T. P. WISEMAN, *CATULLAN QUESTIONS REVISITED*. Cambridge and New York: Cambridge University Press, 2023. Pp. x + 176: illus., maps. ISBN 9781009235747 (hbk), £75.00.

Wiseman ends Part I of his latest opus with a wry and almost apologetic self-reflection: 'Written by a young man on the make, *Catullan Questions* has been revisited by an old man in a hurry' (83). I was unable not to hear an echo of the beginning of Varro's *de Rebus Rusticis*: 'If man is a bubble, as the saying goes, still more so an old man. For my eightieth year advises me to gather my belongings …' (*RR* 1.1.1). Varro does not say much — openly, at least — about the attendant circumstances of his work, but W. is more forthcoming: his first four chapters were written 'in immediate reaction' to Schafer (2020) and Du Quesnay/Woodman (2021), and we are reminded — as if we could forget — that these dates tell their own story: the singularly human story of billions of people sharing only our isolation ('lockdown', W. reflects, 'certainly concentrated the mind').

W. has made his mark on the field not only by his appreciation for a good story, but through his knack for reading against the grain and revealing — or imaginatively suggesting — stories of people and popular traditions largely lost to us. This book continues this trajectory, beginning with the old question 'Who Was Lesbia?' W., like most others, accepts the identification of the poetic figure named Lesbia with a historical woman named Clodia — an identification based solely on a passage of Apuleius' *Apologia* (10) — and here seeks to offer a new answer to that question. In the end, he suggests that it is a 'Better Idea' (8) that Lesbia is one of the two teenaged daughters of Appius Claudius Pulcher (consul 54 B.C.). If we insist that Lesbia was the poet's nickname for an actual historical figure (a belief that could be profitably questioned), then W. may well be right: if Lesbia must be one of the Clodiae, why not a younger one? However, the claim that a teenaged Lesbia is a 'Better Idea' leans heavily on both the unprovable claim that Catullus' use of *puella* must always refer to Lesbia and the unquestioned assumption that *puella* is an age-marker rather than a hypocorism ('Hey Girl!'). The chapter ends with a typically imaginative act of speculation, in which W. reveals his opinion that a teenaged girl romantically and sexually involved with an older man makes a more attractive story than that of an older woman romantically and sexually involved with a younger one. This might be true for some, but I am not sure how far it has advanced the original question.

Ch. 2 begins with the question 'How Many Books?' but then ranges broadly into other, only moderately related, ones. Much of this chapter is excellent, though at the end of it W. veers into a claim that will drive much of the rest of the work: that later in life, shaken by the trauma of his brother's death, Catullus turned to a 'new and more popular milieu' (46) and began writing for the stage. The claim is delightfully imaginative (as we have come to expect from W.), but the primary evidence for it — Cicero, *Fam.* 7.11 (a certain Valerius is described as *sodalis noster*, taken to be a reference to Catullus as a writer of mimes) and Martial, *Ep.* 5.30 and 12.83 — is insufficiently convincing.

Chs 3 and 4 focus largely on the venues and circumstances of performance for both the short and long poems. Both are engagingly written and offer some attractive possibilities; however, both tend to sweep us up in W.'s rich imagination and then hurry us along a series of overly certain claims. For example, in 'Nine Columns from Castor and Pollux' (poem 37), W. takes *taberna* to mean 'pub', and then — drawing hastily on archaeological evidence for benches outside a small number of 'bars/taverns' in Pompeii and Herculaneum — argues that the 'sitters' (*sessores*) of line 8 are sitting at a 'pub'. He then claims that this 'pub' was located in the Roman Forum, one of the *tabernae ueteres* that lined the south side. The problem here is that *taberna* cannot be translated as 'pub' by any stretch of even the most limber imagination. Rather, the term is always used to designate a shop, or a booth, or a shed, or a hut, or — occasionally — a low-end inn (Plaut., *Men.* 436 and *Truc.* 697). Catullus' sneering reference to the spot as a *salax taberna* might suggest that this *taberna* is not a shop at all, but another sort of building — perhaps an elite private house a short stroll up the Palatine; perhaps the home of one of the Clodii — which the poet has laughingly downgraded to a 'slutty hovel'. But if we stick with 'shop' for *taberna* and get metaliterary with our approach, we might translate *salax taberna* as 'slutty shop' and consider that Catullus is referring not to an elite home on the Palatine, but to one of the many *tabernae* of the booksellers located on the Argiletum (cf. Hor., *Sat.* 1.4.71 *nulla* ***taberna*** *meos habeat neque* ***pila*** *libellos* and Mart., *Ep.* 1.3.1 *Argiletanas mauis habitare/cum tibi, parue liber, scrinia nostra uacent?*). Is it here that 'one or two hundred' poetasters sit around — on the *taberna*'s shelves, in the form of book-rolls — and fool around with Catullus' debased *puella*? We cannot know. But we can know that this *taberna* was not a 'pub'.

