

**STONE STORIES ACROSS EUROPE:  
STUDY AND VALORIZATION OF STONES' MARKS  
AND SIGNS**

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**Centre Internationale de Recherche Glyptographique**

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**BOOK OF ABSTRACTS**

## **Les épures de la cathédrale de Bourges**

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Les épures sont des traits préparatoires réalisés grandeur réelle, qui permettent de guider l'exécution de certaines parties du monument en cours d'édification. À la cathédrale de Bourges, les épures sont remarquables à la fois par leur nombre, par leurs dimensions et par leur qualité graphiques. Elles sont présentes dans l'église basse et dans le pilier-boutant, directement incisées dans le dallage sur quelques millimètres de profondeur. L'examen attentif des sources matérielles permet d'appréhender les savoir-faire développés par l'appareilleur, le principal ouvrier de l'atelier de la taille de pierre sur le chantier de construction, entre les XIII<sup>e</sup> et XIV<sup>e</sup> siècles. Il s'agira ainsi de comprendre le rôle essentiel des épures dans l'organisation du chantier de construction de la cathédrale. Nous reviendrons sur les méthodes mises en œuvre pour relever et analyser les épures, tout en livrant le résultat de nos observations.

## **The significance of stonemasons' marks in Classical Archaeology, The case of Sagalassos (South-Western Anatolia).**

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Stonemasons' marks are often the only 'written', in fact mostly 'carved' testimonies of people involved in the cutting, carving, transporting, implementing, and placing of ashlar at the most diverse types of building sites from the very beginning of ashlar implementation until modern times, and this up to the most remote places in the world. Their significance often remains relatively obscure, unless a systematic registration and analysis is possible, related to building archaeological observations collected on the same masonries and their foundations.

Sagalassos is an archaeological site in South-Western Anatolia, surveyed and excavated over more than 30 years by the Sagalassos Archaeological Research Project (KU Leuven). The buildings studied and presented in this conference all belong to either the Late Hellenistic or the Roman Imperial periods, 150 BCE until 300 CE. The combination of the results of the excavations and of

building-related observations, including the registration of stonemasons' marks, allows the setting up of a chronological frame for the study of the significance of these marks in the ancient building processes.

Within the large encompassing groups of 'identity stonemasons' marks' and 'technical stonemasons' marks', the last often described as 'assembly marks', will be further split in a number of meaningful subcategories, including a more specific group of 'assembly marks'. The high variety of the uses of stonemasons' marks at Sagalassos provides an opportunity to discuss the meaningfulness of these subcategories for a better understanding of the building processes and to present a proposal for an appropriate English vocabulary for each of them.

## **“La mia marca”...: i mercanti di Venezia per il Levante.**

*Barbon Hermes Ferdy*

*Ricercatore indipendente*

Questo contributo è la presentazione di un enorme Corpus sulle marche e monogrammi studiati in diversi documenti storici e svariati manoscritti analizzati negli archivi pubblici e privati o lasciati nei numerosi luoghi visitati. In questa presentazione verranno esaminati alcuni documenti collegati alle rotte mercantili per terra e per mare. Questo lavoro è iniziato molti anni fa e consiste in una classificazione delle differenti marche accompagnate da numerose informazioni. Questi innumerevoli dati sono stati inseriti in un database informatico, permettendo così l'extrapolazione di ogni tipo d'informazione, gli ordinamenti per chiavi, i confronti e le visualizzazioni selettive.

Le marche di mercante che risalgono a tempi molto remoti, in un certo senso, hanno caratteristiche e funzionalità equiparate ad altri simboli o stemmi nobiliari. Le marche che troviamo sulle merci, sui beni, sul bestiame,.. hanno alcune funzioni di controllo e di riconoscimento del legittimo proprietario. Oltre a questo, in certi casi, possono avere una qualche

funzione pubblicitaria. La marca non è una semplice rappresentazione grafica, in questa singola forma riscontriamo alcuni elementi che ricorrono frequentemente e che hanno un significato preciso, in questa esposizione questi codici parlanti verranno evidenziati e commentati.

## **Les graffitis de la forteresse de Loches : pour une archéologie de la trace**

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La forteresse de Loches accueille un corpus graffitologique exceptionnel d'une très grande richesse et diversité. La tour maîtresse de la citadelle, construite au début du XI<sup>e</sup> siècle, se caractérise par sa fonction à la fois résidentielle et défensive. Cette construction atypique ajoute à la singularité de sa puissance l'originalité des traces qui s'y sont multipliées sur les parois de ses couloirs infra-muraux, aux deuxième et troisième niveaux. Respectivement couloir de service et espace d'hygiène, ces deux endroits accumulent des graffitis d'une belle finesse rivalisant parfois avec la sculpture.

