of Marcus, at my own expense. If anyone dares to bury another here, he will be obliged to pay 5,000 denarii to the [public] treasury.

A dating to the 1st century A.D. has been proposed for this sarcophagus, based on the quality of the script and the archaising forms of the letters². However, a more detailed palaeographic analysis is required, given that such classicisms were a common phenomenon even at later periods. A characteristic example is the script of an engraver from the Thessaloniki region, to whom have been attributed a series of inscribed monuments, including three that have been accurately dated to the second half of the 2nd century A.D.³. The monuments attributed to this engraver include a sarcophagus dating from 161, another sarcophagus dating from 167/8, and an epistyle dating from 187/8, which is probably the last of his works, jointly produced with another craftsman. The script of the Macedonian engraver is extremely archaising and is so similar to that of the Thracian craftsman that it was initially thought these two individuals might be one and the same.

Initially, I tended to agree with this identification and so expressed this view at the conference, although, as was only right, I had a few reservations⁴. In the end, however, after further palaeographic analysis, I came to the conclusion that they were in fact two completely different engravers who were active during the Antonine period, at a time of fertile regeneration during which a number of highly cultured craftsmen, whose work could be described as being of an ‘academic’ style, drew on archaising elements from the art of the Hellenistic period. In the area of scripts, in particular, there are very many examples of this phenomenon, and they require a particularly careful approach in order to avoid misinterpretations regarding their dating.

Fortunately, in cases like these there are usually some less obvious indications, albeit few in number, which can be used as a basis for more correct datings. A remarkable detail in the inscription at Tekirdag Museum is the use of

¹*The present article is dedicated to my late lamented father-in-law Themistocles Adam, who came from Raidestos (now Tekirdag): for his life and work see Adam-Veleni 2024. For the architectural structure of the sarcophagus and its sculptural decoration see Asgari 1986, 451-458. A sarcophagus of similar structure has been found in Cyzicus in neighbouring Phrygia, the front surface of which bears a Latin inscription without any lateral decoration (Yaylali, Koçhan & Başaran 1990, 213, fig. 3). It seems very likely, then, that the sarcophagus under examination here travelled from Cyzicus to Perinthus, or from another city in the Propontis, but without the inscription and the lateral decoration.

²Sayar 1998, 273, no. 88, pl. XXIII, fig. 86-87, which provides basic information about the sarcophagus. For the inscriptions in the relevant monograph see SEG 48 (1998), no. 906 and BE 1999, no. 382.

³Velenis 2023, 798-809.

⁴This presentation was listed in the conference programme as a ‘free paper’ entitled ‘Marble sarcophagus of Perinthus, made by local or by Thessalonikian craftsmen?’.

breathings (fig. 2), a fact which, though it enables us to rule out a dating from the Hellenistic period, does not lend itself to a secure dating, given that, as far as we know, this is a unique example of an inscription with breathings from the Roman imperial period.

A dating to the 1st century A.D. seems implausible because of the very nature of the funerary monument: no marble sarcophagus has yet been found in the Balkans that can be securely dated to before the first few decades of the 2nd century A.D.⁵. Consequently, other sarcophagi from the same region that have been given a broad dating to between the 1st and 2nd centuries need to be reexamined⁶. All the inscriptions concerned require extensive palaeographic analysis in order to provide a narrower dating for each inscribed funerary monument – a requirement that lies beyond the scope of the present article. For the time being, we will confine ourselves to a study of the existing form of the script, with its breathings, on the Tekirdag sarcophagus, whilst also seeking to identify other works by the same Thracian engraver.

The sculptural decoration of the Tekirdag sarcophagus does not assist us in our attempt to date this otherwise impressive monument. The text of the inscription has a symmetrical arrangement. The first three lines extend over all the available width, while the next four are confined to the central section, leaving enough room on both sides for relief representations, which allude to some of the attributes of the owners of the sarcophagus. On the left there is an athlete, an ideal form of the deceased Marcellus, son of Marcus, and next to him a small, seated animal resembling a dog waiting for its master. On the right there is an open scroll and, beneath it, a rudimentary depiction of Hermes Psychopompus, as is evident from the caduceus held in his left hand.

