



Catwoman: When in Rome

Jeph Loeb , Tim Sale (Illustrator)

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The Eisner Award-winning team of Jeph Loeb and Tim Sale returns to further the exciting adventures they began in **BATMAN: THE LONG HALLOWEEN** and followed in **BATMAN: DARK VICTORY!**

Collecting the 6-part series that guest-starred Batman and a host of Gotham's most colorful and dangerous villains, **WHEN IN ROME** chronicles Catwoman's mysterious trip to Italy and her dealings with the deadly Falcone crime family. It's an incredible tale of Gotham's sexiest cat burglar!

Catwoman: When in Rome Details

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Author : Jeph Loeb , Tim Sale (Illustrator)

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From Reader Review Catwoman: When in Rome for online ebook

Danielle says

Read this review and more on my blog.

This mini-series has made Catwoman one of my favourite, if not my favourite, DC character.

When In Rome takes Catwoman to Rome for reasons that do not become clear until the final pages.

The art style was gorgeous, at times it felt like I was seeing Roman architecture. The colours used complimented the light-heart overall tone of this storyline.

The actual story was an interesting one that kept me hooked through this 6 issue run. Just enough was told in each issue to keep you knowledgeable as to what was going on, but enough was left out to make it the 'murder mystery' that it is advertised as.

Café de Tinta says

Aunque me fascina el personaje de Catwoman, hay algo en este comic que hace que no termine de conectar con la historia. Entretenido, pero no de mis favoritos.

Alejandro says

Purrr-fect reading!

This TPB edition collects #1-6 of the original miniseries. This is a side-story occurring in the middle of the events of "Batman: The Long Halloween" and "Batman: Dark Victory" by the same creative team.

Creative Team:

Writer: Jeph Loeb

Illustrator: Tim Sale

Colorist: Dave Stewart

Lettering: Richard Starkings

RAINING CATS AND RIDDLES

You're wasting my time. That was the first thing Batman ever said to me... ...Romantic bastard, isn't he?

Jeph Loeb and Tim Sale made two long storylines in *The Long Halloween* and *Dark Victory* set in the early years of Batman's career against crime. In the middle of those two storylines was mentioned that Selina Kyle (aka Catwoman, but don't tell anyone!) did a trip over Rome, Italy. She stayed there for 6 months, but what happened there wasn't fully discussed during the storylines focused on The Batman. So, if you want to know what happened there, this is the TPB to read.

Even, if you haven't read those Batman's storylines and you are interested to read this TPB, you can do it, since in the same way that Selina's adventure isn't much commented on the other two storylines, the same happened here, where you won't hear much about what Batman was doing meanwhile.

Selina Kyle's past is a mystery. However, during her cat burglar night outs, she got an unexpected clue. So, she decides to travel to Rome since it's there where her clue is leading her. To increase her chances of solving the mystery of her past she takes Edward Nigma aka The Riddler with her.

Soon enough Selina will be involved in a bizarre series of events putting her right in the middle of several threats to her life involving the Italian Mafia, some Arkham's inmates-related items and even a villain from another hero(ine).

Knowing what's going on and who to trust will be the name of the game...

WHEN THE CAT'S AWAY

I hope you speak English, Don Verinni. My Italian starts at "Armani"-- --and stops at "Gucci".

This miniseries is superbly written along with striking artwork. Even while it's the same illustrator here than in *The Long Halloween* and *Dark Victory*, I think that the artwork is even better here. Obviously quite similar, due to sharing the same artist, but in some way, more elaborated in some characters and the scenarios.

In some similar way than in *The Long Halloween*, the mystery at hand is solved but without the full knowledge of the main character, only the readers have full access to the key scenes to know the real solution. Something that I found quite elegant and I celebrate the writer's choice in his management of these stories.

Definitely, no matter if you want to complete your reading about the story arcs done by Loeb & Sale and/or because you're a fan of the character of Catwoman, this is a must-read stuff.

Danielle The Book Huntress (Back to the Books) says

I liked this. It was an interesting look at Selina Kyle outside of Gotham and in a different setting. She's in Rome trying to find out about her parentage. She teams up with a Mafia hitman and another odd partner in crime, and everytime she turns around, one of her Gotham City foes is attacking her. How is it all related?

I think some parts were a bit confusing. The reasons why she was being attacked by what appeared to be Batman was explained, and I was like, okay. I didn't like what happen to one character, so I think that's why I didn't give it four stars. The artwork was good and had sort of a 60s Italian film vibe to it, which I thought was fitting. I'm not sure how well this fits into the continuity. Perhaps it was just a one shot.

