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transhistorical dialogue" (p. 187). A goal in which she succeeds. The clear thread running through the whole work is the instability of skin color's valuation and role in determining race and the problems past scholarship has had with interpreting its relevance in the ancient material. Derbew chips away at previous anachronistic assumptions that have plagued classical scholarship with excellent use of modern theory on race and performance, replacing them with an updated framework. She thoroughly debunks all notions that blackness was any fixed indication of inferiority or subjugation with her nuanced analysis of the ancient material. As a whole, this book is a needed rethinking of blackness in Greek antiquity, which ends on a call for more vigorous inquiry in the same vein to revise static, outdated assumptions of race. Derbew's *Untangling Blackness in Greek Antiquity*, with its instructive combination of modern theory and ancient material, is sure to stimulate as well as guide future scholars aiming to "equitably untangle the past" (p. 192).

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MELANIE RACETTE-CAMPBELL. 2023. THE CRISIS OF MASCULINITY IN THE AGE OF AUGUSTUS. WISCONSIN STUDIES IN CLASSICS. MADISON, WISCONSIN: THE UNIVERSITY OF WISCONSIN PRESS, WISCONSIN STUDIES IN CLASSICS. Pp. XI, 262. HARDCOVER. (ISBN 9780299343507) \$99.95.

In classical scholarship, the political and cultural changes that occurred when the Roman Republican system was replaced by Augustan autocracy are a much-studied topic. Melanie Racette-Campbell's *The Crisis of Masculinity in the Age of Augustus* approaches this topic from a fresh perspective, focusing on Roman masculinity. She argues that Augustus' one-man rule represented a radical change in Roman manhood, which she describes as a crisis in Roman masculinity. In her study, Racette-Campbell demonstrates how the Augustan regime challenged the ways in which Roman aristocrats could perform their masculinity, pushing masculine elite competition from political and military arenas into other, literary spaces. Racette-Campbell examines the Roman elite's reactions and resistance to Augustus' status as the ultimate man in the Empire and to his political programs. Although Augustan literature is her primary source material, she also uses visual sources such as monumental art.

The introductory chapter begins with a well-crafted summary of the various spheres in which Roman masculinity was performed and of the expectations placed on upper-class males, including the senatorial elite, equites, and the provincial elite. In the latter part of the chapter, Racette-Campbell focuses on the type of masculinity Augustus promoted in his autobiography Res Gestae Divi Augusti and through building projects such as the Ara Pacis Augustae, the Forum Augustum, and the Temple of Apollo Palatinus. In her thorough analysis of the Res Gestae, she recognizes how Augustus introduced new principles of masculinity, positioning himself as the ultimate Roman man who had defeated all his adversaries.

The second chapter examines the masculine self-fashioning of Cicero and Catullus, who wrote some decades before the ascension of Octavian Augustus. Racette-Campbell points out that signs of the crisis of masculinity were visible prior to the Augustan regime and can be observed in the ways in which Cicero and Catullus made claims about their masculine power and dominance. Catullus, in his self-fashioning, intends to oppose the accusations of effeminacy through an aggressive and violent performance of masculinity as he threatens to rape his critics. Cicero, on the contrary, presents himself as an ideal citizen man, claiming to have displayed *moderatio* and love of his *patria*. What makes Cicero exceptional as a male figure is that many of his writings have survived: he is the Roman man whose self-fashioning is best documented. Therefore, a difficult

question in the study of Roman masculinity is how much Cicero's writings, reactions, and thoughts represent the Roman upper class in general, or whether his views and self-fashioning differed from the majority of Roman freeborn men.

The third chapter examines the concept of virtus in Horace's *Odes*, Livy's *Ab urbe condita* and Vergil's *Aeneid*. It is stated that even though masculine *virtus* is often associated with Romans/Italians, sometimes it is used in regard to barbarians, and on other occasions, it may come into conflict with the positive traits that were considered as distinctive of the Roman people (such as *disciplina* or *pietas*). I am inclined to think that the way in which Horace, Livy, and Vergil wrote about *virtus* as martial courage does not necessarily indicate a crisis of masculinity; instead, the authors seem to represent ideas and values that were already recognized in the late Republican period. Martial courage remained a desired trait in the Principate, just as it had been under the Republic, because Rome continued to wage wars. Even Augustus, despite associating himself with peace and a new golden era, exploited war imagery in his self-presentation. Therefore, it is unlikely that the ascension of Augustus would have had a significant impact on the way in which the Roman writers associated manliness with *virtus* and martial courage. Unfortunately, we do not have access to the later books of the *Ab urbe condita* which dealt with Livy's contemporary period; these might have provided insights about whether the historian intended to redefine the concept of *virtus*, or whether he presented the hypermasculine competition among the Roman elite during the civil wars in opposition to the war heroes of the early Republic.

Chapter 4 examines contemporary resistance to Augustan values and reforms expressed in literary sources. According to Racette-Campbell, some of the Augustan writers positioned themselves as an alternative source of intellectual and/or moral authority, which was part of deliberate masculine self-fashioning. Examples include the Augustan authors Asinius Pollio, Valerius Messala, and Sextus Propertius. The material Racette-Campbell successfully analyzes demonstrates how these men managed to perform their masculinity by displaying power and dominance through their writings, instead of merely seeking to please the emperor.