The presence of the scroll is evidently connected with the wife of the deceased, namely Valeria Lucia-Cleopatra, who was to be buried in the same sarcophagus after her death. She herself had undertaken the cost of constructing this very expensive funerary monument, for which a large fine of 5,000 denarii had been set for anyone violating the sarcophagus⁷. The usual amount for a sarcophagus of simpler construction in the Perinthus area in the mid-imperial period was about 2,500 denarii, while the fine for funerary altars was much smaller, in the region of 500-700 denarii. There are other sarcophagi from the same area with a total fine of 5,000 denarii, except that in each case the fine is divided into two equal parts⁸: half for the imperial treasury (*fiscus*) and the other half for the city's treasury. In the case of the sarcophagus under examination here, there is no such division, which means we do not know exactly which of the two treasuries the fine was intended for. In all likelihood, it was intended for the city's treasury, which set aside from its own income the individual amounts owed to the imperial treasury. The fact that a single overall amount is mentioned suggests an early dating for the work.

As is well known, fines gradually increased in amount after the Antonine period, during the inflation that marked the Severan era, a fact that could support a later dating for the work. However, such a dating would conflict with the palaeographic evidence, which will be set out in detail below. In this particular case, the steep fine probably reflects the sarcophagus's cost of construction, and possibly also of its position in the cemetery. Consequently, there is no reason to date the monument to later than the Antonine period.

The depiction of a scroll could be connected with the professional status of Valeria Lucia-Cleopatra, suggesting she was a manuscript-maker. This is also suggested by the presence of breathings in the text, which could indeed be regarded as having resulted from her own recommendations to the engraver, who followed them solely in the inscription on the monument under examination here. An inscribed sarcophagus of simpler construction from the same area can be securely attributed to the same talented craftsman (fig. 3), though it is probably of earlier date. The publisher of this

⁵For the sarcophagi from the Thessaloniki area see Stefanidou-Tiveriou 2014, 116-117, where the earliest with an inscribed date is believed to be that from the year 129/30 A.D.. I personally believe that an earlier one exists from the year 105/6, for the dating of which see Velenis 2024, 163-165.

⁶Sayar 1998, 273-291.

⁷For the subject of fines in different parts of the Graeco-Roman world see Lempidaki 2015.

⁸For the divisions into separate amounts for the different treasuries, according to type of funerary monument, in the city of Perinthus see Sayar 1998, 254-255.

sarcophagus gives it a broad dating to between the 1st and 2nd centuries A.D.⁹. It is a funerary work with the following short text, without breathings or any reference to a fine:

ΤΙΤΟΣ ΤΕΡΕΝΤΙΟΣ ΘΕΑΓΕΝΗΣ
ΕΑΥΤΩ ΚΑΙ ΤΗ ΑΓΑΠΗΤΗ ΑΙ-
ΜΙΛΙΑ ΙΤΑΛΙΑ ΤΗΝ ΣΟΡΟΝ

Τίτος Τερέντιος Θεαγένης/ έαυτῶ καί τῆ ἀγαπητῆ Αἰ/μιλία Ἰταλία τὴν σορόν.

Translation: (I), Titus Terentius Theagenes, (set up) the sarcophagus for myself and my dear (wife) Aimilia Italia.

The notional forms of the characters in the above two inscriptions, as well as the artistic way in which they have been rendered, leave no room for doubt that they were engraved by the same scribe, a fact which also becomes evident in a comparison of the corresponding letters (figs. 1-3). Almost all the characters are archaising and are typical of the diachronic forms that were used from the Hellenistic era until the end of the Roman period¹⁰. One feature worthy of note is the artistic rendering of some of the letters, such as the two-shafted characters Α, Δ and Λ in the inscription with the breathings, where one of the two diagonal bars is much thinner, giving the inscription as a whole a highly artistic appearance. Other letters are rendered in a similar fashion, such as Η, Μ and Υ with their straight bars, while in the case of the circular characters Θ, Ο and Ω, the round lines vary in thickness. Similar treatments of letters can be found in the shortest of the two inscriptions, though they are less emphatic, a fact which strengthens the view that the Titus Terentius inscription is an earlier work by the same engraver. Artistic choices of this kind are a common phenomenon in inscriptions with artistic pretensions, mainly during the Antonine period.