Scott says

"Where'd you get that tie?" -- Selina Kyle

"Why do you want to know?" -- gangster Christopher 'The Blond' Castillo

"I just want to tell my friends never to shop there . . . You got a car, Blondie? I need a bubble bath, and some pasta. Not necessarily in that order . . ." -- Selina Kyle

Meow-za, signorina! Although *Catwoman: When in Rome* was a style over substance book, Selina Kyle's claw-sharp dialogue and first-person narration - courtesy of Loeb - helped to move things along when the plot (Kyle, accompanied by Edward 'The Riddler' Nygma, takes a working vacation in Italy to investigate rumors of her family tree) was just so-so. There was a good mix of fierce action and humor, and Sale's unique artwork was great as usual. Loeb & Sale are an effective duo.

Jen says

A nice spin-off of the Long Halloween/Dark Victory arc. Tim Sale's artwork is as sleek and sensual as its protagonist, but the narrative lets it down. I don't think that it fully set up Catwoman as an entity, which leaves the ending hanging. And of course, I was shocked when Batman said the three small words to her, and even more mortified (but gratified?) to see the true conspirator behind the revelation. Riddler (the sidekick, hah!) didn't seem any more villainous to me than being a slimy old pervert.

Still, it's a good read overall.

Caroline says

Well, despite a lot of the reactions other readers have had to this, I loved it. But, then again, I've loved Catwoman for a long time, so a "solo story" was an exciting prospect for me. Plus, the Loeb/Sale team has been excellent, both in story-telling and in art. This is a follow-up in ways to *The Long Halloween*, in which Catwoman goes to Rome to try and scrounge up the truth about her parentage.

The art style in here is very distinctive and clear, and was really a treat to enjoy. Unlike some comic books that just have workman quality art, where it gives the visual message of what's happening, this had a really

gorgeous style to it. It worked great for a Catwoman story.

The plot was a bit predictable in places, but I loved it.

Diz says

The coloring in this book is amazing. Using a watercolor wash on Tim Sale's artwork creates some really beautiful art. However, this is probably the weakest of the Loeb/Sale DC collaborations. In particular, I'm not a fan of Loeb's ineffective Riddler.

Emily says

I loved Catwoman in this! I also loved the art - Catwoman in motion is fantastic. While she always seems to be fighting in various stages of undress (she sleeps naked, of course, with sheets artfully arranged, and then sometimes has to get right down to kicking ass), the illustrations of her in costume are so great that I don't mind too much.

I also liked the writers' interpretation of Selina Kyle, as I generally like people who understand that eleven pairs of shoes is about the right amount of shoes to bring to Rome. Her sass is balanced with a real vulnerability. The dream sequences that explore her relationship with Batman come to a satisfying end and give a lot of insight into her character.

The weakest part of this book is actually the plot. (view spoiler) I did think that Selina's origin story was clever, but the overall plot arc with the "surprise" villain feels like someone came up with it in about 2.5 seconds.

Overall, this is a quick read that explains a lot of Catwoman's behavior in *Batman: The Long Halloween*. I hope she reappears in some fashion in *Batman: Dark Victory*!

Anne says

3 star plot, 5 star art

The story wasn't some over-complicated mess, the panels weren't crammed with dialogue, and the art was lovely.

However, anyone who thinks they may be offended by seeing Selina in her panties (a lot), is going to want to stay far away from this thing. Honestly, after looking at *this*, you'll think that her body-hugging catsuit is pretty prudish.

In other words, go into this expecting to see an abundance of ass cheeks and boobies.

...and the boys in the stands go wild!

The basic premise is that Selina heads to Rome to solve the **who's your daddy** mystery. Edward Nigma seems like a good choice to help her solve that Riddle, so she brings him along for the ride. Unfortunately, most of the time he's more trouble than he's worth.

She (sorta?) teams up with a hit-man (<--mysterious origins), and attempts to find proof that Carmine Falcone was her father.

Now, there were a lot of WTF moments between her and this guy. You're not sure who he's working for, why he keeps coming to her rescue, or why in the hell she's dumb enough to think that he doesn't know she's Catwoman.

(view spoiler)

But whatever. Just go with it and look at the pretty pictures!

Ok, beyond the searching for clues and fighting the Italian mafia, Selina is also running into familiar faces and/or familiar weapons. Joker's toxin, Scarecrow's fear gas, and Mr. Freeze's gun, are all pointed her way. Even Cheetah shows up to kick her ass!

Plus, she keeps having these very real feeling dreams about Batman and Bruce Wayne...

Except when she *wakes up*? Um. Yeah, *not* Batman.

Even though the story was pretty light, it felt like it had some gravity to it. And I'm not saying this is the best thing I've ever read, but I'd easily recommend it for Catwoman fans.

Jennifer says

For me, this was a three-star book, with one star added just because I love the art. I've read books pencilled by Tim Sale before, and I enjoy his layouts, his action panels, and use of silhouettes, but, for me, the art in this book was a step up because of the watercolor wash and coloring of Dave Stewart. The watercolor wash preserved Sale's pencils, but brought the art to a new level with the perfect color palette selections to capture Rome at sunset and at night. (Also, maybe just because there was a lot of purple, and I really like purple?)

