The Arch of Constantine

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Entry tags: Constantine, Triumphal Arch, Monument, Place

Honorific arch built in Rome to celebrate the new emperor Constantine, after his victory over Maxentius at the Battle of the Milvian Bridge (312 CE).

Date Range: 312 CE - 315 CE

Region: Rome

Region tags: Europe, Western Europe, Rome, Italy

City of Rome in the late first and early second centuries CE.

Status of Participants:

✓ Elite   ✓ Religious Specialists   ✓ Non-elite (common people, general populace)

General Variables

Sources and Excavations

Print Sources

Print sources used for understanding this subject:

—Source 1: L'Orange, H. P. and A. von Gerkan. Der Spätantike Bildschmuck Des Konstantinsbogens. Berlin: De Gruyter, 1939

—Source 2: Pensabene, P. and C. Panella. Arco di Costantino tra archeologia e archeometria. Roma: "L'Erma" di Bretschneider, 1999

—Source 3: Wilson Jones, M. "Genesis and Mimesis: The Design of the Arch of Constantine in Rome." Journal of the Society of Architectural Historians 59 (2000): 50-77

—Source 1: Marlowe, E. "Framing the Sun: The Arch of Constantine and the Roman Cityscape." The Art Bulletin 88 (2006): 223-242.

—Source 2: Peirce, P. "The Arch of Constantine: Propaganda and Ideology in Late Roman Art." Art History 12 (1989): 387-418.

—Source 3: Frothingham, A. L. "Who Built the Arch of Constantine? Its History from Domitian to Constantine." AJA 16 (1912): 368-386

Has this place been the focus of excavation (pre-modern, illicit, or scientific):

Answer 'Yes' for each period or type of excavation.

—Yes

     ↳ Type of excavation:

— Scientific

Notes: The most recent excavations of the monument were carried out concurrently by two teams of Italian archaeologists. For the results see, Pensabene, P. "The Arch of Constantine: marble samples," In Classical Marble: Geochemistry, Technology, Trade, edited by N. Herz, 411-18. Dordrecht: Kluwer, 1988; Pensabene, P. and C. Panella. Arco di Costantino tra archeologia e archeometria. Roma: "L'Erma" di Bretschneider, 1999; Melucco Vaccaro A. and A. M. Ferroni. "Chi costruì l'Arco di Costantino? Un interrogativo ancora attuale." Rendiconti. Pontificia Accademia Romana di Archeologia 66 (1993-94): 1-76.

↳ Years of excavation:

— Year range: 1990-1999

↳ Name of excavation

— Official or descriptive name: NA

Topographical Context

Is the place associated with a feature in the landscape

— Other [specify]: Valley

Notes: The monument stands in the city of Rome, in what is known today as the "Colosseum Valley" to indicate the low area between the Palatine, Caelian, and Opian hills.

Does the place involve human-made features besides structure:

Other features might be ground clearing, terracing, other modifications of the local environment.

— Yes

↳ Type of feature

— Leveling of ground

— Water feature

Notes: The arch stands in a densely built area in close proximity to the Flavian Amphitheater (Colosseum), and with a fountain dating to the Flavian period (late first century CE), known as the Meta Sudans. Other nearby buildings include several temples including the Hadrianic temple of Venus and Roma, a sanctuary possibly identified with the Curiae Veteres, and the colossal statue of Sol. See Panella, C.; Zeggio, S. and Ferrandes, A. F. "Lo scavo delle pendici nord-orientali del Palatino tra dati acquisti e nuove evidenze." Scienze dell'Antichità 20 (2014): 159-210; Panella, C. "La Valle del Colosseo nell'Antichità." Bollettino di Archeologia 1-2 (1990): 34-88; Panella, C. "Meta Sudans." LTUR 3 (1996): 247-9; Panella, C. and S. Zeggio. "Indagini tra Palatino e valle del Colosseo: nuovi dati." Workshop di Archeologia Classica 1 (2004): 65-87.

