

literature, especially elegy. Her interest in authorship lies more in copying, quotation and originality. After thoughtful analysis of the Tiburtinus poems, M. chooses a group of verse graffiti from the basilica for comparison, considering them written by one person. Handwriting, however, shows this series of texts was added to by multiple writers. Rather than explaining selection via Hellenistic epigram collections, it could have been interesting to consider how poetic graffiti can inspire others to respond. M. then looks to letter-writing and finds a few graffiti that show epistolary influence, yet she over-extends the model to the extremely common greetings (she counts 170) of the type *secundus primae sal.* The wide popularity of these greetings and their regular use of *sal*, rather than *salutem*, likely suggests the influence of other graffiti rather than familiarity with letter-writing. M. argues further that these epistolary texts suggest Romans were taught to consider authorship 'as a collaborative or corporate enterprise' (130). This over-reliance on generic influence obscures another important point, namely, that lots *and lots* of people were writing graffiti.

Chs 4 and 5 are the strongest parts of the book. In ch. 4, M. focuses on a single, lengthy, exceptional graffito (*CIL* 4.5296) and provides a thoughtful reading of the text and associated issues: Who wrote? Who was the audience? Was the writer actually composing or making a selection of material? Is there a change of speakers? What do the metre and inconsistencies add to understanding the message? The additional challenge here is that feminine forms are used for both writer and addressee. Could a woman actually have written this? M. makes a decent case for it. Ch. 5 focuses on quotations of Vergil, and previously appeared as a chapter in W. A. Johnson and H. N. Parker (eds), *Ancient Literacies: the Culture of Reading in Ancient Greece and Rome* (2009), 288–319. It presents an excellent treatment of popular quotation of the *Aeneid*, with an appendix listing all quotations from Vergil's works. Ch. 4 likewise includes an appendix on the location of *CIL* 4.5296, helpfully providing the reader with a better sense of space in Pompeii. If M. had begun her monograph with ch. 4 or 5, close treatment of an especially interesting poetic graffito or survey and analysis of quotation of literary passages, it might have been an easier point of access to this material. Beginning rather with questions of authority and influence, and a heterogeneous mix of texts, M. conveys how varied and idiosyncratic these personal writings can be and how challenging it can be to study them.

Kruschwitz and Varone are surprisingly all but absent from the bibliography, as is G. Stefani and A. Varone's reference work, *Titulorum pictorum Pompeianorum ... Imagines* (2009).

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C. SIMON, *RÖMISCHES ZAUMZEUG AUS POMPEJI, HERCULANEUM UND STABIAE: METALLZÄUME, TRENSEN UND KANDAREN*. Oxford: Archaeopress, 2014. Pp. vi + 240, illus., maps, plans. ISBN 9781784910341. £36.00.

This book originates from a doctoral thesis, inspired by the apparent lack of evidence for Roman horse bridle equipment originating from central Italy. C. Simon's meticulous study of these artefacts from Pompeii, Herculaneum and Stabiae shows, however, that this misperception was based purely on a lack of previous research. In that respect, this book constitutes a valuable contribution to the study of Roman horse equipment.

The first chapter provides a detailed historiological and topographic examination of the area around Vesuvius, especially focusing on antiquarian studies of the region. By providing a brief history of each of the cities under consideration, S. establishes the historical backdrop necessary to appreciate the circumstances of the assemblages. Following this decidedly brief introduction, the second chapter provides a highly detailed analysis and description of each type of horse bridle. The parts under discussion are bitless metal bridles, nosebands, muzzles, multipartite metallic bridles, snaffle bits with circular cheekpieces and Roman curb bits, with each part constituting a separate sub-chapter. Within each sub-chapter, S. discusses the relevant research history, the ancient origin and forms of use, as well as development and possible dating evidence. It quickly becomes clear that there is more evidence available for some of these parts than others, which manifests itself in the different respective chapter lengths — the section on bitless metal bridles, for example, being over forty pages long, whereas that on nosebands takes up only three pages. This is, however, explained by the fact that nosebands have so far not been found in the study area and their significance lies in their reference to metal bridles in terms of decoration.