In both of the inscriptions ligatures have been avoided. Instead of these, in the text on the largest sarcophagus the engraver has preferred to use smaller letters at the ends of the first two lines and at the end of the sixth, evidently in order to save space. In the shortest of the two inscriptions, by way of exception, the letters Ν and Η at the end of the name *Θεαγένης* have been joined together, while in the inscription with the breathings there is a grapheme at the end of the third line consisting of the letter Ν placed within the letter Ο in the word *σορόν*. This enclosure of the letter Ν evidently came about as a result of the need to break up, in an unconventional manner, the last syllable containing the three letters ΡΟΝ. Otherwise, if the consonant Ν had been moved to the next line, it would have constituted an unorthographic separation of the letters, a common practice in many inscriptions from Perinthus, which indicates either indifference on the part of some engravers or ignorance of the relevant grammatical rules. The former appears to have been the case here, and was probably due to space-saving reasons, at the expense of the orthography, with the ultimate aim of achieving a balanced aesthetic result in the overall composition of the work.

It should be noted that the practice of enclosing some letters within others made its appearance at the turn of the 1st and 2nd centuries A.D., initially with the enclosure of a giota within an omicron, and later the enclosure of an omicron or another vowel within a consonant. This scribal practice is attested in numerous examples from the early Hadrianic period¹¹. The reverse – i.e. the enclosure of a consonant within a vowel – was a later development, with the first and most common example of this being the insertion of the letter Ν within another character. More specifically, the grapheme consisting of the letter Ν within a perfectly round omicron, like that in the inscription with the breathings, is also to

⁹Sayar 1998, 274-275, no. 90, pl. XXIV, fig. 89.

¹⁰The only difference between the two inscriptions, in terms of the notional forms of the characters, lies in the letter Θ (theta), the cross-bar of which in the Titus Terentius inscription extends right across the letter, whereas in the inscription with the breathings it occupies only the centre of the letter, leaving a gap on either side. This difference strengthens the view that the sarcophagus with the theta with the complete cross-bar is of earlier date, given that the form of the letter is less artistic. The variations in the thickness of the bars in many of the other letters are also indicative of date: where the variations are less pronounced, they indicate an earlier phase in the script of the same engraver.

¹¹Velenis 2023, 752-755.



be found in a formal inscription from Eastern Macedonia that can probably be dated to the mid-Hadrianic period¹². A similar grapheme has also been found in an inscription from Asia Minor accurately dated to the mid-2nd century A.D.¹³.

As has already been mentioned, almost all the letter-forms in the inscription with the breathings are examples of diachronic forms. The letter that stands out in terms of the representation of its notional form is the omega, with the fine ends of its feet turned in towards the round body, a form as yet unattested before the 2nd century A.D.. Many of the earliest examples of this form of the omega come from Macedonia, both Central¹⁴ and Eastern¹⁵, which lies closer to Thrace. The form appeared in Thessaloniki in the first decade of the 2nd century¹⁶, with abundant later uses of it during the Antonine period. The same type was also used in inscriptions from Asia Minor dating from the second half of the same century and the turn of the 2nd to the 3rd century¹⁷. Then it disappeared. Consequently, we have an indicative terminus post quem, as well as a terminus ante quem.

The sarcophagi bearing the above two inscriptions most likely date from the Hadrianic era, a period when the abovementioned form of the omega was much more common in the Balkans, being the most popular form in inscriptions with artistic pretensions, although a dating to the reign of Antoninus Pius cannot be ruled out. Moreover, most of the novel majuscule characters appeared in Thrace a few decades – roughly a generation – after they had appeared in neighbouring Macedonia. Thus it is not possible to date the above two inscriptions to within a period of fifty years. What can be said, however, is that the sarcophagus of Titus Terentius and Aimilia Italia is of earlier date, a view supported by the artistic rendering of the letters in the inscription on the sarcophagus of Marcellus Marcus and Valeria Lucia-Cleopatra, whose artistic forms had by that time become well established. Being financially well-off, Valeria, the owner of the sarcophagus, would have chosen an accomplished engraver, the leading local engraver of the time, i.e. the second quarter of the 2nd century, a dating proposed for the construction of this particular funerary monument and the death of her husband, with whom she very probably had children, as will be shown below.

