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THE FLAVIAN OFFICINA LAPIDARIA TARRACONENSE:
COLOUR AND TEXTURE IN THE SERVICE OF ROME

Abstract
We present a reflection on the workshops charged with shaping the public image of Flavian Tarraco through its epigraphic monuments. For this purpose, we undertook a detailed analysis of the materials and media used to decorate the areas of representation of the Concilium Provinciae, established at the beginning of Vespasian’s reign, contrasting them with the epigraphic production of the preceding periods. The study is compared to other archaeological relics from the same area.

Key words
Tarraco, officinae lapidariae, tripartite pedestal, marmor of Tarraco, Lunense marble, provincial flamines, Vespasian, Julio-Claudian, magistrates, Narbo, imperial cult, public architecture, monumental epigraphy
INTRODUCTION

The epigraphic heritage of the city of Tarragona will always owe a great debt to Géza Alföldy. In an article published posthumously, he unravelled the evolution of the epigraphic technique used in the urban workshops, defining in many cases their formal standards. One of the most emblematic assemblages was, without doubt, that of the tripartite pedestals characteristic of the local Flavian-period production. Years of experience and his profound knowledge of the archaeology of Tarraco shaped a fundamental work for current epigraphic research, focusing on the holistic analysis of the text and its context.

Under his aegis was conceived the Officinae Lapidariae Tarraconenses project for the study of the workshops that manufactured the epigraphic artefacts of the ancient town. Among the first results we find the revision of the local materials used in the first phases of the colony and the reconstruction of the epigraphic landscape based on the public epigraphy. These investigations are devoted to analysing the uses, materials, media and formulas contained in the monuments to then be able to study the configuration of the public image of the town in its diverse historical phases.

In a heartfelt homage to Alföldy’s studies, we wish to present a revision of Tarraco in Flavian times, whose epigraphic aesthetic imposed

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3 This study is part of the research project Officinae Lapidariae Tarraconenses. Canteras, talleres y producciones artísticas en piedra de la provincia Tarraconensis (HAR2015-65319-P, MINECO/FEDER, UE). It is also included in the framework of the doctoral thesis by Julio C. Ruiz, entitled „Paisaje epigráfico y topografía urbana: la epigrafía de los espacios públicos en el Tarracon altoimperial“, undertaken thanks to an FI-DGR predoctoral contract granted by the Agència de Gestió d’Ajuts Universitaris i de Recerca (2017FI_B00618). We also wish to express our gratitude to Hernando Royo (geologist from the Unitat d’Estudis Arqueomètrics of the Institut Català d’Arqueologia Clàssica) for his indispensable help in identifying the lithotypes, and to Hugo Feliu, for the implementation of the epigraphic database. We thank Paul Turner for his careful translation into English.
5 J.C. Ruiz Rodríguez, El uso del mármol lunense en la epigrafía de ámbito público. El caso de Tarracon en época altoimperial (siglos I y II n.e.), Cuadernos de Arqueología de la Universidad de Navarra 24, 2016, pp. 103-120.
itself on all the monumental types, coinciding with the great urban reform that formed the scenarios of power around the Temple of Augustus and the Provincial Forum. The Flavian officina lapidaria defined the colour and texture of the public epigraphic landscape beyond the capital itself, as a powerful icon of the power of Rome. That style, characteristic and easily identifiable with the town itself, and also perpetuated in the private sphere, can be documented well into the second century.

**BRIEF REFLECTIONS ON THE URBAN TOPOGRAPHY AND HISTORY**

As is well known, some of the most relevant indicators of the importance of Roman Tarraco can be found among the considerable number of preserved Latin inscriptions. The count currently stands at around 1,600, although it increases every year with the finds from new archaeological excavations, both planned and rescue. This ratifies Alföldy’s solemn pronouncement in this respect, when he stated that Tarragona had the richest epigraphic heritage of any town or city, not only on the Iberian Peninsula, but in the whole western Mediterranean, with the exception of Italy. Moreover, Tarraco does not only hold the record in quantitative terms,