Il s'agit essentiellement de gravures dévotionnelles et religieuses (orants, calvaires, personnages de la Bible, saints et saintes, psychostasie...). S'y découvrent également des blasons, des fleurs de lys, des animaux, des formes géométriques, des scènes militaires avec des soldats, des signatures, des nefs fluviales... La gravure y est délicate ou profonde avec parfois des traces de polychromie. Parmi ces graffitis, réalisés du XIII<sup>e</sup> siècle

à 1980, se trouvent les plus anciennes occurrences de tout le site.

Avec le concours de l'archéologie, de l'histoire, de l'histoire de l'art ou encore de l'architecture et de l'anthropologie, ces archives lapidaires permettent de mieux comprendre l'évolution et les usages du Donjon, abandonné au profit des logis royaux au XIV<sup>e</sup> siècle. Cet espace aurait alors servi de lieu de liberté à certains prisonniers de haut rang enfermés dans cette prison d'État. Laboratoire atypique ou terrain d'évasion, ces murs reçoivent les pensées, les vagabondages, les actes de dévotion de gardes, de serviteurs, de religieux puis de prisonniers qui se sont abandonnés à la tentation de graver, d'explorer et, ultimement, de laisser une trace de leur passage. Si l'histoire et les fonctions du Donjon de Loches demeurent parfois hermétiques, le voile d'incertitude se lève un peu lorsque la pierre montre sans pudeur ces cicatrices.



## **Can Oleza de Palma. Les marques et graffiti d'un bâtiment historique du xviiième siècle**

### **Objet de reforme**

*Elvira González*

*Archéologue indépendant*

Parmi les différentes découvertes dans le domaine des traces murales spontanées, on a trouvé celles qu'en espagnol on dit «*trazas de monte*», c'est-à-dire, des dessins des maitres constructeurs qui font leurs projets, surtout des différents types d'arcs sur les murs des bâtiments historiques avant leur fabrication.

On présente ici ces exemples qui nous aident à réfléchir sur l'importance de ces graffiti incisés dans les travaux de la construction et aussi les épreuves, en crayon de graphite, pour disposer les éléments décoratives (toiles murales, panneaux peints, etc.) si importants dans les intérieurs des grandes maisons d'une époque comme par exemple celle de Can Oleza de Palma.

## **Historical Graffiti in Spain: historiography and perspectives**

*Gonzalo Viñuales Ferreiro*

*Alberto Polo Romero*

*Rey Juan Carlos University, Madrid, Spain*

This paper will try to present the most relevant aspects of the work that since 2008 has been carried out by the research team "*Historical Graffiti*", currently HASTHGAR High Research Group from Rey Juan Carlos University (Madrid, Spain) in collaboration with professors and researchers from other Spanish and foreign universities and institutions. Thus, in addition to informing about the members of this team, all the actions that have been carried out during these years will be presented: fieldwork, congresses, workshops, exhibitions and publications. Fieldwork has been developed mainly in the provinces of Burgos, Navarra and Segovia thanks to 3 funded research projects. We have organized 3 international congresses, 6 international workshops and 1 exhibition on historical graffiti. Three monographs have been published and two more are in press. All this, framing the work of this team in the broader context of studies on historical graffiti in Spain, assessing the main publications on this subject, as well as future prospects.

## **A marble autograph collection: 18th and 19<sup>th</sup> century Cypriot élite through the Bellapais graffiti**

*Iosif Hadjikyriakos*

*Phivos Stavrides Foundation – Larnaka Archives*

Graffiti are a source rich of information, useful to integrate other discipline's data.

This paper will explore another possible approach to graffiti, focusing on more Modern chronology, specifically 18th and 19th century.

In this period the writing culture was widely diffused, as manuscripts and documents production demonstrate. But what about the private writing? Travel diaries, memories, letters spread, following the trend of the previous centuries. In this context the study of graffiti can provide a relevant and complementary contribution to a spherical vision of the everyday life.

The abbey of Bellapais, up to the hills behind Kyrenia, preserves a unique and interesting corpus of graffiti, starting from the 14th to the 20th century.