Valeria Lucia – the self-styled Cleopatra, in an allusion to the Egyptian queen of the same name, probably on account of her beauty – had probably planned to have her own portrait placed in the section of the sarcophagus between the scroll and the last four lines of the inscription. At that point the surface has been worked with a fine awl so that a fine base for a fresco could be laid over it¹⁸. Otherwise, in compositional terms, the figure of Hermes Psychopompus, which is depicted minimalistically, could have been given more room in the available space¹⁹.

The nomenclature in the Cleopatra inscription does not lend itself to precise dating²⁰. A remarkable fact is that the Marcellus, son of Marcus, who is mentioned in the inscription had a fellow citizen of the same name, as is evident in the inscription on a third inscribed sarcophagus (fig. 4) from the same area with the following text²¹, which once again makes no mention of any fine:

ΜΑΡΚΕΛΟΣ ΜΑΡΚΟΥ

ΤΗΝ ΠΡΟΓΟΝΙΚΗΝ ΜΟΥ ΣΟ-

¹²Velenis 2023, 762-764, fig. 28.

¹³French 2003, 105-106, no. 14 (inscription from Ancyra dating from 147/51).

¹⁴Funerary inscription from Thessaloniki dating from 106/107 (*IG X, 2, 1s 2017, no. 1208*). Honorary inscription from Metallikon near Kilkis dating from 117/138 (Hatzopoulos & Loukopoulou 1989, pl. 32). Funerary inscription from Thessaloniki dating from 119/20 (*IG X, 2, 1s 2017, no. 1209*). Sarcophagus from Thessaloniki dating from 129/130 (Daux & Edson 1974, 549, fig. 10).

¹⁵Funerary inscription from Amphipolis near Serres dating from 157/158 (Anagnostoudis & Nigdelis 2016, 89-90, figs. 1-2).

¹⁶Funerary inscription from Thessaloniki dating from 106/107 (*IG X, 2, 1s 2017, no. 1208*).

¹⁷Honorary inscriptions from Phrygia dating from 169/172 and 198/210 (*MAMA XI 2013, 26-27 and 135-136, no. 25 and no. 136, respectively*).

¹⁸For coloured representations on marble surfaces in the Roman imperial period see Adam-Veleni 2012, 279-315.

¹⁹The view regarding the existence of a portrait is supported by the fact that a space, albeit small, is created by the small alpha at the end of the sixth line, at a point which would have corresponded to the top of the woman's neck in the portrait.

²⁰On the nomenclature of the individuals mentioned in the inscriptions on the sarcophagi presented in this article see *SEG 48 (1998), no. 906 (s.271-272)*.

²¹Sayar 1998, 281, no. 100, pl. XXVI, fig. 97.

ΡΟΝ ΩΡΘΩΣΑ ΚΑΙ ΕΠΕΓΡΑ-
 ΨΑ ΑΙΑΥΤΩ ΚΑΙ ΤΗ ΓΥΝΑΚΙ ΜΟ-
 Υ ΑΦΡΟΔΕΙΤΗ ΑΠΟΛΛΩΝΪΟΥ
 ΚΑΙ ΤΗΣ ΑΔΕΛΦΗΣ ΜΟΥ
 ΠΡΟΚΛΑΣ ΤΗ Θ-
 ΥΓΑΤΡΙ ΡΟΥΦ-
 ΕΙΝΗ
 ΧΑΙΡΕ ΠΑΡΟΔΕΙΤΑ

Μάρκελος Μάρκου/² τήν προγονικήν μου σορὸν ὠρθωσα καὶ ἐπέγραψα/⁴ ψα αἰαυτῶ καὶ τῆ γυναικὶ μ/⁵ου Ἀφροδεΐτη Ἀπολλωνίου/⁶ καὶ τῆς ἀδελφῆς μου/⁷ Πρόκλας τῆ θ/⁸υγατρὶ Ρουφ/⁹εΐνη./¹⁰ Χαῖρε παροδεΐτα.

Translation: (I), Marcellus, son of Marcus, had this ancestral sarcophagus set up and inscribed for myself, my wife Aphrodite, daughter of Apollonius, and for Rufina, daughter of my sister Procla. Greetings, passer-by!