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it also has the earliest Latin inscription outside the Italian Peninsula. This is
a votive inscription written in an archaic Latin and dedicated to Minerva by
one M(anios) Vibios, presumably of Etruscan origin. This graffito dates
to the time of the Second Punic War, during which the Scipio brothers
established a military camp on the highest part of the Tarraco hill.
From the available evidence, we know that the town’s official epigraphy
dates back to at least the first half of the first century BC. The first document
is the plaque dedicated to Gnaeus Pompeius Magnus dated to around 71 BC
and clearly from the context of the civil wars. The plaque with the epigraph
suffered a rather peculiar kind of damnatio memoriae; it was turned round
and the other side was inscribed with a dedication to Publius Mucius
Scaevola, probably one of Caesar’s generals, thus demonstrating the town’s
clear support for the Caesarean cause. It is plausible that after the war
against Pompey, Tarraco finally obtained the rank of colony under Roman
law – probably between autumn 45 and summer 44 BC, as confirmed by
G. Alföldy in a hypothesis that has achieved optimum consensus in the
academic sphere.
These honorary monuments were placed in the town forum, which, judging by archaeological evidence, appears to date back to the end of the second century BC, at the same time as the initial town planning project\(^\text{13}\). The first architectural phase of the Capitoline hill has been associated with this period, with a major reform being carried out around the middle of the following century and linked to the obtaining of the colonial statute\(^\text{14}\). In this context, we can include the inscription dedicated to Gnaeus Domitius Calvinus as patron of the *colonia*, masterfully reconstructed by G. Alföldy\(^\text{15}\).

Later, at an undetermined time in the Augustan period, the area of the forum was doubled in size with the addition of a second plaza presided over by a judicial basilica, as part of a significant process of monumentalization\(^\text{16}\). The theatre was built near the forum, although the interpretation of its chronology is problematic. This is due to the discordances between the stratigraphic record and the archaeological finds – elements of the architectural and sculptural decoration, epigraphy and numismatics. Nevertheless, its origins have been dated to the Augustan period, around the turn of the era, mainly due to an imperial statue cycle and the dating suggested by the architectural decoration\(^\text{17}\). Finally, it is generally accepted...

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\(^{15}\) CIL II/14, 977.


\(^{17}\) With regard to this discussion, see R. Mar et al., *La scaenae frons* del teatro de Tarraco. Una propuesta de restitución, [in:] S.F. Ramallo, N. Röring, *La scaenae frons* en la arquitectura teatral romana. Actas del Symposium Internacional celebrado en Cartagena los días 12 al 14 de marzo de...
that, also during the principate of Augustus, Tarraco was confirmed as capital of the renewed Hispania citerior, a province that was placed under the direct control of the emperor himself.

Tacitus tells us that at the beginning of the reign of Tiberius, an embassy of the Hispani requested the emperor's permission to build a temple dedicated to his predecessor in Tarraco, which was granted. This mention, together with the existence of locally-minted coins dated to the Tiberian period – that depict on the obverse an enthroned figure with the legend DEO AVGVSTO and on the reverse the frontal of an octastyle temple accompanied by the legend AETERNITATIS AVGVSTAE C.V.T.T. – and elements of architectural decoration dated to the Julio-Claudian period, have been used as evidence for the hypothesis that a temple dedicated to the Divus Augustus was built on the town's acropolis, on the site now occupied by Tarragona Cathedral. This is thought to have been the first initiative, in a town outside of Rome, for instituting an imperial cult ceremonial on a provincial level.


It can be linked to Tacitus’ reference to the construction of this temple in Tarraco: (…) *datumque in omnes provincias exemplum*23. As far as the rest of the hill is concerned, archaeology appears to have detected an initial monumental project that could well be linked to this temple, although everything points to that project having remained unfinished24. In any case, archaeological finds dated to chronologies prior to the end of the first century AD are extremely rare in the upper part of the town.

This paucity of archaeological evidence can be explained by the fact that, from the time of Vespasian, the whole of the upper part of the town was remodelled for the construction of a new monumental complex of gigantic dimensions. This involved the removal of the topsoil that, over most of the acropolis, meant lowering the terrain down to the level of the natural rock, razing any evidence of preceding periods25. This was a construction process of such magnitude that it must have been related to the reform of the imperial cult under the reign of the first emperor of the Flavian dynasty26. This undertaking definitively consolidated the cult of the emperor and his family members, which was extended in a regulated way to the goddess Roma, the deified emperors and also the reigning sovereigns. This was probably subsequently carried out not only on a local scale, but across the whole province.


Under Vespasian the functions of the provincial flaminate were reformed. The main consequence of this was greater political visibility, which made it a post that was especially sought after by the Hispanic elites of the communities that had just received their new legal status\(^{27}\). Thus, together with the reform of the imperial cult, the concession of the *ius Latii* was also a determining factor in the configuration of the image of Tarraco as the capital of the largest province in Hispania, located closest to Rome, and the seat of the administrative contingents linked to the imperial administration\(^{28}\). Therefore, not only the person elected to the post of *flamen* of the province, but also – and especially – their town of origin, were called upon to exercise a very significant role in the configuration of the collective representation\(^{29}\).