They are situated in different parts of the complex: Medieval graffiti are on the church entrance door, Late Medieval graffiti are on the remaining plaster of the common room and on the refectory windows, while Modern graffiti are on the refectory door lintel and on the Roman sarcophagus in the cloister.

The distribution informs us about their different functions and audience, showing an interesting development of the practice through the centuries.

Focusing on Modern graffiti, the paper will consider and analyze the evidence in order to define the reason of their *in situ* distribution and of their presence.

Who is writing? Why? Why in that place?

The answers to these questions will provide relevant elements to the knowledge of the 18th-19th Cypriot society, showing what and how, through the practice of graffiti, people used to communicate in an alternative and efficient way.

## **The work of master builder Jan van den Doem, The construction history of the lantern of the cathedral tower and the clerestory of the cathedral in Utrecht**

*Hein Hundertmark*

*Utrecht Municipality, Heritage Department*

Since 2020, the fourteenth-century cathedral tower in Utrecht has been under scaffolding due to restoration work. During this restoration work building-historical research is carried out. This research has provided new insights into the construction history of the lantern of the cathedral tower, based on the use of different types of natural stone. This was also established in 2017 in the clerestory of the choir of the cathedral. Both building components were created simultaneously under the responsibility of master builder Jan van den Doem in 1360-1396. The discovered construction history of the Lantern of the cathedral tower and the clerestory of the cathedral (which are inextricably linked) will be explained in more detail with documentation drawings and computer 3D (reconstruction) models. Subsequently, the fourteenth-century mason's marks, placement marks and set marks found on the natural stone facade blocks of the lantern of the cathedral tower will be discussed in more detail. This has led to the discovery of a unknown numbering series for the lantern pillars of the cathedral tower.

## **Sur la trace des bâtisseurs de Saint-Eutrope de Saintes (XI<sup>e</sup> siècle)**

*Jean-Baptiste Javel*

*Université Bordeaux Montaigne*

L'église Saint-Eutrope de Saintes (17), édifice majeur de l'Ouest aquitain, fait l'objet d'une étude globale dans le cadre d'un programme collectif de Recherche coordonné par Christian Gensbeitel depuis 2015. Amputé de sa nef en 1809, le chevet et l'église basse romane révèlent un excellent état de conservation de ses parements laissant entrevoir de nombreux tracés préparatoires, épures, tracés de pose ou repères laissés par les bâtisseurs romans. Après avoir débuté par examiner les parements internes de l'église, une restauration, réalisée courant 2022, nous a permis de compléter nos observations à l'extérieur. Il est frappant d'observer à Saint-Eutrope de Saintes, la systématisation des traces et tracés effectués par les artisans ; laissant entrevoir l'organisation du chantier et des individus. De plus, le site se démarque également par ce qui pourrait être les contours de trois équerres. Ces ensembles de tracés ressemblent aux outils tels qu'ils sont représentés aux XI<sup>e</sup>-XII<sup>e</sup> siècles, comme sur la voûte de l'abbatiale de Saint-Savin-sur-Gartempe (86). Leur présence pose toujours question, mais nous avons

pu observer que la taille de ces outils correspond aux dimensions de certains blocs taillés comme les claveaux mis en œuvre pour les arcs des fenêtres. Les relevés permettent également de proposer et de restituer l'emploi d'outils, des unités de mesure (pied et pouce par exemple) propres au chantier de Saint-Eutrope. Il est également possible de décrire les modules des pierres de tailles et blocs sculptés. Les traces et tracés de pose sont quasi systématiquement conservés pour l'implantation des colonnes, des fenêtres et des élévations, révélant une grande organisation du chantier et des individus travaillant sur celui-ci. Ces vestiges sont fugaces, très fragiles et peu pris en compte de manière générale. Réaliser des relevés systématiques et un enregistrement s'avère extrêmement chronophage, néanmoins ces traces, vouées à disparaître, sont les derniers témoins d'artisans, bien souvent, anonymes.

## **Graffiti in the Velebit Channel (Croatian Littoral)**

*Silvia Bekavac*

*Ivan Josipović*

*University of Zadar*

On the rocks above the sea, along the Velebit coast, archaeologists have found several interesting graffiti of unknown meaning. Since ancient time, this cultural landscape was the scene of various historical events. The intensive construction of road routes and the existence of maritime routes were crucial for the economic development of the Velebit Channel.

