

East and West: Patterns of Dynastic Display in the Antonine Age  
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At Bulla Regia in North Africa only four marble statues survive from what must have been an impressive display of sculpture set against the backdrop of the *scaenae frons* of the theater. Statues of Lucilla and Crispina, both in the guise of Ceres, and of Marcus Aurelius and Lucius Verus were recovered from the theater, but absent is any inscription recording the dedicator or date of the statuary group, which originally filled the niches above the stage. Conversely, several inscriptions and a fragmentary statue of Lucius Verus inform us that Vedius Antoninus, a well-known benefactor of Ephesus, and his wife Flavia Papiane dedicated a statuary group of the Antonines in the city's council house.

Building on the research of Rose on the dynastic commemoration of the Julio-Claudian family, in this paper I examine the sculpted displays of the Antonine family in the eastern and western provinces of the Roman Empire. This research not only brings together sculptural, epigraphical, and architectural materials not considered together before, but, by reconstructing the full original context of these groups, I address the overall impact of the monument on its setting and viewers

In several cities in the East, Ephesus being a notable example, a statuary group of the Antonine family was on display in the council house, while in the West, such as at Bulla Regia, the city's forum or theater served as the setting for such a group. These types of displays were not installed by the imperial family itself but rather dedicated by individuals or cities. Another distinction between East and West regards the nature of the dedication. Individual donors were responsible for setting up most of the imperial statuary groups in the East, whereas most of the inscriptions for dedications in the West state that the *decuriones* or other officials were responsible. The location and dedicator of the statuary display is relevant when considering the exposure it received. I pose the questions: Who would have seen these images? What would have been the reaction of such an audience? Only members of the local council, culled from the upper echelons of society, would have had reason to enter the council house on a regular basis, and this suggests that the statuary was viewed by a select audience. On the other hand, several levels of society would have passed through the forum and the theater on different occasions, thus creating a wide audience for statuary displayed in these locations.

By examining a number of monuments from around the empire, it is possible to detect patterns of presentation with regards to the composition of the group, the appearance of the statues, the type of architectural setting, and the individual/group responsible for funding and installing the statuary display. Given the selective audience of imperial dynastic statuary in council houses, one conclusion I reach is that a stronger climate of euergetism existed in the East, and that statuary displays of the imperial family in particular permitted local elites the opportunity to make their mark. They advertised their position within their local community and their relationship with the imperial family.