In this context, the reform of the imperial cult, with its ceremonies and processions held as part of the annual provincial council assemblies, was accompanied by a scenario for the solemn manifestation of the political power of Rome in the capital of Hispania citerior. As a consequence of the urban reform, the monumental complex of the Tarraco acropolis was structured around three large terraces. The upper terrace was the site of the *temenos* of the Temple of Augustus, situated in the middle of the grand plaza, with an *aula* of worship on the northern side, aligned along the same axis as that of the temple\(^{30}\); it appears to have been completed either in the

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\(^{27}\) G. Alföldy, *Hispania bajo los Flavios y Antoninos*, 19-20; E. Ortiz de Urbina, la exaltación de la élite provincial, pp. 60-61.


\(^{29}\) As recorded in the text of the *lex Narbonensis*. The subject of the concession of the *ius Latii* on an individual basis or to communities continues to be the backbone of the debate (cf. J. Andreu, in torno al *ius Latii* flavio, p. 40).

\(^{30}\) Regarding this *temenos*, designated as an „area of worship“ in the bibliography, in addition to the references cited in Note 25, see J.M. Macias et al., *La construcción del recinto imperial de Tarraco (provincia Hispania Citerior)*, [in:] I. López Vilar, Ò. Martín (eds.), *Tarraco: Construcció i arquitectura d’una capta provincial roman*; Actes del Congrés Internacional en homenatge a Theodor Hauschild (Tarragona, 28-30 de gener de 2009) II (Butlletí Arqueològic, V, 32), Tarragona 2009, pp. 423-479; J.M. Macias et al., El temple de Augusto en *Tarraco*, 1539-1543.
reign of Titus or that of Domitian. The intermediate terrace corresponded to a large forum square, in fact, the largest of its kind known in the whole Roman empire. It is commonly called the “plaza of representation”, an expression coined by G. Alföldy, having documented that this was where the statues and pedestals of the provincial elites were exhibited (see below). On the lower terrace there was a circus, which was rather small in comparison to other circus buildings in Hispania. Finally, we should mention the amphitheatre that, although not strictly part of the same terraced complex, was closely linked to it, as appears to be attested by its alignment with the circus. The construction of the circus has been dated to the beginning of the second century and, at least in part, it was financed by a provincial Flamen, as recorded in the inscription of monumental dimensions found inside this building for performances.

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Among all these architectural structures, the middle terrace with its “plaza of representation” was one chosen to house the honorary monuments of the most outstanding members of the provincial elite, especially the high priests of the imperial cult, whose homages will be addressed below.

THE ARCHITECTURAL MEDIA AND STONE MATERIALS IN THE CONFIGURATION OF THE EPIGRAPHIC AMBIENCE OF THE PUBLIC SPACES

The distribution of Lunense marble in Tarraco

The construction of the monumental complex on Tarraco’s acropolis also brought with it a radical change in the choice of epigraphic media and stone materials associated with the transformation of the new public space, whereby everything was formed in relation to the actual architectural structures. The monumentalization programme, which was gradual and progressive, brought about an increase in the honorary epigraphy exhibited in both the area of the Temple of Augustus and the plaza of representation as well as the two “provincial” performance buildings.

There can be no doubt whatsoever that one of the phenomena that had the most impact on the layout of the renewed public space was the arrival of huge amounts of Lunense marble, imported rough to be worked by local stonemasons. This fact, together with the starring role of this imperially-owned white marble, has been highlighted in various studies on architectural decoration and structural building elements, mainly for the temenos of the Temple of the Divus Augustus. They include the famous studies by P. Pensabene, subsequently in collaboration with R. Mar, and those

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generated as a result of the most recent archaeological excavations in Tarragona Cathedral\textsuperscript{39}.