Throughout the book, S. makes repeated references to similar finds from other parts of the Roman Empire for comparative purposes, stating clearly that not all such examples show the same stylistic and technical characteristics as those from Italy. The finds from the Vesuvian plain are thereby put into a wider context, enabling the reader to appreciate the diversity of such equipment. This is further emphasized by S. stating that each individual bridle was manufactured specifically for a particular horse, in order to have an optimum effect on the animal.

It is through the analysis of the use patterns and physical effects of ancient bridles on horses that S. demonstrates a high degree of knowledge and understanding of this topic. It becomes clear that S. has had extensive experience with horses herself and that she understands the physiology and mentality of horses in great detail. This is facilitated by the description and illustration of various reconstruction attempts, some of which were conducted by S. herself. In doing so, awareness is also shown as regards possible mistakes in such reconstructions, thereby allowing the reader to gain an insight into the development of reconstruction ideas.

The rather shorter third chapter of the book provides a brief discussion of the way Roman bridles were used and worn on the horses themselves. Having previously provided references to equine skeletal finds, primarily from grave sites, S. acknowledges that the study of these finds, along with epigraphic evidence from tombstones and other monuments, are the only ways to truly indicate the exact use of a particular type of bridle.

The fourth chapter represents a short case study, namely the attempt to locate the workshop of a particular craftsman, believed to have made horse bridles, by analysing the locations of numerous metal stamps found in Pompeii. Whilst generously including illustrations of the known stamps affiliated with the craftsman in question, S. acknowledges that the finds are too widespread and too seldom accompanied by other indicators to enable the identification of the house or workshop of this craftsman. Whilst it is regrettable that this study did not reveal the results hoped for, the methodology applied is certainly one to be viewed favourably.

A more comprehensive discussion is offered in the following chapter, in which S. considers the possibility of identifying individual bridles for civilian or military use. Whilst offering valuable insight into the interpretive methods which can be applied, such as the assumption that decorated bridles found in or around the atrium of a house served more of a decorative function, S. acknowledges that no bridles can be definitively attributed to a military context. Complementary to this analysis, ch. 6 provides an extensive presentation of the reconstruction of some of the houses in which bridles were found, meticulously arranged according to the numeration applied to Pompeian houses. The final two chapters, not counting the multi-lingual summary, consist of a short analysis of the various areas of employment of equines in Pompeii, followed by a discussion of the osteological analysis of equine bones, which points out that most such finds cannot be assigned to either horse, mule or donkey.

Throughout this book, frequent references are made to illustrations in a separate catalogue section and to plates at the back of the book. Whilst this is certainly a very welcome addition to this study, the coding of the plates and illustrations is not always very clear and can be confusing when viewed in the main text. This does not diminish the fact that this book, with its plates, in-text illustrations and reconstruction drawings, constitutes a highly desirable addition to our knowledge of ancient Roman horse bridles.

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D. ESPOSITO, *LA PITTURA DI ERCOLANO* (Studi della Soprintendenza archeologica di Pompei 33). Rome: 'L'Erma' di Bretschneider, 2014. Pp. 227, illus., plans. ISBN 9788891306746. €300.00.

R. OLIVITO, *IL FORO NELL'ATRIO: IMMAGINI DI ARCHITETTURE, SCENE DI VITA E DI MERCATO NEL FREGIO DAI PRAEDIA DI IULIA FELIX* (*Pompei, II, 4, 3*). Bari: Edipuglia, 2013. Pp. 292, illus., plans. ISBN 9788872287019. €70.00.

Domenico Esposito's book is a long-awaited synthesis of the wall-paintings from Herculaneum. This important study is a revision of the author's doctoral dissertation (Università degli studi di Napoli