audience. The dual approach provided here broadens the use of this work and make it highly valuable to scholars of Ostia and those looking at domestic space and living cultures more widely.

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Federica Iurescia: Credo iam ut solet iurgabit: *Pragmatica della lite a Roma.* Studia Comica 9. Vandenhoeck & Ruprecht, Göttingen 2019. ISBN 978-3-3946317-38-8. 267 pp. EUR 74.99.

The book begins by calling on the reader's personal experience, presuming that everyone will have been involved in a quarrel (It. *lite*) at least once in their life, either as a participant or a spectator, and will therefore know from direct experience that it is "a communicative exchange in which the participants use words explicitly as weapons to attack, offend, injure" (p. 9). This is the first definition of quarrel given in this book – it is in fact included in the very first paragraph – the first of many, since this is precisely what the author's method consists of: resolving case after case of quarrels in Roman theatre and novel, constantly refining its definition. And this is how the author, Federica Iurescia (hereafter F. I.), does it.

The introduction presents key concepts from the metalinguistic dictionary of pragmatics such as "face", "politeness" and "impoliteness". The author's is an extremely compact, economical and – so to speak – pragmatic approach: she reviews the recent studies of pragmatics while constantly and contemporarily updating the definition of a quarrel. The introduction concludes with examples of how to apply methods of linguistic pragmatics to material from dead languages: the author names her predecessors in historical pragmatics, noting that their number is constantly growing, meaning this book is also part of this movement. For a layman in linguistic pragmatics – such as the reviewer – a few examples of arguments could revive this very theoretical presentation. From the introduction it is especially clear that the book is a doctoral dissertation by the author: a very neat, exemplary one which is undoubtedly worthy of the highest quality evaluation and vast publication.

However, very soon the choice of deliberately dispensing with the examples in the introduction becomes particularly justified: the entire second chapter, the most extensive of the whole book (more than 80 pages out of 265), is devoted exclusively to examples. In fact, the number of pages allotted to the second chapter is even larger, as a further 60 pages of addenda are necessary to include the texts under discussion: Latin originals with a minimal key apparatus and the elegant translation thereof into Italian.

And here is how the author presents examples of quarrels in her work: first, grouping them by genre, the *palliata* (2.2) and the novel (2.5). Inside the first group, F. I. distinguishes quarrels between representatives of equally high origin, and therein between two *senes* (Ter. *An*. 144–149), or between wife and husband (Plaut. *Cas*. 228–278): this last kind has a variation when a husband has a double (Plaut. *Amph*. 675–854; *Men*. 707–752). The author continues further by analysing quarrels between characters of unequal status (2.2.2) and then proceeds with numerous examples of arguments between various representatives of the so-called *demi-monde* of Plautus: slaves, pimps, prostitutes, soldiers, merchants and usurers (2.2.3). Here, predictably, the material manifests a greater variety, a real treasure trove for an enthusiastic classifier. So, for example, in quarrels between slaves in Plautus's *Persa*,

F. I. individualizes, on one hand, a pure example of 'impoliteness' (a key concept of the theoretical frameworks of this book), and on the other, elements of a ritual repetitiveness: the *flagitatio*.

Similarly, the seven examples of quarrels taken from the novel are divided up in terms of the equality or inequality of the participants according to their status, and just like before – during the analysis of particular cases – new details are constantly added in addition to those seen earlier. For example, in the novel, quarrels, while maintaining the main, comical tonality, can be further developed from verbal fights to physical action. Finally, after extremely careful consideration of particular examples of quarrels in the *palliata* and novel, the author proceeds to the third and last chapter of her book which is completely devoted to the vocabulary of quarrels, and more precisely to four Latin terms: *iurgium*, *rixa*, *lis* and *altercatio*.

Until now, one other example has so far remained unmentioned: included in a separate sub-chapter (2.1), it deals with a quarrel between two old men in Terence's *Adelphoe* (78–140), with which the demonstrative part of the book opens. This scene does not belong to either the *palliata* or the novel, but is chosen to initiate the presentation; it has a special status in terms of the structure of the whole book since Donatus – a native speaker from the fourth century – commented on it, giving us fairly direct access to the perception of the quarrel from within the culture itself. An analysis of this quarrel by Terence along with Donatus's remarks sets the tone for the whole book.

Still, it would be more accurate to describe the author's operations through a metaphor that comes from the world of biological sciences, rather than one from the world of music. Like botanists, anatomists, zoologists and other practitioners of natural history of the 19th century, F. I. goes through particular examples of quarrels to determine a type specimen. Just as they did, she is trying to look over random modifications in search of a prototype, a composite image that summarizes many individual features. Actually, this metaphor becomes most clear at the end, in the Conclusions, when the constant updating of the definitions of quarrel is graphically concluded in a series of tables. Each table summarizes the quarrel examples of one Roman author and the presence of quarrel elements is marked with ticks in it. What these tables show is how polythetic, in fact, are the classifications of quarrels extracted by F. I. from Roman authors. As is known, 'polythetic' means a classificatory approach based on traits that are common to many, but not necessarily all members of a group; in other words, the principle of "family resemblance" made famous by Ludwig Wittgenstein.

To sum up: due to the studied matter and approaches, this monograph – while without a doubt being a significant contribution to the field of historical pragmatics – will also be appreciated by those involved in the study of classifications in the ancient world.

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One gets a good idea of the wide range of ports and motivations for ancient seafaring just by looking at the rich collection of illustrations included in this publication: ports in frescoes, on coins, mosa-