

Hanns Gabelmann, *Antike Audienz- und Tribunalszenen*. Wissenschaftliche Buchgesellschaft, Darmstadt 1984. 232 Seiten, 40 Tafeln.

This new book by Hanns Gabelmann is intended as an introductory and synthetic study of ancient audience and tribunal scenes. It builds on earlier work on the ceremonial representations of the monarchy in art, especially by A. ALFÖLDI (*Die monarchische Repräsentation im röm. Kaiserreiche* [1970] = *Röm. Mitt.* 49, 1934, 1 ff.; *Röm. Mitt.* 50, 1935, 1 ff.) and O. TREITINGER (*Die oström. Kaiser- und Reichsidee nach ihrer Gestaltung im höfischen Zeremoniell* [1938]). Although most of the monuments are well known and well published, the author incorporates recent finds and new observations and hypotheses. Most importantly, Gabelmann demonstrates that the audience theme, until now associated with representations of the monarchy, was used also by Romans of lower social status, e. g., freedmen. Audience scenes on the tombs of *augustales* are studied by Gabelmann along with those of Roman emperors in state relief sculpture.

Gabelmann defines an audience scene as one in which a person of authority grants an audience to one or more persons of lower status. A tribunal scene is a type of audience scene in which the person in charge is represented on a raised tribunal. Although audience scenes are depicted in art as early as the Palace Reliefs at Persepolis, tribunal scenes are used for the first time on Augustan coins and court silver. In fact, Gabelmann suggests that it is under the Romans that audience and tribunal scenes are first combined. He treats public and private audience scenes in Persepolis, Lycia, Greece, Etruria, and Rome. The author's emphasis is on examples of Roman date. There are individual chapters, for example, on a Sullan victory monument, Augustan and Julio-Claudian coins, Roman mythological scenes, scenes commissioned by Roman magistrates, the Palazzo Sacchetti Relief, sarcophagi of Roman generals, the Arch of Galerius, etc.

Gabelmann divides Roman audience scenes into two basic types: the historical and the mythological. The former represents historical personages, such as emperors, magistrates, and military officers. The latter depicts mythological kings, judges, and heroes such as Achilles. Audience scenes in Roman art encompass a wide variety of subjects, e. g. scenes of *submissio*, *clementia*, etc. Gabelmann does not, however, deal with all audience scenes; *adlocutio* and *liberalitas* scenes are excluded because he considers them to be in a somewhat different category and because they have been dealt with extensively elsewhere. Scenes of barbarians received by the emperor are, on the other hand, discussed at length by the author. The scene appears first on Augustan coins and on the Boscoreale cups and later in monumental relief sculpture on the Column of Trajan. One of the author's primary concerns is to compare literary descriptions of audience ceremonies to their representations in art. There are extant literary references to such court rituals as *proskenesis* and the kissing of the hands and feet, but these scenes are not necessarily found in contemporary art.

Although the author concentrates on the subject matter of audience and tribunal scenes, stylistic questions are not entirely ignored. The development of audience scenes mirrors the general development of ancient art in that the figure in authority is first represented in profile. He is seated on a chair or throne which is also shown from the side and is approached from one side by attendants in profile. This type includes audience scenes from the Palace at Persepolis to 3rd-century Roman reliefs. On occasion, figures approach from both left and right. Examples of both types can be seen on the Boscoreale cups. In late antiquity, the authority figure is depicted in a frontal pose with frontal flanking figures at left and right, e. g. in a scene of enthronement in the Ammon Temple at Luxor (no. 99) or on consular diptychs (no. 100). The only exceptions to the rule can be found in monuments commissioned by freedmen, where as early as the 1st century A. D., civil servants, such as the Pompeiian C. Vestorius Priscus (no. 95), are portrayed in a frontal position.

Each of Gabelmann's chapters comprises both text and catalogue. The monuments are discussed first as a group and then individually; in all there are 109 catalogue entries. The book is small in size and there are only 40 plates, but a representative sampling of the monuments discussed is illustrated. The author is to be commended for his knowledgeable overview of audience and tribunal scenes in ancient art. The book's introductory nature and small size make it a handy reference work for scholars. Gabelmann's demonstration that the audience scene was a theme represented in both public and private art by members of all levels of Roman society is in itself an important contribution. The stylistic and formal comparability of audience scenes of freedmen and those of late antique emperors and consuls is important to note and Gabelmann's discussion of the former as a prototype for the latter is also significant.

Gabelmann's selection of audience scenes for his catalogue seems, however, to be somewhat arbitrary. It would have been desirable, e. g., to include *liberalitas* scenes because of their compositional and thematic similarities to the audience and tribunal scenes that Gabelmann does treat, especially in view of the fact that such scenes appear on major monuments of Roman art. Nevertheless, 'Antike Audienz- und Tribunalszenen' is a useful and welcome addition to the literature on ancient, especially Roman, art.