Is the place situated in an urban or siginificantly urbanized area:

— Yes

    ↳ Is there a distinct boundary between the place and the urban fabric:

    — No

    ↳ Is the place located significantly within the urban fabric:

    Is the place centrally located, or at the crossroads of significant pathways?

    — Yes

Is the place situated in a rural setting:

— No

Is the place situated far removed from non-religious places of habitation:

— No

    Notes: The built area around this place included residential structures as well as civic buildings.

Structures Present

Are there structures or features present:

Instructions: Answer for each structure/feature or group that can be differentiated.

— Yes

    ↳ A single structure

    — Yes

        ↳ The structure has a definite shape

        — Other [specify]: A triple arch structure

    ↳ One single feature

    — Other [specify]: NA

    ↳ A group of structures:

    — Yes

        ↳ Are they part of a single design/construction stage:

        — No

        Notes: This place is the location of an accumulation of buildings over centuries.

    ↳ A group of features:

— Yes

    ↳ Are they part of a single design/construction stage:
    — No

↳ Is it part of a larger place/sanctuary:
— No

↳ What is the function of the structure/feature or group:
— Yes

    ↳ Function:
    —Other [specify]: Commemorative, politcal, honorific.

    Notes: As with many ancient monuments, it is difficult to define the specific function of this monument. It has political, honorific, and religious associations (among others). The imagery seems to point to a primarily commemorative function, to celebrate Constantine's ascension to power after defeating his rival Maxentius.

↳ Is the structure/feature finished:
— Yes

    ↳ Was the structure/feature intended to last beyond a generation:
    — Yes

    ↳ Was the structure/feature modified through time:
    — Yes
    Notes: Roman buildings tended to be renovated periodically and in later centuries, modified or incorporated into other construction.

    ↳ Was the structure/feature destroyed:
    — No

↳ Has the structure/feature been reconstructed:
— Yes

    ↳ In antiquity
    — More than once
    Notes: Again, regular reconstructions/repairs were routine.

    ↪   In modernity

        — Post-Renaissance

Reasons for Creation/Construction/Consecration

Is the place used for the worship of/communication with non-human supernatural beings:

— No

Is the place used for the worship of a semi-divine human being:

— No

> Notes: Not strictly speaking, although at this time the emperor was seen as a godly figure in literature and in visual representation.

Is the place used for the worship of non-divine ancestors:

— No

Was the place commissioned/built by an official political entity:

A political entity is a local power structure that leverages a workforce.

— Yes

↳   Specify

—Council of elders

—Other [specify]: The Roman Senate

> Notes: The inscription on the attic of the arch uses the formula SPQR (Senatus Populusque Romanus=the senate and the people of Rome) to indicate the dedication. The text reads: IMP CAES FL CONSTANTINO MAXIMO // P F AVGVSTO S P Q R // QVOD INSTINCTV DIVINITATIS MENTIS // MAGNITVDINE CVM EXERCITVS SVO // TAM DE TYRANNO QVAM DE OMNI EIVS // FACTIONE VNO TEMPORE IVSTIS //REM PVBLICAM VLTVS EST ARMIS // ARCVM TRIUMPHIS INSIGNEM DICAVIT (To the Emperor Flavius Constantinus Maximus Father of the Homeland, the Senate and the Roman People, because with inspiration from a divinity and the might of his intelligence, together with his army he took revenge by just arms on the tyrant and his following at one and the same time, have dedicated this arch made proud by triumphs) CIL 6.1139.

Were the Structures built by specific groups of people:

— Yes

↳   Groups:

—Slaves

—Men

—Specialized labourers/craftspeople

Notes: Although there is no evidence for individual workers/artists/architects, artists at this time tended to be foreigners and non elite individuals.