Of particular importance were the maritime routes that existed since the Liburnian times and Roman domination over the province of Dalmatia. The shipwrecks and the amphorae discovered at bottom of the sea testify to the dangers of navigation in this part of the Adriatic coast. Such dangerous places were marked by special signs, which were supposed to be a warning to those watching them from the sea.

The graffiti, with their content, speak of the misfortunes of people and ships that were sunk, crashed on the rocks and disappeared into the depths of the sea with their precious cargo. We know nothing about these events, except from some popular traditional stories. Accordingly, those who survived the accident or those



who were watching it from the mainland, subsequently marked the place with a drawing of ship, devil, man or deity. Thus, graffiti were a signpost to those who find themselves in dangerous places.

In scientific bibliography, this graffiti are only mentioned, so the main aim, based on their detailed analysis, is to determine historical and economic context of the Velebit Channel area from ancient period to the modern time.

## **L'ardoise : vecteur provisoire ou éphémère de messages ?**

*Leblond Michel*

*Aggraphe*

L'ardoise, par ses propriétés physiques, ses relatives facilités de mise en œuvre et d'extraction, a vite séduit les bâtisseurs, les constructeurs d'édifices, par la possibilité d'obtenir des surfaces planes et suffisamment lisses et légères, mais aussi elle a séduit ceux qui ont constaté qu'un signe même légèrement griffé pouvait être conservé et transmis. Au cours des temps, de la préhistoire aux temps modernes, nombre de témoignages ont ainsi été conservés volontairement ou non. Nous retrouverons ainsi : messages, tracés d'architecture, instruments du culte, notation, etc.

## **600 years of Historical graffiti in the Gothic cloister of the Cathedral of Pamplona.**

*Pablo Ozcáriz Gil*

*Universidad Pública de Navarra*

In 1330 the construction of the cloister in the Cathedral of Pamplona was finished. Since then, hundreds of graffiti have been added from the big walls to every small corner of the site. In 2006 and 2008 twenty nine of them were published, and in 2017 the Department of Culture of the Provincial Government of Navarra commissioned a complete study coinciding with its restoration. The study finished in 2019 with 2.440 graffiti or parts of graffiti from all those ages. This contribution will present, for the first time, the conclusions of this study. The authors were the people of Pamplona, clerics and visitors and who walked through the cloister. They transmit us that they attended religious ceremonies, funerals, argued about politics, society, left names, initials and birthplaces on the stone. They declared to be in love with others, scratched other unwanted graffiti, drew crosses, marks or heraldic shields in the exact place of the cloister where a relative was buried, scratched boards for playing chess or alquerque and circles with compass. They placed symbols of the religious orders, and amused drawing human figures,

animals, plants and architectonic sketches. In summary, we have been able to recover the reflection on the walls of six centuries of the society in one of the most significant places of the European Gothic architecture.

## **Hispanic historical graffiti in medieval sacred places**

*Francisco Reyes Téllez*

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*Rey Juan Carlos University*

Sacred spaces have an extraordinary entity to this day. On the one hand, they are places of adoration and respected and cared for in general, so they are not suitable for recording in their structures messages considered inappropriate, as many of the inscriptions studied as graphites. On the other hand, popular religiosity is very expressive and spontaneous, conducive to demonstrations and direct messages, highlighting miraculous healings, the crowd that attends an act, the incidents of the day, and the joy of the encounter.

These two trends overlap and coexist in the multitude of graffiti that we have analysed in different peninsular areas and various medieval sacral spaces: hermitages, cult centres, churches, cathedrals and monasteries, as well as on paths leading to them.

We present in this work the results that we have reached on the most frequent themes and motifs. We will also delve into their locations and intentionality to highlight whether they respond to the adoration of the place or are the product of criticism towards it. We do not forget

that graphite is still a science under construction. For this reason, the deficits and problems that remain to be solved are treated in this work as well. We are making progress, but there is still a long way.