The publisher of this inscription proposes a broad dating for it to between the 1st and 2nd centuries, although a 1st century dating can easily be ruled out given that it is inscribed on a sarcophagus whose date of construction is uncertain. In other words, we cannot be sure whether the body of the sarcophagus and the inscription were created at the same time or whether the sarcophagus was purchased as a ready-made product without the extensive text or whether it was reused, having originally housed other dead individuals. The first of these possibilities is entirely unlikely, while the second and third seem plausible due to the lack of a compositional link between the decoration and the ten-line inscription.

The last possibility, meanwhile, could be regarded as the only real one, given that all the available evidence is in complete agreement, including the palaeographic evidence, which carries greater weight. The inscription probably dates from the Severan period, and is probably a hundred years – about three generations – later than the Cleopatra inscription. The phrase ‘τήν προγονικήν μου σορὸν ὠρθωσα καὶ ἐπέγραψα’ (‘I... had this ancestral sarcophagus set up and inscribed’) indicates that the body of the sarcophagus, which previously belonged to some of the new user’s ancestors – probably his parents – was reused and the previous inscription was erased so that a new one with the names of their descendants could be engraved in its place. The previous inscription was smaller and occupied the central section of the tabula ansata, while the existing inscription extends into the ansae and beyond them to the right. The original text was scratched out, as is evident from the lower level of the surface at that point. The connection between the original decoration and the new inscription is so incompatible from an aesthetic point of view that there is no question that the sarcophagus has been reused.

Regarding the presence of two individuals with the name Marcellus, I incline towards the view that the *Μάρκελος* (with one lambda) on the third sarcophagus and the *Μάρκελλος* (with two lambdas) on the first were closely related. In other words, the former, whose name is misspelt, was the grandson of the latter, whose name is spelt correctly, a fact evidently ensured by the highly educated status of his wife, who was a manuscript-maker by profession. The wife in question, Valeria Lucia-Cleopatra, apart from being a manuscript-maker, was probably also very beautiful, as may be inferred from the use of the nickname Cleopatra, which alludes to the Egyptian queen whose beauty conquered the claimant to the Roman imperial throne, (Antonius) Marcus (Triumvir) – a name identical to the patronym of Lucia-Cleopatra’s husband (*Μάρκελλος Μάρκου*). Thus it is quite likely that the couple mentioned on this impressive sarcophagus was well known in local society by the short nickname ‘Mark and Cleopatra’, like the celebrated pair of lovers from Egypt.

It should be noted that the inscription on the reused sarcophagus mentions two children of its original users: Marcellus and his sister Procla, as well as the latter’s daughter, Rufina, who could be regarded as a great-granddaughter of the Egyptian-style couple via a male child named Marcus Marcellus. The same inscription also mentions the wife of

the new owner of the sarcophagus, Aphrodite, daughter of Apollonius, who was due to be buried in the same funerary monument, as was the custom. As for Marcelus' sister Procla, there is no direct evidence of her place of burial²². It is most likely that she had already died and been buried in a simpler tomb, while the custody of the orphaned daughter had been assumed by her uncle, who was entitled to reuse his parents' sarcophagus.



Of course, while all of this is most fascinating, it remains a working hypothesis. What cannot seriously be questioned is the highly educated status of Valeria Lucia, who also went by the name Cleopatra. This is a plausible view based on what may be deduced from the correct orthography of the inscription and the presence of breathings in the correct positions, though without the use of accents, which is reminiscent of the script used in manuscripts of an earlier period²³.

Seeing as we are dealing here with the oldest inscription that makes use of breathings, it is worth making a few, albeit brief, philological observations of a special nature. One fact worthy of note is the use of two different breathings in the word *ἐαυτῆ*, where a smooth breathing has been placed over the epsilon and a rough breathing over the alpha in the following diphthong, which is correct for words beginning with upsilon. Apparently, this reflexive pronoun was originally written with two breathings, with the rough breathing eventually prevailing and gradually shifting to the first of the three vowels, when it passed into dictionaries as an aspirated word. This is an indisputable phenomenon that is likely to prove useful to those concerned with the evolution of ancient Greek grammar.