Was the place thought to have originated as the result of divine intervention:
—Yes

↳ Specify

—Revealed by other kind of supernatural being(s) [specify]: 'instinctu divinitatis' (see note below)

Notes: The dedicatory inscription indicates an ambiguous deity which helped Constantine win the Battle of the Milvian Bridge, the principal event that seems to have motivated the construction of the arch. The phrase "instinctu divinitatis" has been interpreted as referring to either the Christian god or as a more ambiguous reference to a Pagan deity, likely Sol Invictus. For the text see above, CIL 6.1139 and see fig. 3

Was the place created as the birthplace of a supernatural or human being:
—No

Was the place created as the result of an event:
—Yes

↳ Specify

—War/battle

Notes: The arch celebrates Constantine's victory over Maxentius at the Battle of the Milvian Bridge in 312. The arch must have been built between that year and the year of the dedication 315.

Was the creation of the place sponsored by external financial/material donation:
—Field doesn't know

Was the establishment of the place motivated by:
—Thanksgiving to a god/gods for favor received

Notes: It would be possible to interpret the dedication as thanks to the unidentified deity expressed with the phrase "instinctu divinitatis" for Constantine's victory over Maxentius.

Was the place built specifically for housing scriptures/sacred texts:
—No

Design and Material Remains

Overall Structure

Is the place made up of multiple built structures:

— No

> Notes: The arch is a freestanding structure, although it bears close connection with other architectural monuments that stand nearby.

Is monumental architecture present:

Monumental architecture is defined here as a built structure that surpasses average human proportions and in general is larger and more complex than is necessary to fulfill the structure's utilitarian function(s). Examples of monumental architecture include Mesopotamian Ziggurats, Egyptian Pyramids, Greek and Roman temples, Mesoamerican Pyramids, North American and Aegean burial mounds, etc.

— Yes

> In the average place, what percentage of area is taken up by built monuments:
>
> — Percentage: 100

> Footprint of largest single religious monument, square meters:
>
> — Square meters: 116.8
>
> > Notes: Approximate area of the plan of the building in meters

> Height of largest single religious monument, meters:
>
> — Height, meters: 21
>
> > Notes: This refers to the arch itself as it looks today. There is the remote possibility that the arch supported statues in the attic, but this is unlikely.

> Size of average monument, square meters:
>
> — Field doesn't know

> Height of average monument, meters:
>
> — Height, meters: 21
>
> > Notes: Again, referring to one single freestanding arch.

Is the structure/feature made out of natural materials:

Answer [Yes] for each material type

— Yes

> Earth

— No

↳ Sand

— No

Notes: Although sand could have been used in the parts of the monument built of concrete (cement).

↳ Clay

— No

↳ Plaster

— No

↳ Wood

— Yes

Notes: Wood was likely used in scaffolding and forms during the construction process and in later restorations.

    ↳ Is this material sourced locally:

    — Yes

    ↳ Is this material lacking in the local natural environment:

    — No

↳ Grass

— No

↳ Stone

— Yes

    ↳ Is this material sourced locally:

    — Yes

    Notes: Some parts of the marble employed were local, such as the Luna (modern Carrara) marble employed on the frieze and the Hadrianic tondi. Other elements were made of imported marbles.

    ↳ Is this material lacking in the local natural environment:

    — No

Notes: Marble could be easily obtained in Italy after the opening of the Luna quarries (modern Carrara). However, builders often employed imported marble to use in both structural and decorative elements. These imported marbles were considered a symbol of the ever expanding power of the empire, which could control valuable resources throughout the Mediterranean. See commentaries in various ancient authors such as Pliny the Elder (Plin. NH 36.5-7); Seneca (Sen. Ep. 86.6); Statius (Stat. Silv. 1.5). For modern studies see, Kinney, D, "Roman Architectural Spolia." Proceedings of the American Philosophical Society 145 (2001): 138-61.