This does not mean in any way that this type of marble had been absent in the town before the Flavian period. Although it was not limited solely to imported elements, it is these that predominate in the record of archaeological relics between the Augustan and Julio-Claudian periods. In terms of epigraphic finds, we may refer to a \textit{mensa ponderaria} found in the 1920s during the building of the Tabacalera (tobacco factory)\textsuperscript{40} and the iconic altar dedicated to the \textit{numen} of Augustus from the theatre\textsuperscript{41}. These artefacts share various characteristics: they are dated to the Augustan period, they are exceptional objects – in the sense that they are unusual – and they are movable. Moreover, their manufacture evinces very high quality of execution in the sculpted details and moulding in the case of the former, as well as the proportions, the carved priestly elements, the details and, in general, high stylistic quality in the latter. These features, taking into account the fact that the local workshops were only used to working with the native stone types (soft lutites and biocalcarenites, which were much easier to work than metamorphic rocks), all but confirm their imported nature, although they probably arrived plain to be inscribed in Tarraco with a text chosen by the person who commissioned them\textsuperscript{42}. From the late Augustan or early Tiberian period, we have a plaque in grey-bluish, \textit{bardiglio}-type marble corresponding to the statue pedestal of an equestrian-rank magistrate\textsuperscript{43}. To these three examples we can add the numerous imperial statues from the Julio-Claudian period – identified with members of the imperial family – from the colonial

\textsuperscript{39} J.M. Macías et al., \textit{Praesidium, Templum et Ecclesia. Les intervencions arqueològiques a la Catedral de Tarragona (2010-2011)}, Tarragona 2012, pp. 25-29 n. 1.2.1.-1.2.9, 31-33 n. 1.2.12.-1.2.17.
\textsuperscript{40} CIL II\textsuperscript{14}, 1205. Identified as such (\textit{mensa macelli}) for the first time by G. Alföldy in the updating of the CIL entry.
\textsuperscript{41} CIL II\textsuperscript{14}, 851.
\textsuperscript{42} At least in the case of the \textit{mensa macelli}, as demonstrated by the palaeography of the text that conserves part of the name of the local \textit{aedilis}, very close to the contemporary Tarracoense types. Regarding local lithotypes, lutite (\textit{Alcover stone}) and soft calcarenites (\textit{Mèdol}-type) used en masse for the inscriptions of Tarraco until the end of the first century AD, cf. A. Gutiérrez García-M., \textit{Roman Quarries in the Northeast of Hispania (Modern Catalonia)}, Tarragona 2009; D. Gorostidi, J. López Vilar, \textit{La officina lapidaria} tarracense en época augustea: actualización del corpus y primeras consideraciones, [in:] J. López Vilar (ed.), \textit{Tarraco Biennal. Actes 2 on Congrés Internacional d’Arqueologia i Mòn Antic. August i les províncies occidentals. 2000 aniversari de la mort d’August}, Tarragona 2015, pp. 257-262; D. Gorostidi et al., \textit{The Use of Alcover Stone in Roman Times}, in press.
\textsuperscript{43} CIL II\textsuperscript{14}, 1021.
In the Flavian period, the pre-eminence of Luni-Carrara marble was not limited to the building decorative programmes, but was also used along with other materials for the production of new epigraphic media put in place to honour the most privileged individuals and embellish the architectural structures themselves. These are plaques with honorary inscriptions, all fragmentary. Two of them were apparently dedicated to undetermined members of the Flavian dynasty and preserve remains of the name of Vespasian: one was found in the interior of the area occupied by the temenos of the Temple of Augustus; the other also originates from the historical quarter, making it fairly certain that they were part of the official programme of the acropolis. A third fragment of a monumental plaque, this time better preserved, was found during excavations in the area of Tarragona Cathedral. It was dedicated to an unknown individual who plausibly held the rank of [curator templi Di[vi Augusti]] and has recently been dated to the Flavian period. In this sense, the change with respect to the Julio-Claudian epigraphy is evident on comparing the materials used in that period for the same purpose, which were limited to the coloured marmora imported from more distant areas of the Western Mediterranean. These were africano from Teos, giallo antico from Chemtou and the white streaked and brecciated varieties of pavonazzetto from Afyon, precisely the three most expensive types not including the porphyries. This demonstrates, if not a phenomenon

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44 See the list, albeit incomplete, in E.M. Koppel, Técnicas escultóricas romanas: Tarraco, [in:] T. Nogales (ed.), Materiales y técnicas escultóricas en Augusta Emerita y otras ciudades de Hispania, Mérida 2002, p. 53. We have been able to identify Lunense marble as the raw material used for the following Julio-Claudian statues: idem, Die römischen Skulpturen von Tarraco, Berlin 1985, pp. 15-19 n. 4-7, 35-36 n. 48, 37-39 n. 56-57.
45 J.C. Ruiz Rodríguez, El uso del mármol lunense, pp. 103-120.
46 CIL II/14, 895.
47 CIL II/14, 896.
48 CIL II/14, 1871a. See in detail A. Peña et al., Más datos sobre el templo del Divus Augustus de Tarraco.
49 CIL II/14, 882-884 (tituli honorari imperatoris vel Caesaris).
50 CIL II/14, 885 and 892 (tituli honorarii imperatoris vel domus imperatoriae vel Caesaris).
51 CIL II/14, 887 (titulus honorarius imperatoris?) and 957 (titulus incerti generis) respectively.
of substitution of the stone material, a competition in which Lunense marble arrived in Tarraco in huge amounts, displacing the rest of the privileged imported stone materials that had been preferentially used as prestige epigraphic media\textsuperscript{53}.