The definitive shift of the rough breathing onto the epsilon probably took place during the late mid-Byzantine period. This view is based on the similar way in which the word *ἀυγούστης* is written in an inscription dating to the year 1064 from the walls of Apros (fig. 5), where the presence of a smooth breathing on the alpha could be considered superfluous, according to the rules of ancient Greek lexicography, which dictate that the breathing should have been placed over the upsilon in the relevant diphthong. This peculiarity has not been noted in the publication of the inscription²⁴, where the upsilon, believed to be missing, has been restored as *ἀ(υ)γούστης* (sic.), while it is in fact clearly present as an intermediate letter in the ligature composed of the first three letters (*ΑΥΓ*). This fact is attested both by the presence of the rough breathing and by the formation of the gamma, the vertical bar of which is slanting and extends under the base-line. It appears that in this particular case the smooth breathing ultimately prevailed over the diphthong. Even so, we should not be surprised by the possible presence in Byzantine texts of a rough breathing in the word *αὔγουστος* (-α), or in its derivatives. Further research is required on this subject, both in the field of manuscripts and in that of inscribed monuments.



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²²Considering the syntactical form of the text, with the use of the genitive in the case of the sister and the dative in the case of the niece, it may be regarded as certain that the text implies the future burial only of the latter and not of her mother: see *SEG* 48 (1998), 906 (s.273).

²³Sigalas 1974, 181, 337. Mioni 1985, 58, 166, 176.

²⁴Asdracha 1989/91, 309, no. 90.



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Appendix

Figure 1

Inscription on the sarcophagus of Marcellus, son of Marcus, and Valeria Lucia-Cleopatra (photo: Sayar 1998, pl. XXIII, fig. 86, no. 88).



Figure 2

Detail of the inscription from the sarcophagus of Marcellus, son of Marcus, and Valeria Lucia-Cleopatra (photo: P. Adam-Veleni).

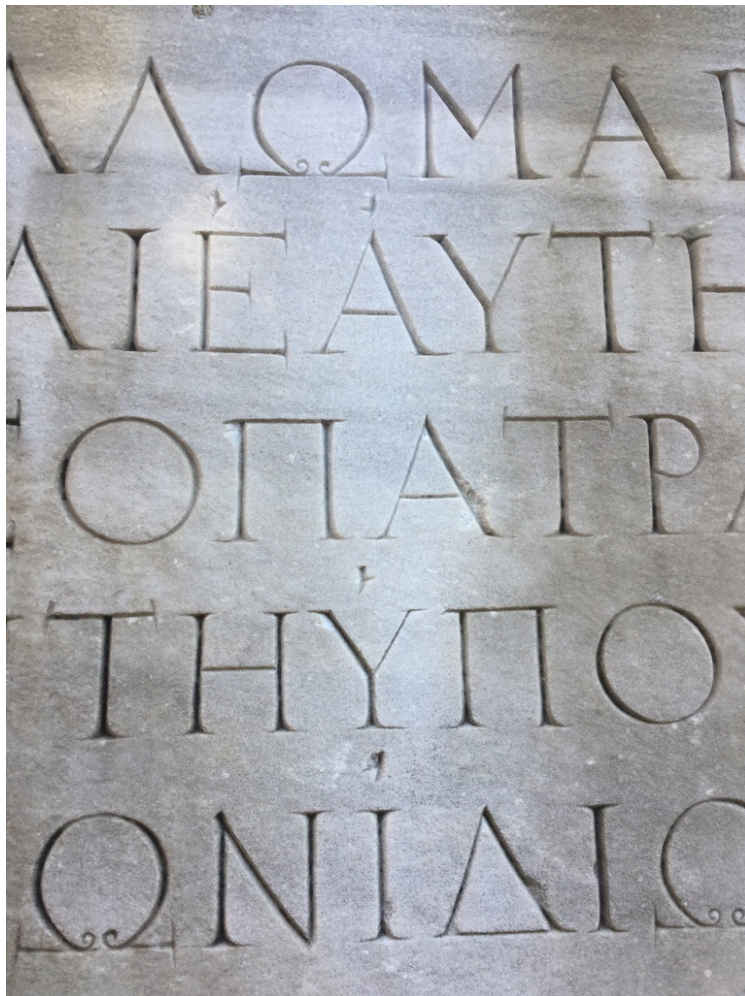


Figure 3

Inscription on the sarcophagus of Titus Terentius and Aimilia Italia (photo: Sayar 1998, pl. XXIV, fig. 89, no. 90).