— No

Notes: The arch is entirely constructed of reused marble elements. Those include the blocks that form the inside armature as well as the revetment and the spolia. The spolia (reliefs and architectural elements taken from other monuments) are composed of different types of marble, including: pavonazzetto and cipollino for the statues, giallo antico for the columns and pilasters, and red porphyry for the revetment around the tondi, among others. For the marbles see primarily, Pensabene, P. "The Arch of Constantine: marble samples," In Classical Marble: Geochemistry, Technology, Trade, edited by N. Herz, 411-18. Dordrecht: Kluwer, 1988.

Other

— Field doesn't know

Is the structure/feature made out of human-made materials

—Yes [specify]: Concrete (cement) possibly

Decoration

Is decoration present:

— Yes

Is decoration part of the building (permanent):

— Yes

On the outside:

— Yes

On the inside:

— No

Notes: Although not visible, many marble blocks that were used inside the structure contain decoration since they had been previously used in other monuments. See Pensabene, P. "The Arch of Constantine: marble samples," In Classical Marble: Geochemistry, Technology, Trade, edited by N. Herz, 411-18. Dordrecht: Kluwer, 1988.

↳ Is decoration attached to the building, i.e. movable reliefs or tapestries

— Field doesn't know

↳ Is the decoration figural:

A figural representation is defined here as one that contains the depiction of discernible human, anthropomorphic, animal, or zoomorphic forms. In general, it differentiates between animate and inanimate beings, as well as between narrative compositions and still life, landscapes, abstraction, etc. Answer [Yes] for each type of figure depicted

— Yes

↳ Are there gods depicted:

— Yes

Notes: There are gods and personifications depicted in various parts of the monument. The Hadrianic tondi (roundels, fig. 4) feature statues of several gods. These include: Diana, Silvanus, Hercules, and Apollo. There are also depictions of personifications such as Victory and various allegorical figures (see below). Overall, the arch also seems to have had a strong association with Sol Invictus. The monument frames a colossal statue of Sol that stood a few meters beyond, next to the podium of the Temple of Venus and Roma, see Marlowe, E. "Framing the Sun: The Arch of Constantine and the Roman Cityscape." The Art Bulletin 88 (2006): 223-242.

↳ Are there other supernatural beings depicted:

— Yes

Notes: There are personifications of Victory in the northwest section of the frieze, the central spandrels (both north and south), and the column pedestals (fig. 5). There are also personifications of the seasons (central spandrels, below Victories) and of rivers in the lateral spandrels. Another depiction of Victory appears in the central bay relief. There are depictions of Sol and Luna on the tondi in the east and west facades respectively.

↳ Are there humans depicted:

— Yes

Notes: These include generic representations of the people of Rome, various depictions of emperor Constantine and his close followers. On the spoliated reliefs, originally from monuments commissioned under Trajan, Hadrian, and Marcus Aurelius, the heads of these previous emperors were recarved to represent the new emperor.

↳ Are there animals depicted:

— Yes

Notes: Mostly horses in battle and ceremonial scenes, but also oxen, pigs, sheep, and bulls as part of the depictions of sacrifices. See especially sacrificial scene in the southwest Aurelian panel (fig. 7)

  Are there animal-human hybrids depicted:

  — No

Is the decoration non-figural:

— Yes

  Is it geometric/abstract

  — Yes

  Notes: This includes traditional architectural ornaments in the cornices, archivolts, etc.

  Floral motifs

  — Yes

  Is it writing/caligraphy

  — Yes

  Notes: Besides the main dedicatory text described above, the arch has several inscriptions. They appear above the Hadrianic Tondi: VOTIS X and VOTIS XX (repeated as SIC X, SIC XX), which some interpret as a reference to Constantine's decennial and vicennial jubilees (Richardson, L. Jr "The Date and Program of the Arch of Constantine," Archeologia Classica 27: (1975), 72-78.). Inside the bay, the reliefs belonging to the so-called Great Trajanic Frieze include the captions: LIBERATORI URBIS (to the liberator of the city), and with FUNDATORI QUIETIS (to the founder of peace).

