Andrew Wallace-Hadrill. *Augustan Rome, 2nd Ed.* London: Bloomsbury Academic, 2018. Pp. xx+176. Softcover, $20.95. 58 b/w illustrations. ISBN 978-1472534262.

This works offers a clear overview of major issues in the Augustan period: the major players, the politcal policies, the poetry, monuments, and propaganda (and, especially, the ways in which those intertwine). It is strong in unraveling the complexity of certain events (e.g. the Battle of Actium, Secular Games) or works of art (*Ara Pacis,* Vergil's *Aeneid*) in order to raise questions about power structures in the Augustan period and our conception of the figure of Augustus. It is a strong introduction to this period and will be particularly useful for undergraduate students and survey courses.

The work opens with a time-line and family tree of the Julio-Claudians before the introduction, which concerns Augustan literature as well as the archaeological "rediscovery" of Augustan Rome in the 1920s. W-H sees Maecenas' patronage as a key lynchpin in the dizzying production of poetry in the early period of Octavian/Augustus' ascendance, while also attesting to the instability of such patronage, especially after Maecenas' falling-out with Augustus and death. In spite of such a flowering of writings and writers, W-H states "the paradox is that none offer a contemporary historical account" (3). This points to some of the prominent questions of this book. How do we make use of this evidence? What sort of conclusions can we draw from works such as Horace's odes or Vergil's *Aeneid*? The answers to these questions will be explored in the fifth chapter ("Love and War"). In addition, this introduction stresses that many of the monuments of Augustan Rome were not visible until archaeologists under Mussolini (who figured himself as a new Augustus) uncovered many of them. That fascists viewed themselves as following the example of Augustus influenced the way Augustus was seen (e.g. Syme's *The Roman Revolution*) and still influences the reception of Augustus and his period.

The first chapter ("The Myth of Actium") not only offers the requisite historical information about the battle but also stresses the propaganda war that surrounded this period, which we can discern in the coinage, literature, and archaeological remains. For W-H, Actium was important as a symbol: "It was a battle for Roman values, to save the Roman world from a frontal assault on its gods, its ideals and its moral fabric" (17). This sort of myth-making will be seen throughout Augustus' career and is an aspect of the Augustan period that W-H underscores again and again. It is this sort of new iconography and rhetoric that helped Rome get over the collective trauma of the civil war period, while also reminding them that such violence could flare up again if imperial control came undone. W-H moves into the way that Augustus aimed to transform the government in the second chapter ("Metamorphosis") and offers the valuable caveat that "it should not be imagined that Augustus had a blueprint and knew in advance what sort of a system he was likely to create" (24). With a steady hand, W-H shows how Augustus, gradually assuming a quasi-divine status, can be simultaneously inside and outside the *res*

publica and control events far and wide. Sections on the Senate and elections are particularly insightful and highlight the ambiguity and paradox of the Augustan settlement and Augustus' *imperium*.

As Augustus' position became entrenched, his house on the Palatine became the center of imperial power and W-H treats the political and religious overtones of this complex in his third chapter ("Palace and Court"). Webs of patronage made nobles into his courtiers and family ties were exploited as routes to power. This chapter also surveys the imperial household, dynastic questions, and the roles of figures such as Marcellus, Julia, Livia, and Tiberius. The architecture on the Palatine can be seen as a microcosm for the larger architecture of Rome, and the fourth chapter ("Golden Rome") deals with Augustus' development of the city at large to make it both an architectural showplace and a means to control the populace. Augustus' division of the city into 14 regions is shown to be a product of his concerns about order and stability, and sections on the Forum and the Campus Martius exemplify how Augustus changed the cityscape. The Forum became "a museum of the past at the same time as…a massive dynastic monument to his own family" (74), while the Campus Martius accommodated the names and buildings of others as well as Augustus' own mausoleum, Horologium, and *Ara Pacis*.

The fifth chapter ("Love and War") takes up the imaginative world of the Augustan poets and helpfully reminds readers "one of the most important points to grasp about the 'Augustan' poets is that they are not all saying the same thing" (91). W-H takes the elegists' implicit questioning of Augustus' moral reform as a stepping stone for discussion of *pietas,* the Secular Games, the *Ara Pacis,* and larger issues of poetry and morality. Augustus becomes moral *exemplum* as well as more in the minds of Romans and foreigners and the final chapter ("God and Man") shows that "Augustus understood the enormous political potential of manipulating religious sentiment" (111). His *personae* of priest, god-like man, and savior help to unify the people, justify his unique position, and endorse his policies.

In his postscript, "The legacy of Augustus", W-H writes about the *Res Gestae* as "the sediment of a long career of 'spin', the trade he learnt so well from Cicero" (131). Augustus becomes the model for subsequent emperors, although the various aspects of his reception reveal the multi-faceted way in which he could be interpreted (Tiberius followed his piety, Nero his showmanship, Napoleon his military conquests). W-H stresses how during civil war the normal laws (of decency and of rule) are suspended, so how to come back together as a society is a major question. Augustus is shown to be a sensitive and savvy politician, who uses all the instruments of both "hard" and "soft" power to cement his rule and establish the foundation for the Roman Empire.

The book concludes with an updated "Suggestions for Further Reading" and an index (absent from the first edition). While I think this is a valuable introduction to the Augustan period and I will happily adopt this edition in certain courses, I have to

admit that I would have liked to see more engagement with the scholarship on the Augustan period that has occurred in the last 25 years. *Augustan Rome* was originally published in 1993. Since that time, Rome celebrated its 'Jubilee' (2000), extensive archaeological work has been published, and major works have been written about Augustan Rome by the likes of Galinsky, Goldsworthy, and Levick.[1] Wallace-Hadrill's second edition adds some original content, new figures and illustrations, and a spiffier cover, but is, essentially, the same as the first edition. Aside from the introduction and postscript, the body of the work is exactly the same as the first edition. While in his preface W-H defends his lack of changes, stating "there is nothing I would now unsay" (xv), it seems to me that an opportunity has been lost – to point out how opinions can change, how new findings can transform arguments, and how the Augustan period can continue to enchant individuals and challenge previously held notions.

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[1] K. Galinsky, *Augustan Culture: An Interpretive Introduction* (Princeton University Press, 1996); A. Goldsworthy, *Augustus: First Emperor of Rome* (Yale University Press, 2014); B. Levick, *Augustus: Image and Substance* (Routledge, 2010)