In fact, this can be confirmed if we look at the monumental civic epigraphs datable to the Flavian period. These are two large inscriptions consisting of several plaques: the fragment of a plaque with a part of the title of Titus or Domitian, accompanied by the presumed mention of an \textit{/aed}es\textsuperscript{54}, and a monumental inscription from the circus – preserved in numerous fragments – that probably referred to Domitian together with a magistrate who exercised the post of provincial \textit{flamen}, among others\textsuperscript{55}. To this we can add the plaque which had also formed part of a large set from the amphitheatre in which the post of provincial \textit{flamen} is mentioned \emph{in extenso}\textsuperscript{56}. All these inscriptions required a huge amount of this stone, which was probably imported rough. We should recall that plaques were a type of medium that was easier to transport by sea and that all the plaques were only a part of the covering of the buildings on which they were placed. All this makes it fairly clear that both these civic inscriptions and the honorary monuments referred to above were carved in local workshops. This is also confirmed by the similarities between their palaeographic features and the characteristics of epigraphic media in local limestone\textsuperscript{57} or Tarraco \textit{marmor}, commonly known as „Santa Tecla stone“, which also includes also a widespread biomicritic variation known as „llisós“, used extensively as an epigraphic medium from the time of the Flavians\textsuperscript{58}.

**Tarraco marmor and the configuration of the pedestal gallery**

Among all the epigraphic media of the notably abundant urban corpus, of particular note is the series of composite tripartite pedestals designed as

\textsuperscript{53} J.C. Ruiz Rodriguez, El uso del mármol lunense, p. 112. The epigraphs on imported coloured marbles are too fragmentary to be able to establish conclusively that it was exclusively destined for the members of the imperial family, although the little evidence that is preserved suggests so.

\textsuperscript{54} CIL II/14, 899.

\textsuperscript{55} CIL II/14, 898a-b, 900 and 1913 to which we can add other fragments excavated in 2013: D. Gorostidi, J.C. Ruiz, La inscripción monumental del circo.

\textsuperscript{56} CIL II/14, 1109. Cf. supra note 35.

\textsuperscript{57} Cf. A. Peña et al., Más datos sobre el templo, pp. 186-187.

\textsuperscript{58} Cf. A. Álvarez, V. García-Entero, A. Gutiérrez García-Moreno, I. Rodà, El marmor de Tarraco: explotació, utilització i comercialització de la pedra de Santa Tecla en època romana = Tarraco marmor: the quarrying, use and trade of Santa Tecla stone in Roman times, Tarragona 2009.
stands for the honorary statues that gradually came to occupy the epigraphic landscape of the town from the reign of Vespasian. The origins of this phenomenon appear to have lain in the honorary monuments dedicated to the outgoing provincial flamines, the highest priesthood of the imperial cult, erected on the orders of the provincial council of Hispania citerior. In fact, as we can see in the text of the lex de officiis et honoribus flaminis provinciae Narbonensis, high priests would have been honoured with a statue placed in the imperial cult area (intra fines eius templi statuae ponendae ius est), on a pedestal that explicitly recorded their names and those of their fathers (nomenque suum patrisque), their origo (unde sit) and the year in which they had held the position (quo anno flamen fuerit). The inscriptions from Tarraco include this information, with the exception of the consular dating, although they also systematically include the mention of the tribe, a detail that was not obligatory, according to the conserved part of the lex Narbonense.