  Other [Specify]

  —Other [specify]: Not known

Is the decoration hidden or restricted from view:

— Yes

  Can the decoration be revealed:

  — Field doesn't know

  Notes: This decoration was most likely not intended for viewing. It consists of fragments of marble with minor carved decorations which were reused in the internal structure of the monument. Therefore, its presence is the byproduct of the construction process.

Are there statues present:

— Yes

  Cult statues:

— No

↳ Statues of gods/supernatural beings:

— Field doesn't know

↳ Statues of humans:

— Yes

Notes: The monument features eight statues of Dacian prisoners above the columns that frame the facades (fig. 8). These are similar to statues of Dacians that appear in other Roman moments. These were reused from previous monuments and scholars have traditionally assumed that they were removed from another structure still standing. The Forum of Trajan might have been a source, although it is unlikely that the complex was spoliated in the fourth century. Instead, it is possible that the statues were brought from warehouses where they were being mass-produced or stored for reuse after their original locations were destroyed. Seven of the eight original Dacian statues were replaced with replicas in the eighteenth century.

↳ Other [Specify]

— Other [specify]: Attic statuary (debated)

Notes: Scholars debate whether this art had the traditional statue group above the attic. There is numismatic, textual, and archaeological evidence for this regarding other arches (see for instance coins depicting the Arch of Septimius Severus in the Roman Forum). However, the archaeological evidence for this monument suggests it did not have the traditional statue group, and instead there was a short stone parapet around the attic, see Magi, F. "Il coronamento dell'arco di Costantino." Rendiconti della Pontificia Accademia Romana di Archeologia RPAA 29 (1956-1957): 83-110.

↳ Are there reliefs present:

A relief—as opposed to sculpture carved on the round—is a work of sculpture in which the figures project from a background support, generally a flat surface. Reliefs can be carved out of stone, clay, or a similar material.

— Yes

Notes: There are several reliefs attached to the surfaces of the structure. They include four segments of the so-called Great Trajanic Frieze, eight Hadrianic tondi, eight Aurelian panels, a Constantinian frieze, two Constantinian tondi, as well as carved figures on all the column pedestals.

↳ Reliefs representing the god(s) worshipped at the place:

— No

Notes: There was not formal worship at the place, as far as we know.

↳ Reliefs representing mythological narratives:

— No

    Notes: Although there are gods and personifications represented often, the narrative aspects of this arch are primarily concerned with human events.

  ↳ Reliefs representing human/historical narratives:

— Yes

    Notes: Mostly evident in the Great Trajanic Frieze, where Trajan is crowned by Victory in the midst of a battle scene, and in the smaller Constantinian frieze that narrates the events leading to Constantine's victory and entry into Rome after the battle of the Milvian Bridge.

  ↳ Other [Specify]

— Other [specify]: na

↳ Are there paintings present:

— No

  Notes: Although there were probably not paintings in the traditional sense, most of the sculpture attached to the body of the arch was likely painted.

↳ Are there mosaics present:

— No

↳ Are there inscriptions as part of the decoration:

— Yes

  ↳ Are the inscriptions ornamental:

— Yes

    Notes: As is the case in most Roman monuments, the inscriptions attached to the structures had an aesthetic as well as a declaratory function. The text consisted of gilded bronze letters, which have since disappeared leaving only the markings where they were originally attached (see fig. 3).

  ↳ Are the inscriptions informative/declarative

[e.g. historical narratives, calendars, donor lists etc...

— Yes

    Notes: The inscription provides the official version of the monument's dedication as well as its dedicators (Senate and People of Rome). See above.

  ↳ Are the inscription a formal dedication:

— Yes

Notes: See fig. 3

→ Other [Specify]

—Other [specify]: NA

→ Other type of decoration:

— Field doesn't know

Iconography

Are there distinct features in the places iconography:

—Yes

→ Eyes (stylized or not)

—Yes

Notes: On the figures carved in the fourth century (and on those faces that were recarved at the same time), including the portraits of Constantine, the eyes tend to be wide open and have what scholars have called heavenward gaze. See Bardill, J., "Constantine, Divine Emperor of the Christian Golden Age" (New York , 2015), 19 and passim.