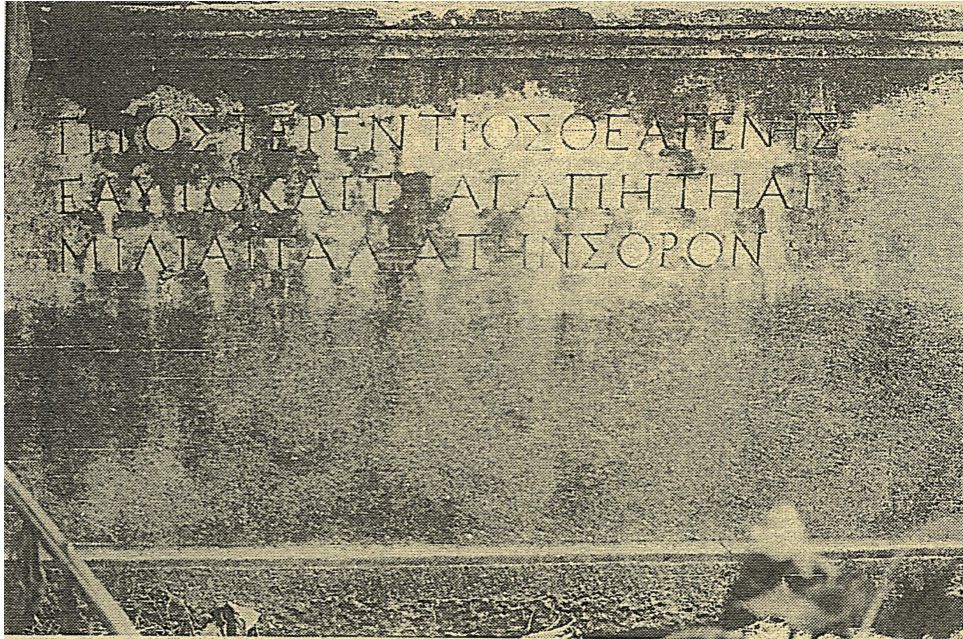


Figure 4

Inscribed sarcophagus of an owner with the same name as that of the sarcophagus in the first figure (photo: Sayar 1998, pl. XXVI, fig. 97, no. 100).

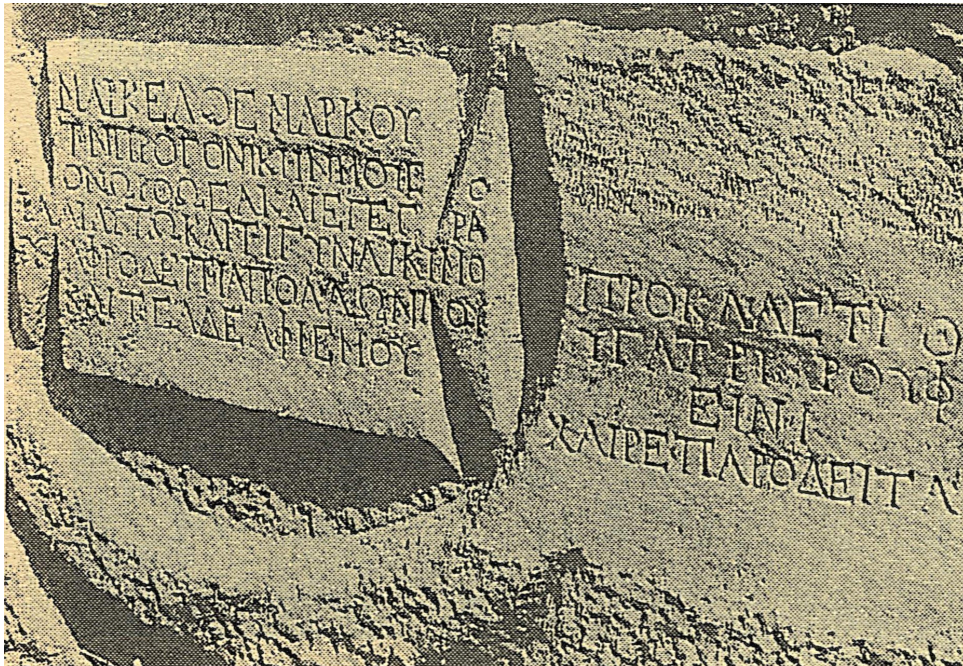


Figure 5

Inscription dating to the year 1064 from the walls of Apros, now held at the Tekirdag Museum (photo: P. Adam-Veleni).

