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Uzzi (J.D.) Thomson (J.) *The Poems of Catullus. An Annotated Translation.* Pp. viii + 224. Cambridge: Cambridge University Press, 2015. Cased, £39.99, US\$69.99. ISBN: 978-1-107-02855-5.

Uzzi and Thomson offer here a new translation of Catullus' complete poems, supplemented with U.'s introduction and notes. U. and T. aim to make Catullus' 'uncannily modern' style accessible to readers without Latin and who are new to Catullus (p. 2). U.'s introduction thus outlines Catullus' historical and literary context, and the basics of his neoteric poetics. U. deals elegantly with thorny issues, including the possible relevance of Clodia to the characterisation of Lesbia. U. also makes a detailed comparison of Catullus' poetry with Eminem's rap music, taking an idiosyncratic but thought-provoking approach.

U. and T.'s translations of satirical and invective poems excel. U. and T. make liberal use of colloquialism and obscenity to bring Catullus' topical vignettes into English. Thus their translations of poems like 10, 16, 80, 94 carry all the punch and vivacity of Catullus' originals. They are willing to depart from the exact Latin to capture a poem's overall sensibility. Poem 84, 'Putting on Hairs' stands out as an example, with U. and T. extending Catullus' conceit of Arrius' excessive aspiration beyond a literal translation. This culminates in their amusing alliteration: 'till a horrible herald was hannounced' (p. 147). Here, as in other poems, U. and T. create recognisably Catullan effects and humour.

U. and T. also deal well with the longer poems, whose reams of mythological detail might overwhelm a new reader. Their translations of poems 63, 64, and 66 keep Catullus' elevated register and density of mythical names, but subordinate those elements to the originals'

narrative drive. This should allow readers unfamiliar with Greco-Roman mythology to enjoy these learned poems.

However, poems of pathos and emotional complexity fall a little flat in U. and T.'s hands. To cite just one example from c.68, U. and T. translate *maxima caelicolum* (line 138) as 'top goddess' (p. 130). Although literally correct, this introduces a light tone which reads oddly in this sorrowful elegy. Overall then the translations vary in success, but the good ones work very well indeed.

U.'s notes will be somewhat useful for new readers of Catullus. They explain named mythical and historical figures and unpack the choices U. and T. made in their translations. However, the notes are inconsistent, limiting their utility. U. states that notes have been provided for poems where the translation 'foreclosed other crucial readings of the Latin', where names might be 'opaque', or where 'manuscript difficulties occasion multiple and/or problematic readings' (p. 180). In some cases these stated aims are not followed through on, the most obvious example being that the notes to poem 49 do not mention its possible irony (pp. 193-4). Many of the notes actually cover topics other than those which U. outlined (e.g. intertextuality and genre), but with no consistency in what is included and what is omitted. Thus a note to poem 7 (p. 184) refers the reader to poem 5 but not 48, while notes to 48 (p. 193) do not mention either Lesbia 'kiss' poem. As it stands the notes' patchy coverage is not explained by the author's stated ambit.

I recommend this valuable book to first-time readers of Catullus with the caveat that it is idiosyncratic. For readers looking to go deeper into Catullus in English, I suggest pairing this volume with *The Poems of Catullus: a Bilingual Edition* (2005), translated by Peter Green.

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