This is only the second Catwoman collection I've read, and I thought it was pretty good. I enjoyed Selina/Catwoman's sarcastic, sometimes cheesy internal dialog. (If you're the type of person who likes Spider-Man's bad jokes, you'll probably like Selina's, too.) The book is a fun heist book mixed up with Selina seeking information about her parentage, aided by the lightening of the story necessitated by its Rome setting. The book doesn't take itself too seriously, which is why including the following: Catwoman's new suit (necessitated by lost luggage), several dream Batman appearances, Catwoman-comic-necessary "sexy" shots, and joke generalizations about how "all women" are, didn't bring this book down.

Brad says

One and a half stars.

More cartoony than the Loeb and Sale *Batman* collaborations, this book is more like a caricature of noir than it is the real thing. The main selling point of the book--for those geeks who aren't reading just to see the many ways the writer/artist team can make the ever-sexy female lead scantily clad--is that this is noir *narrated* by the femme fatale, something unique to the genre. That being said, the phrasing too often sacrifices making sense in order to fit the style. ("I've tried to live my life by two simple rules. Curiosity killed the cat. And I can't get no satisfaction." Huh?)

It bugged me that the book hints at the purpose of Selina Kyle's visit to Rome (aka the plot), but for some reason takes a while to actually come out with it. It is hard to be invested in a mystery when one doesn't know what the mystery is. (view spoiler)

For most of this volume, the Riddler is a dippy, pervy little drip who seems to be there merely for comic relief. It is hard for me to believe the given reason for his presence: Catwoman asked him along on the trip for help. ("Hey! I got a favor to ask...would you mind?" "Not at all! I like to get away now and then. Just let me find my frequent flyer number...") (view spoiler)

The most unforgivable slight in this book is the amount of naïveté Catwoman/Selina expects of Christopher ("Blondie") to try to keep him believing she and her alter ego are two different people who help one another out. (view spoiler)

A sometimes fun "meanwhile" story for a popular series for having too many moments that are significantly less intelligent than the rest of the series. The difference in tone seems intentional, but isn't appreciated.

Ryan Stewart says

I just love the the combined vision Jeph Loeb and Tim Sale take to Batman and his extensive list of rogues and allies. This Catwoman tale is right in this sweet spot of film noir and the mafia, making it feel like an extension of *The Long Halloween* and *Dark Victory*.

It's not my favorite version of Catwoman, but it's good, and the surroundings elements elevate the entire experience.

Evan Leach says

Catwoman: When in Rome is a six issue miniseries by Jeph Loeb and Tim Sale, the duo behind *Batman: The Long Halloween* and *Batman: Dark Victory*. The story actually takes place at the same time as *Dark Victory*: as things in Gotham continue to heat up, Selina decides to get the hell out of dodge and takes a trip to Italy.

Taking Catwoman out of dark, claustrophobic Gotham and transporting her to Italy gives the story a different tone than your regular Batman fare, which I thought was refreshing. There are cameos from a few other Batman regulars – including the Riddler – but this is very much Selina Kyle’s story, as Catwoman attempts to figure out who her real parents are while unraveling a murder-mystery in the process.

Loeb & Sale are one of my favorite duos in the business, and they did not disappoint here. The story is not as epic as *Long Halloween* (a personal favorite) and *Dark Victory*, but that’s to be expected. *When in Rome* is a good tale in its own right that gets more and more interesting as each issue unfolds (and for the record, readers do **not** have to be familiar with *Dark Victory* to enjoy this collection). And the artwork, always a strength when Loeb & Sale get together, is very strong and a real pleasure to look at.

Overall, I thought this was a fun story with great artwork. Not as gripping as Loeb & Sale’s more famous collaborations, but entertaining nonetheless. **3.5 stars**, recommended!

Wealththeow says

Really distinctive, unique art--beautiful, stylized, really gets the emotions, mood, and action across. The dialog is great too: snappy and clever, but not ridiculously so, and does not adhere to the usual noir cliches. And best of all, Catwoman shines. This is a book to remind one of everything there is to love about her. Self-sufficient, canny, but with a heart that sometimes comes into play.

After being linked to a mob boss's death, Selena flees to Rome. But despite the city's reputation as a no-cape zone, she keeps running into evidence of the presence of an ever-widening circle of the Bat's enemies. Meanwhile, she's concerned with her own search for the truth about her parentage, and her troubled relationship with Batman. This is a fantastic story, full of double-crosses, narrow escapes, and murky motives. The Big Bad leaves a little to be desired, but I was so entranced by Selena that I didn't care. I'd recommend it to anyone feeling a bit jaded and tired of the usual Bat-stories.