→ Supernatural beings (zoomorphic)

— No

→ Supernatural beings (geomorphic)

—Yes

Notes: If we include personifications of rivers.

→ Supernatural beings (anthropomorphic)

—Yes

Notes: Personifications such as Victory and Sol.

→ Supernatural being (abstract)

—Yes

Notes: The reference to "a divinity" that inspired Constantine in his victory over Maxentius has been read as an ambiguous reference to the Christian god, which at this time had a strong "abstract" character.

→ Portrayals of afterlife

— No

↳ Aspects of doctrine (e.g. cross, trinity, Mithraic symbols)

— Field doesn't know

↳ Humans

— Yes

↳ Supernatural narratives

— Yes

↳ Human narratives

— Yes

Notes: Mainly the Constantinian frieze (south facade), which narrates events of the Battle of the Milvian Bridge (see fig. 8).

↳ Other [Specify]

— Other [specify]: NA

Beliefs and Practices

Funerary Associations

Is this palce a tomb/burial:

— No

Is this a place for the worship of the dead:

— No

Is this a place for treatment of the corpse:

— No

Are co-sacrifices present in tomb/burial:

Co-sacrifices are animal/human sacrifices prompted by the death of the primary occuptant of the tomb/burial.

— No

Are grave goods present:

— No

Are formal burials present:

— No

Supernatural Beings

Is a supreme high god is present:

— No

   Notes: Not strictly speaking, although the phrase "instinctu divinitatis" in the dedicatory inscription has been interpreted as a reference to the Christian god. There is, however, no direct evidence to support this proposition.

Does the supreme high god communicates with the living at this place:

— Field doesn't know

Are previously human spirits are present:

— Field doesn't know

Do human spirits communicate with the living at this place:

— Field doesn't know

Are nonhuman supernatural beings are present:

— Field doesn't know

Do nonhuman spirits communicate with the living at this place:

— Field doesn't know

Are mixed human-divine beings are present:

— Yes

   ↳ Mixed human-divine spirits can be seen:

   — Yes

      Notes: If we consider the emperor as a semi-divine being, then perhaps. Although Roman emperors were never considered unequivocally divine, by the Late Antique period, the emperor definitely had a more abstract godlike character.

   ↳ Mixed human-divine spirits can be phyiscally felt:

— Field doesn't know

Do mixed human-divine beings communicate with the living at this place:

— No

Notes: Not in formal terms, although the messages transmitted by the form and decoration of the monument is a form of communication between the emperor, the gods, and humans.

Is the supernatural being/high god present in the form of a cult statue(s):

— No

Supernatural Interactions

Is supernatural monitoring present:

— Field doesn't know

Do visitors communicate with the gods or supernatural beings:

— Yes

⤷ Do visitors communicate with gods:

— Yes

Notes: Potentially, any visitor who comes in contact with the monument becomes a recipient for the messages transmitted by the reliefs. These include references to various gods of the traditional Roman pantheon, as well as a potential reference to the Christian god in the phrase "instinctu divinitatis" on the dedicatory inscription.

⤷ Do visitors communicate with other supernatural beings:

— Yes

Notes: Yes, if we consider the encounter a form of visual communication between viewers and the many deities and personifications represented on the reliefs.

Ritual and Performance

Sacrificices, Offerings, and Maintenance

Are sacrifices performed at this place:

— Yes

Notes: Presumably, there were sacrifices performed at the moment of vowing and dedication of the structure, as well as part of any triumphal processions associated with it. However, there is no direct evidence for this, and the exact location of associated sacrifices is impossible to determine.