60 G. Alföldy, Die römischen Inschriften von Tarraco (= RIT), Berlin 1975, pp. 470-484; idem, Bildprogramme in den römischen Städten, passim; idem, Hispania bajo los Flavios y los Antoninos: consideraciones históricas sobre una época, [in:] M. Mayer, J.M. Nolla, J. Pardo (eds.), Les structures indigènes à l’organisation provincial romana de la Hispania citerior. Homenatge a Josep Estrada i Garriga (faca. Annexos, 1), Barcelona 1998, pp. 11-32; idem, Desde el nacimiento hasta el apogeo, pp. 61-74; idem, Tausend Jahre epigraphische Kultur im römischen Hispanien: Inschriften, Selbstdarstellung und Sozialordnung, Lucentum, 30, 2011, p. 120; idem, Officina lapidaria Tarraconensis, pp. 429-471; D. Gorostidi, J. López Vilar, La officina lapidaria tarraconense en época augustea: actualización del corpus y primeras consideraciones, [in:] J. López Vilar (ed.), Tarraco Biennal. Actes 2 on Congrés Internacional, 257-258. Géza Alföldy individualised this epigraphic type as specific to the production of the Tarraconense in his monograph dedicated to the flamines Hispaniae citerioris (G. Alföldy, Flamines provinciae, p. 11) as well as in his first corpus (RIT), and he dedicated his final works, published posthumously, to synthetic studies of society and epigraphic media (idem, Tausend Jahre epigraphische Kultur; idem, Officina lapidaria Tarraconensis). This line of inquiry is also sustained by the excellent work by G. Fabre, M. Mayer and I. Rodà (mainly, although not exclusively, in the IRC = G. Fabre, M. Mayer, I. Rodà, Inscriptions Romaines de Catalogne, I-V, Paris 1984-2002), who, together with G. Alföldy, pioneered the systematic study of epigraphic media in the Catalan area. Finally, see D. Gorostidi, Memoria, prestigio y monumento.

61 CIL XII, 6038: () ius statuae ponendae nomenquem suum patrisque et unde sit et quo anno flamen fuerit inscribendi (), cf. D. Fishwick, The Imperial Cult in the Latin West, III, pp. 3-16.

62 D. Fishwick’s studies have shown how the lex Narbonensis was applied in the capital of Hispania Citerior through an analysis of epigraphic sources, whose contents show that they were
The *cursus honorum* of these high priests usually corresponds to members of the equestrian rank, in many cases limited to the municipal posts and synthesized from the time of Hadrian in the expression *omnibus honoribus in re publica sua functus*63. There is, of course, no lack of mentions of the provincial flaminate, whose designation varies, although the most habitual is the synthetic formula *flamen p(rovinciae) H(ispaniae) C(iterioris)*, corresponding to the official title of *flamen Romae, Divorum et Augustorum provinciae Hispaniae citerioris*64. The text is ended by the dedicator, who is in many cases the provincial council itself, also cited in abbreviated form with the initials PHC. These letters are usually prominent due to their larger size65. The reiterated disposition of these textual elements – also considering those found in the aforementioned *lex Narbonensis* – coincides with the desire to conserve the aspects of a more formal nature, such as the material, the measurements and the type of decoration. All this made those monuments match in visual terms and attuned them to a specific aesthetic canon in the interior of a unique ambience, which was simultaneously epigraphic and architectural.

Archaeological and epigraphic evidence allows us to reconstruct, without any doubt whatsoever, the plan of the civic complex destined to house the structures of provincial representation and power in Tarraco from the time of Vespasian. In addition to the architectural and urban framework, this necessarily included an iconographic design arranged around the figure of the provincial high priests of the reformed imperial cult, whose honorary statues were added annually to the gallery of honour in the capital of Hispania citerior. This epigraphic programme, which would have been set out by the provincial chancellery, is documented in the *lex de Narbo* through the more or less uniform systematization of pedestal texts. In Tarraco, moreover, the epigraphic support itself was standardized, probably based on the model chosen by the *officina lapidaria* that made the first pedestals in the

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65 Idem, *Flamines provinciae*, 13-14. They constitute variations of the *ex decreto concilii PHC and universi censuer(unt)* formulas, documented solely in two inscriptions (CIL II*2*/14, 1174 and 1194).
time of Vespasian and established the tripartite type of pedestal composed of separate pieces as the uniform support for the homages commissioned by the provincial administration itself and destined for the *viri flaminales* and, by extension, to the rest of high magistrates and provincial dignitaries. The success of this medium as a prestige honorary pedestal, together with its mass production, no doubt favoured its spread among the rest of the population able to meet the cost of such a monument for their private commissions.

The excellent local limestone was exclusively used for their manufacture. This had two characteristic facies: one biomicritic with a brownish-grey colouring, commonly known as “llísós”, and the other pseudo-microsparitic, the so-called “Santa Tecla stone”, with tonalities ranging from yellow to pink and which the town exported mainly for ornamental uses. The exploitation of this stone, which the Romans considered as *marmor*, dates back at least to the Augustan period. The introduction of this stone, particularly for a homage of such importance – being the earliest known monument of adherence to the imperial household – can be attributed to the search for materials that were highly appreciated and also to be found in the surrounding area and, therefore, easy to access.