## **Perpetuating the Passion: the cracks in the rocks at the sacri monti of La Verna and San Vivaldo in Tuscany.**

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Over the centuries the rock of Calvary has been one of the most important earth relics within Christianity. In the hour of Christ's death this rock is said to have cracked, enhancing the perceived sanctity of this stone, which is still revered today in the Holy Sepulchre church in Jerusalem. This paper explores the significance of its crack(s) in *translated* form, namely at early modern Observant Franciscan sanctuaries in Italy, *sacri monti*, that imitate Calvary, as well as more broadly Jerusalem. This paper thus investigates the crack as a significant marking in the rock, that during the early modern period could tap into a kaleidoscope of cultural functions and meanings. In the case of the *sacri monti* under discussion, these include: 1. legitimizing / authenticating a recreation, 2. transferral of sanctity / effectively evoking a more holy elsewhere, and 3. linking two distant points in sacred space-time. I elucidate how both at La Verna (founded c. 1250) and San Vivaldo (founded c. 1500) the crack contributed to quasi-perpetual encapsulation of a crucial moment in salvation history

in the Tuscan countryside. At La Verna this involved the geology of this Tuscan mountain itself (characterized by frequent quakes and landslides), which was interpreted by early modern commentators as a kind of sacred wormhole producing an apocalyptic 'second Calvary', while at San Vivaldo the crack is conspicuously integrated in the architecture of its Crucifixion chapel, presented to devotees as a large petrified spatio-temporal passion relic.



# **LA PIEL DE LA ARQUITECTURA. LOS TIPOS DE PIEDRA PARA LA CONSTRUCCIÓN BAJOANDALUZA EN EL LARGO SIGLO XVI**

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La Baja Andalucía experimenta un importante crecimiento demográfico en el tránsito del siglo XV al XVI, lo que tuvo como resultado la construcción de importantes obras religiosas y civiles. Es en este período, además, cuando se conjugan los lenguajes del último gótico, las soluciones estereotómicas impregnadas por la tradición, las primeras fórmulas que buscan introducir los motivos “a la romana” y la definitiva asimilación de los sintagmas clásicos. Ello se tradujo en unas fábricas constructivas que necesitaban de diferentes tipos de piedra que pudieran responder a las propuestas arquitectónicas y decorativas derivadas de estos lenguajes. Así, la calcarenita de la Sierra de San Cristóbal, la martelilla de Jerez de la Frontera o los mármoles prefabricados importados, son los materiales que se recogen en los contratos de compra de estos tipos por parte de las fábricas. El objetivo de esta comunicación es estudiar estas piezas en relación con la obra construida en el largo siglo XVI bajoandaluz.

## **Marques, traces et signes : une autre lecture de Notre-Dame**

*Santiago Hardy*

*Cordiste autoentrepreneur,*

*Delphine Syvilay*

*LRMH - Laboratoire de recherche des monuments historiques,*

*Centre de Recherche sur la Conservation (CRC), Muséum national d'Histoire naturelle,*

Le projet initial est né d'une émotion. Celle que Santiago Hardy, cordiste sur le chantier, éprouve à travailler dans la cathédrale Notre-Dame de Paris suite à l'incendie du 15 avril 2019. Il repère au fil des jours les marques dans la pierre, y voit une mémoire de l'édifice. Il adoptera une approche sensible et poétique du signe et décide d'en garder trace, optant pour un procédé d'estampage à l'encre sur papier japonais, une technique japonaise traditionnelle appelée « Taku-Hon ».

Les échafaudages mis en place pour le chantier de restauration ainsi qu'une formation pour le travail en hauteur ont permis une exploration inédite, pierre par pierre, de toute la cathédrale. Cette prospection a pu s'effectuer tant à l'intérieur qu'à l'extérieur du monument. Construite en 1163 et ayant subi de nombreuses restaurations notamment au XVIII et XIX<sup>ème</sup>

siècles, la cathédrale offre une multitude de signes lapidaires qui sont le témoignage de ces différentes époques. Ainsi, un inventaire des signes lapidaires a permis de recenser plus de 1000 signes dont 216 différents et un inventaire de graffiti est actuellement également en cours de réalisation.

Puis un système de spatialisation en 3D a permis la projection de l'ensemble de ces signes dans un repère orthogonal de la cathédrale, permettant d'établir des observations et des liens quant à la densité et la localisation de ces signes.

Ainsi l'étude des signes lapidaires de la cathédrale Notre-Dame de Paris que nous proposons est une approche inédite et originale puisqu'elle englobe une dimension exploratrice, artistique et scientifique et a permis la découverte inattendue d'un nombre exceptionnel de ces signes pour en esquisser des premières observations et hypothèses afin de mieux comprendre les savoir-faire et les techniques des bâtisseurs d'autrefois.

## **Why studying abstract graffiti. Cyprus as a case study**

*Trentin Mia*

*The Cyprus Institute-STARC*

Thanks to the advancement of studies and contribution to Medieval and Modern graffiti that happened in the last decades, graffiti are nowadays considered a source, able to provide authentic and genuine evidence that preserves visual and verbal insights into daily life, religion, and cultural identity of past societies.