Chs 5 and 6 do not so much revisit prior Catullan questions as engage new ones ('How Gallic Were the Transpadanes?' 'Why is Ariadne Naked?'); Ch. 7 consists of various thoughts about the

reception of Clodia. The chapters do not cohere, nor do they claim to, but each is interesting in its own right. Indeed, there is much that is interesting in W.'s latest work, and much that is frustrating. He warns us that he has written this book in a hurry, and the sense of urgency is apparent throughout. As a longstanding fan of W.'s scholarship, who has benefitted consistently from it throughout my career, I wish that he had slowed down now and then.

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THOMAS J. KEELINE, *CICERO*. PRO MILONE (Cambridge Greek and Latin Classics). Cambridge and New York: Cambridge University Press, 2021. ISBN 9781107179738 (hbk) £74.99, 9781316631447 (pbk) £24.99.

Cicero's *Pro Milone* is unique in that it is only extant defence speech of Cicero for which we have a full and independent account of the case in the commentary written by Asconius in the mid-first century C.E. (pointed out by D. H. Berry, *Cicero: Defence Speeches*, 2000, 162). According to Asconius, the facts weighed against Milo: when he and Clodius unexpectedly met on the Appian Way, on 18 January 52 B.C.E., Milo's gladiators started a skirmish with Clodius' slaves; Clodius was wounded and subsequently killed, when Milo ordered him dragged out of an inn where he had been taken. In Cicero's published speech, we can see the stratagems a skilled advocate used to overcome these facts. Keeline's superb new edition makes Cicero's achievement accessible to advanced students of Latin while also offering researchers a valuable resource.

The thorough introduction lucidly covers all the topics an instructor may wish to pursue with students, historical and philological. K. introduces first Cicero and his career up to *Pro Milone,* then Clodius' death and Milo's trial. The historical timeline (19–22) is an excellent feature. (Also to be consulted for events of 52 B.C.E. is the table in John T. Ramsey, *Historia* 65.3 (2016), 298–324, which indicates on which days elections could be held to fill the vacant consulship, a key detail.) K. then moves on to the structure of the speech and Cicero's rhetorical strategy. Famously, Cicero follows the textbook arrangement for a speech (another reason this is a good text to teach in my view), and as K. (23) remarks, Cicero may have chosen that form to compensate for a weak case. A slightly fuller description of the concept 'conjectural case' (introduced at 24) would have been helpful, but this, and *status* theory in general, is well covered in the commentary itself. I like K.'s explanation of why the prosecution tried to argue that Milo ambushed Clodius, just as Cicero argued that Clodius ambushed Milo: 'because these accusations had been leveled over months of very public debates, the terms of the dilemma were fixed in the public's mind' (24). K. gives a good discussion of Cicero's style, including word order and prose rhythm. He shares with students 'an inconvenient truth: if you do not know 95–8 percent of the vocabulary in a given passage, you almost certainly cannot read and understand it' (28). Next, K. turns to the question of publication, joining the camp of those who have concluded that the first two-thirds of the speech (sections 1–66) are close to what Cicero said in court, while the last third (sections 72–105) is an addition (sections 67–71 are 'harder to judge', 43). Finally comes 'Text and Transmission', with a clear description of the pertinent manuscripts. K. here states his view that intrusive glosses are 'fairly frequent' in the transmitted text (48).

The commentary itself guides the reader expertly through the speech. K. introduces each major section of the speech (e.g. *exordium*, *narratio*) with a discussion of relevant rhetorical theory and Cicero's own strategy in *Pro Milone*. Longer sections are divided into subsections (e.g. argument from motive, sections 32–35). The notes thoroughly identify all the persons, places, events and institutions to which Cicero refers and give much guidance on translating Cicero's language. This is a commentary that really teaches Latin. K. discusses favourite expressions of Cicero's and notes words and phrases inadequately covered in standard references (e.g. *nec enim*, 87; *iam* in concessions, 280; *mediusfidius*, 293). He makes helpful comparisons to English, sometimes humorous, e.g. 'The comparative here adds a note of vagueness … cf. Engl. real estate argot, "a