The fifth chapter analyzes disengagement from the public sphere as a strategy employed by some members of the Roman elite. In real life, some freeborn Roman males were reluctant to run for lower offices or to marry and have children, despite the Augustan laws. In the field of literature, this disengagement is manifested in the works of Horace, Propertius, and Ovid who were hesitant to write about traditional topics such as epic wars and preferred "softer" subjects like erotic love and a luxurious lifestyle. Racette-Campbell offers a valuable analysis of the phenomenon by focusing on verses that are often neglected in the study of Roman masculinity where the writers clearly challenge the traditional Roman views on "real" manhood. However, in my view, the topos of militia amoris could also be viewed as supporting Augustan masculinity, which emphasized the peace achieved after the bloody years of civil wars. Thus, instead of viewing these works of literature as a sign of a crisis or as mild resistance to the Augustan regime, we could also see them as aligning well with Augustus' imperial propaganda. Instead of questioning Augustan values, the choice of non-military topics called into question traditional and normative Republican masculinity.

Chapter 6 examines the poems of Tibullus, Horace, and Propertius, where the authors use divinities such as Priapus, Vertumnus, and Hercules as their mouthpieces. These gods, who all belonged on the margins of the physical space of Rome, serve as unique voices commenting on masculinity. Racette-Campbell demonstrates her scholarly skills by paying close attention to Roman topography and by examining how the spaces where the gods were said to have spoken were related to configurations of Roman masculinity. According to her reading, these poems appear to challenge the Augustan regime's control over the religious realm and offer a way to express the anxieties and challenges of masculinity that mortal men were experiencing.

The last chapter focuses on Tiberius' reign as Augustus' successor and examines what type of masculinity he represented and promoted. Racette-Campbell demonstrates how both Augustus and Tiberius intended to act as the head of the state *familia* in the role of *paterfamilias* and how most members of the Roman upper class

accepted their place as subordinate to the father-emperor, as clients, or as inferior *amici*. Yet, as the book points out, for many male members of the Roman elite, it was still important to claim their masculinity by preserving some degree of freedom and independence. This appears to explain the anxieties of some later imperial authors (such as Publius Cornelius Tacitus) for whom, under the regime of "unmasculine" and despotic emperors, it was difficult or to retain their manly independence.

Melanie Racette-Campbell's *The Crisis of Masculinity in the Age of Augustus* is a fresh contribution to the study of Roman masculinities. It is a well-written study that inspires the reader to learn more about Roman masculinity and to consider the various sources that can shed new light on the topic. The book raises important points regarding both change and continuity in the ways of performing Roman manliness during Augustus' reign. It is an interesting question whether some of the examined reactions, responses, and resistance should be viewed as directed against the Augustan regime or rather against the hegemonic version of masculinity that existed before (and also after) Augustus' reign. All in all, I highly recommend this elegantly written book to everyone interested in Augustan literature as well as those interested in the study of premodern masculinities more generally.

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AMY A. KOENIG. 2024. THE FRACTURED VOICE: SILENCE AND POWER IN IMPERIAL ROMAN LITERATURE. MADISON, WISCONSIN: THE UNIVERSITY OF WISCONSIN PRESS, WISCONSIN STUDIES IN CLASSICS. Pp. vii, 228. Hardcover. (ISBN 9780299345303) \$99.95.

In *The Fractured Voice:* Silence and Power in Imperial Roman Literature, Amy A. Koenig examines a recurrent motif in Roman imperial literature: characters losing and regaining the ability to speak. The book covers a wide range of texts, including the writings of Galen, Ovid's Metamorphoses and Fasti, Achilles Tatius' Leucippe and Clitophon, Longus' Daphnis and Chloe, Apuleius' The Golden Ass, and pseudo-Lucian's Onos, culminating in an epilogue that examines Prudentius' Peristephanon. A primary aim of the book is to demonstrate that the loss of voice in these texts carries a deeper and more significant meaning beyond mere powerlessness – that muteness in these contexts enables new forms of communication.

In the first chapter, Koenig discusses the second-century physician Galen and his experiments on the nerves that control the voice and the vocal apparatus in his surviving anatomical writings. In the second chapter, she examines Roman religion and its relationship to the voice through an analysis of Ovid's *Fasti*. Koenig argues that the nymph Lara, who is raped by Jupiter and subsequently silenced when he forcibly removes her tongue, gains power as she ultimately transforms into a goddess. Koenig holds that Lara's presence manifests a particular anxiety about the attempt to revive forgotten deities and practices from Rome's past and integrate them into the imperial religious calendar. The mysterious identity of the *dea muta* in these texts underscores the special role of speech restriction in the religious sphere.

In the third and fourth chapters, Koenig interprets narratives involving the loss of voice in Ovid's *Metamorphoses*, Achilles Tatius' *Leucippe and Clitophon*, and Longus' *Daphnis and Chloe* through the lens of the pantomime. She describes it as a form of danced mythological storytelling that emphasizes the silent yet communicative body. Koenig argues that this perspective alters the significance and power dynamics of silencing in these stories, suggesting that the authors use this form to explore new dimensions of the mythical traditions.