

2016

## Review of Catalogue des inscriptions étrusques et italiques du Musée du Louvre, edited by Dominique Briquel

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### Recommended Citation

Huntsman, Theresa (2016) "Review of Catalogue des inscriptions étrusques et italiques du Musée du Louvre, edited by Dominique Briquel," *Rasenna: Journal of the Center for Etruscan Studies*: Vol. 5: Iss. 1, Article 2.  
Available at: <http://scholarworks.umass.edu/rasenna/vol5/iss1/2>

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**Catalogue des inscriptions étrusques et italiques du Musée du Louvre**, edited by Dominique Briquel. Picard: Paris, 2016. Pp. 400.

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Briquel's new, beautifully illustrated, volume presents 130 inscribed Etruscan and Italic objects from the collections of the Louvre and serves as a key resource for the variety of Etruscan inscription types, functions, and media.

The volume's introduction will be of great interest not only to epigraphers, linguists, and Etruscologists, but also to those who study the history of museum and collecting practices of 19<sup>th</sup> century Europe. The first Etruscan inscriptions made their way to the Louvre in 1825 from the Durand collection, and with France's acquisition of the Campana collection in 1861, totaling more than 10,000 objects from the ancient world, the number increased significantly. The well-cited, well-footnoted, section on the history of Etruscan epigraphic study of the Louvre's objects includes work from the 19<sup>th</sup> century through the present, most importantly the work of Danielsson, who was in large part responsible for the compilation of the earliest volumes of the *Corpus Inscriptionum Etruscarum*. Unique among other catalogues I've seen, Briquel presents details for all of the internal documentation sources for the collections as well.

The catalog itself is divided into three sections: funerary inscriptions, proprietary inscriptions (those indicating ownership), and other types.

The funerary inscriptions are dominated by material from Chiusi, which in the Hellenistic period is, indeed, the source for the majority of Etruscan epigraphic evidence due to the prevalence of cremation urns and sarcophagi inscribed with the names of the deceased (33 of the 45 funerary containers presented here). Each entry here, as well as throughout the catalog, includes provenance when known (both archaeological and historic collection), dimensions, full bibliography, description and research, and, most helpfully, line drawings not only of the inscription in its current state and understanding by Briquel, but also previously published and unpublished transcriptions from corpora like the *CIE* and the *CII*, as well as the original Campana collection catalog, and even Danielsson's own notes. After funerary containers in terracotta and stone from Chiusi, Volterra, and Caere, the catalog presents a variety of "suthina" inscriptions, an Etruscan word that translates to "for the tomb." Such objects, here in bronze, ceramic, and silver, were inscribed both prior to and after the completion of manufacture and are recovered only from funerary contexts.

Proprietary inscriptions form the second section of the catalog and are divided into two categories: "speaking" inscriptions and single names. The "speaking inscription" convention, where an inscription is phrased in such a way to imply that the inscribed object is addressing the reader, is well-known in the Etruscan corpus; the formula typically follows "I am the [object] of [so-and-so]." This section presents 12 such ceramic objects, including Italo-Geometric, black glaze, bucchero, and Attic vessels.

The single name inscriptions in possessive forms are divided into complete words (10 examples) and abbreviations (14 examples), and they appear on both bronze and ceramic. Most of the abbreviations refer to proper names.

Finally, the third section includes other categories of inscriptions: a gift inscription, two inscriptions indicating the contents of the vessel, seven inscribed mirrors (captions for

figures represented), one maker's mark, six technical function marks (perhaps to indicate how components of an object should join or match up), three Italic inscriptions, and one Messapic inscription.

The three appendices at the end of the publication round out a very full consideration of inscribed Etruscan objects and the history of their collection and study, by including inscriptions once considered Etruscan but now not so, fake inscriptions, and other Italic inscriptions not included in the catalog. Likewise, concordances with the *CIE* and *Etruskische Texte*, as well as a full bibliography and lexical index, complete the volume.

In my opinion, Briquel's volume has great value for scholars of ancient languages, the Etruscan (and greater Greco-Roman) world, and museum and collecting history. The thorough presentation of archival materials alongside the well-illustrated objects is unique and incredibly helpful in reminding us of the evolution of research into this non-Indo-European language and the ways in which it has been preserved.

#### References

*CIE* = *Corpus Inscriptionum Etruscarum*, Leipzig and Roma, 1902–2006.

*CII* = *Corpus Inscriptionum Italicarum*, Torino, 1867.

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Submitted 8/24/2016

Accepted 8/29/2016