The pedestal destined to support the statues of the outgoing provincial *flamines* was made up of three separate pieces: the *crepido*, the dado or central pillar and the *corona*, of which in most cases only the central parallelepiped is preserved. These blocks correspond to standardized sizes of 90 x 60 x 55 cm and present their frontal face, containing the epigraphic field, framed with a similar type of mould formed by a listel and a flat cyma. The

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66 One of the earliest was that of *Raecius Gallus* (CIL II/14, 992, 70-75 dC). Cf. D. Fishwick, The Imperial Cult in the Latin West, pp. 156-158.
67 Without doubt, the monumental type was not only used for public homages to the members of the provincial elite, as is attested by the fact that some 150 examples are preserved in the town, to which we have to add those in the various surrounding towns, although not only (cf. D. Gorostidi, Memoria, prestigio y monumento).
68 See note 58.
70 As attested by a plaque with an honorary inscription dedicated to Tiberius, dated to between 16 and 14 BC (CIL II/14, 879).
71 We also have a preserved part of an inscription made up of various blocks of “Santa Tecla stone” in its pinkish variety that constitute a pseudo-monolithic pedestal composed of a plinth, a central dado and probably a crown (CIL II/14, 1007). It can almost certainly be dated to a time prior to the reign of Vespasian, given that, as we will see below, its features are in contrast to the pedestals of the Flavian *officina lapidaria* and, moreover, the palaeography points to a dating well into the Julio-Claudian period. In our understanding, this epigraph appears as an element of
monument was part of a systematic statuary plan designed to endow the town with a homogeneous and coherent language of representation with the Flavian administrative reform. This change with respect to the previous period reveals a new unitary perspective that endowed its recipients with exceptional visibility, above all if they were placed in the monumental worship area created for the representation of the Concilium Provinciae.

Thus, the provincial council had a specialised officina lapidaria to fulfil its annual commissions. To these we can add the few preserved pieces that were stipulated for other procurators of the provincial council, such as the head of the legationes gratuiti. The result was the creation, next to the imperial cult temple, of a prestigious gallery of representation made up of bronze statues of the provincial flamines – illustrious men and citizens of renown – with their respective pedestals recording their names and origins. This panorama undoubtedly offered a powerful image in eyes of the delegates from the communities who came to the annual meetings in the provincial capital. A similar gallery immediately evoked the most illustrious representational areas of the imperial capital itself from the time of creation of the Forum of Augustus in Rome, where the gallery of summi viri represented the constitution of the dignitas, the auctoritas and the imperium of Roman power. This image would undoubtedly have influenced the decision to export this privileged medium of imperial officialdom to the respective towns of origin of many of those civil servants and magistrates who were fortunate enough to receive homage in the provincial capital, also epigraphically transferring the iconic magnificence of imperial officialdom.

transition towards the new typology of media disseminated in Tarraco from the end of the first century, when the mass-produced solid pedestals arrived. The increase in demand led some stonemasons' workshops to specialize in this specific type of monument.


73 Three persons who received a statue by decree of the council in recognition of commitments undertaken in their names are documented (cf. E. Ortiz de Urbina, La exaltación de la élite provincial, pp. 46-50).

74 Indeed, the definition of a standardized medium served to offer a uniform image to the official homages and, therefore, an adaptation of the official propaganda, as demonstrated by the export of the monumental model to other towns in the immediate area of Tarraco and the conventus Tarraconensis (G. Alföldy, Bildprogramme in den römischen Städten). It also reached Caesaraugustanus (Caesar Augusta, Labitola, Ilerda) and, very probably, Carthaginienis (Carthago Nova, Sactabis, Castulo). Regarding this detail, see recently D. Gorostidi, Memoria, prestigio y monument.
FINAL CONSIDERATIONS

Beyond their function as a historical document, the inscriptions, and especially the official epigraphy, are revealed as essential in the configuration of the imperial iconography in Roman towns, in its content, typology and even the material used. From the time of the Flavians, Tarraco represented an excellent paradigm in this respect. Understanding the construction project of the town’s acropolis continues to be a very complex task; however, epigraphy was a necessary part of the original design of this long monumentalization process, which took decades until it was finally completed in the time of Domitian. For these purposes, the architectural and epigraphic media on the one hand, and the stone employed on the other played a fundamental role. This is especially true if we consider the aim to create solemn spaces that produced a visual impact and the homogeneous appearance befitting the solemnity of an area of representation. Thanks to the information at our disposal, particularly the architectural elements – both structural and ornamental – and the inscribed monuments from the site, we know for certain that the ornamental theatricality of its buildings and sculptural programmes contributed effectively to the achievement of these goals and to the dissemination of the *imago Urbis* among the recently promoted communities throughout Hispania.