    ↳ Are there animal sacrifices:
      — Field doesn't know

    ↳ Are there human sacrifices:
      — No

    ↳ Are the sacrified humans associated in some way:
      — No

Are there self-sacrifices present:
— No

Are material offerings present:
— Field doesn't know

Is attendance to worship/sacrifice mandatory:
— No

Is maintenance of the place performed:
— Yes
    Notes: Generally speaking, there was a system in place for regular maintenance/cleansing of monuments in Rome. These tasks were likely performed by slaves owned by the state.

    ↳ Is it required:
      — Field doesn't know

    ↳ Is there cleansing (for the maintenance)
      — Yes

    ↳ Are there periodic repairs/reconstructions:
      — Yes

    ↳ Is the maintenance performed by permanent staff
      — Yes
        Notes: Possibly state-owned slaves

    ↳ Other

—Other [specify]: na

Pilgrimage and Festivals

Are pilgrimages present:

— No

Is this place a venue for feasting:

— Field doesn't know

Notes: Triumphal processions and other public spectacles in ancient Rome culminated with a public feast. Since the arch might have often been associated with these parades, it is possible that feasting took place near the structure, but there is no direct evidence for this.

Are festivals present:

— Yes

Notes: There is no one festival associated with this structure in particular, but there were many festivals in Rome and given its central location, it is safe to assume that the arch participated in them in some ways.

⤷ Frequency of festivals
—specify: Not known

⤷ Do all members of the society participate in the festival(s):
—All members

⤷ Are festivals a defining element in the construction/decoration of the place:
— No

⤷ On average, how many participants gather at this place:
—number: 1,000,000

⤷ Is feasting part of the festival(s)
— Field doesn't know

Divination and Healing

Is divination present:

— Field doesn't know

Is healing present/practiced at this place:

— Field doesn't know

Do rituals occur at this place:

— Yes

> Do large-scale rituals take place:
>
> — Yes
>> Notes: Considering the Roman Triumph as a ritual

> Do small-scale rituals take place:
>
> — Yes

> On average how many participants are present in large-scale rituals:
>
> — specify: 1,000,000
>> Notes: Total average of Roman society at the time of construction

> How often do these rituals take place:
>
> — specify: Often, possibly yearly

> Are there orthodoxy checks:
>
> — Yes

> Are there orthopraxy checks:
>
> — Yes

> Are there synchonic practices:
>
> — Field doesn't know

> Are there intoxicants used during the ritual:
>
> — Field doesn't know

Institutions and Scriptures

Religious Specialists

Are religious specialists present/in charge of this place:

Religious specialists are individuals who's primary duties within a population group are not concerned with subsitence or craft production but the maintaince of the religious landscape and culture of the group.

— Field doesn't know

Does this place incorporate a living space for religious specialists:

— No

Is this palce used for the training of religious specialists:

— No

Are there formal institutions for the maintenance of the place:

institutions that are authorized by the religious community or political leaders)

— Yes

Bureaucracy

Is there a formal bureaucracy present at this place:

A bureaucracy consists of a hierarchical system of accounting and rule maintance primarily concerned with material wealth.

— Yes

Notes: This applies to the whole of Roman art and architecture, including the bodies in charge of construction and maintenance of buildings such as this arch.

⤷ Is a bureaucracy present permanently

— Yes

⤷ Is a bureaucracy present temporarily/seasonaly

— No

Does this place control economic resources (land, goods, tools):

— Yes

⤷ Is this control the primary supporting income of this place

— No

⤷ Does this place lease out land

— No

↳　Does this place lease out tools

　　— No

Public Works

Does this place serve as a location for services to the community:

— No

Writing/Scriptures

Is non-religious writing stored at this place:

Economic documents, records etc.

— No

　Notes: Not stored, but there are several inscriptions associated with this arch (see discussion above).

Are there scriptures associated with this place

— No

　Notes: Not strictly speaking, although the texts inscribed on this arch have certain religious associations.