Thanks to its easy making – on any available surface with makeshift tools – graffiti allow anyone to leave a sign, interacting with the surrounding space. Moreover, the absence of formal rules characterizing graffiti writing translates into a wide variety of graphic forms, including texts and drawings. The flexibility of this form of writing in fulfilling different needs, such as devotion and commemoration, clearly emerges from the collection and documentation of Cypriot material.

This paper will focus on one specific category of graffiti, the geometrical-abstract forms spreading across the island's churches. These forms are particularly problematic since they are geometrical lines or abstract motives that in some cases can be confused with accidental scratches. Nevertheless, their documentation and the analysis of their distribution indicate that they

were wide spreading, showing patterns in both their forms and distribution.

The presentation aims to highlight the relevance of these forms based on their frequency and distribution. Even though their meaning is not retrievable, the analysis of other elements can offer a possible answer about their functions and authors.

## **Investigating epigraphic production through a 3D digital approach: a case study from Cyprus**

*Vassallo Valentina*

*The Cyprus Institute-STARC*

Reading and interpreting inscriptions is a challenging task, and it presents several difficulties. One of the epigraphist's duties is to reconstruct the text of the inscription for interpretative and chronological attribution aims. Some of the traditional methodologies and techniques that help to read an inscription are the use of oblique light and casts. The first one does not harm the artefact because it does not come into contact with it; nevertheless, it can have some limitations since it relies on the scholar's interpretation. The casting technique can be useful and accurate, but it is an invasive technique that could cause problems with not well-preserved inscriptions. Similarly, direct and indirect drawing, and 2D reproductions (e.g., photography), even if they are not invasive procedures, are 'subjective', non-measurable, and depend on the capacity and accuracy of the operator.

This research proposes a methodology for investigating epigraphic production that relies on the employment of 3D technologies to overcome the limitations of qualitative and subjective analysis. It attempts to help

scholars analyse, interpret and reconstruct damaged inscriptions where the letters' interpretation cannot be firmly based solely on the geometry of the carved surface. It investigates as well, through 3D methodology, the production of the inscriptions. Specifically, the multidisciplinary approach integrates traditional epigraphic studies and 3D non-invasive, quantitative investigations. The pipeline includes the definition of the most suitable 3D data acquisition methodologies (e.g., technique, level of detail, light), 3D documentation of the artefacts' geometry, and computer vision methods for analysing the obtained 3D models. The chosen case study to prove the method, an inscription from Soloi (Cyprus), is a highly fragmented epigraph that scholars debate as to its interpretation. The analysis we performed on the 3D model attempts to improve the reading with 3D measurements and visual investigation and to contribute to the solution of the controversies among scholars on its complete interpretation.

## **Notae Lapidinarum on regular building materials: preliminary considerations of the evidence from Roman Spain**

*Maria Serena Vinci*

*UNED Madrid*

Roman notae lapidinarum documented on Imperial marble are between the best-known graphic, numerical or alphabetic signs used in construction processes. These marks, offer important information useful to the administrative system of the imperial patrimonium to manage extraction, accounting, transport, storage, control and trade of marble.

Much more complex is the question of marks on non-prestige building materials. Here the challenge is often due to the difficulty of understanding the legal status of the quarry and the possible hierarchy of workers. Moreover, these quarry marks are often internal messages for the quarry workers and are thus symbols or codes that are difficult for us to interpret.

This proposal aims to present some preliminary hypotheses on the evidence from regular building materials from the provinces of Hispania, including Roman era examples from both quarries and monuments: the Muel Dam (Zaragoza), with possible reference to the quarry ownership and the information



related to the topographic organization of the quarry site; those interpreted as legionary marks (Zaragoza, Barcelona); and notae lapicidinarum, both engraved and painted, from El Mèdol quarry (Tarragona) that I read as dates in the Roman calendar. All of these can be used to consider the use and interpretation of epigraphic marks. The hypothesis on the use of common characters (perhaps a common terminology?) or the possible evolution or variations in the system of signs employed, especially between the Republican/Late Republican and Imperial eras, are some of the aspects this study aims to shed light on. Faced with the lack of a global study compiling all the evidence known to date, we aim to propose some preliminary hypotheses on the use and functions of epigraphic marks in Roman Hispania.