In conclusion, the epigraphic landscape implemented in Tarraco for the representational areas of the *concilium provinciae* made an important contribution to that homogeneity and solemnity and, definitively, its epigraphic workshops opportuneley exploited the potentials of the available local stone, from the quarry to the exhibition of the monuments. All this manifested the power of Rome, not only in the inscriptions of the official texts, but also through the aesthetic conferred by the colour and the texture of the privileged media used for the monumental honorific epigraphy.

Summary

From the time of Vespasian, the upper part of Tarraco, which had previously been occupied by a military *praesidium*, was remodelled for the construction of a new monumental complex of gigantic proportions for the *Concilium Provinciae Hispaniae citerioris*. This initiative corresponded to a profound political transformation: the reform of the administration of the Hispanic provinces, with the generalised concession of the *ius Latii* and the re-institution of the *provincia*
Hispania citerior Tarraconensis. One of the results of this process was a greater political visibility of the priesthood of the provincial cult. It became a post that was especially sought after by the Hispanic elites from the communities that had just received their new legal status. The urban reform also brought with it a radical change in the choice of epigraphic media and stone materials used in the new public space, forming everything with respect to the architectural structures themselves. There was a massive arrival of Lunense marble, which was imported uncut to be worked by local stonemasons. Due to its association with the decorative programmes of public buildings, it was almost exclusively used for imperial epigraphy, replacing the imported coloured marmora used for that purpose in the Julio-Claudian period. The use of the white marble found in the excellent local limestones – the so-called Tarraco marmor with its pinkish-yellow varieties – provided a colourful contrast. This was manifested in the specialised use of the local stone as a new medium designed for public homages to the provincial magistrates in the provincial council’s grand „plaza of representation”, and specifically those for the provincial flamines placed around the temple of Augustus. As for flamines, the lex de officiis et honoribus flaminis provinciae Narbonensis inform that their homages had to include a series of specifications to commemorate the person, their family and their community of origin. The Tarraco pedestals confirm that very similar precepts to those of Narbo were applied in the town. Not only were the texts standardized, but the pedestals also followed the same uniform, monolithic, moulded, tripartite pattern. The large number of preserved examples shows how this model imposed itself on the epigraphic landscape of Tarraco from Vespasian to Commodus. This, and its mass production, also made it popular for private commissions. The image of a gallery of numerous, uniform statues dedicated to the illustrious men of the province must have had a considerable impact on the many municipal representatives who came to the capital for the annual assemblies and who would have been able to see in the honorary monument a symbol of prestige, a transmitter of the political values of Rome’s power that emanated from the magnificence and solemnity of the areas of provincial representation.
Fig. 1. Planimetry of Tarraco’s acropolis (from J.M. Macias et al., Planimetria Arqueologica de Tarraco, Tarragona 2007, tab. A1)
Fig. 2. Fragmentary Luni inscription with a part of the Vespasian’s name (CIL II2/14, 895. Photo: BBAW-CIL)
Fig. 3. Monumental Luni plaque with mention of an aedes found around the Augustus’ temple (CIL II²/14, 899. Foto: authors with permission of Diocesan Museum of Tarragona)
Fig. 4. Monumental Luni plaque with mention of a provincial *flamen* found in the amphitheatre (CIL II^{2}/14, 1109. Photo: The National Archaeological Museum of Tarragona – MNAT)
Fig. 5. Distinctive Tarraconense honorific tripartite pedestal (CIL II/14, 685). The National Archaeological Museum of Tarragona – MNAT)
Fig. 6. Pedestal with *omnibus honoribus in re publica sua functus* form (CIL II²/14, 1143. Photo: The National Archaeological Museum of Tarragona – MNAT)
Fig. 7. Santa Tecla’s marmor plaque of Tiberius (16-14 BC) (CIL II²/14, 879. Photo: The National Archaeological Museum of Tarragona – MNAT)
Fig. 8. Distinctive Tarraconense honorific tripartite pedestal for a private (CIL II/14, 1349. Photo: The National Archaeological Museum of Tarragona – MNAT)
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