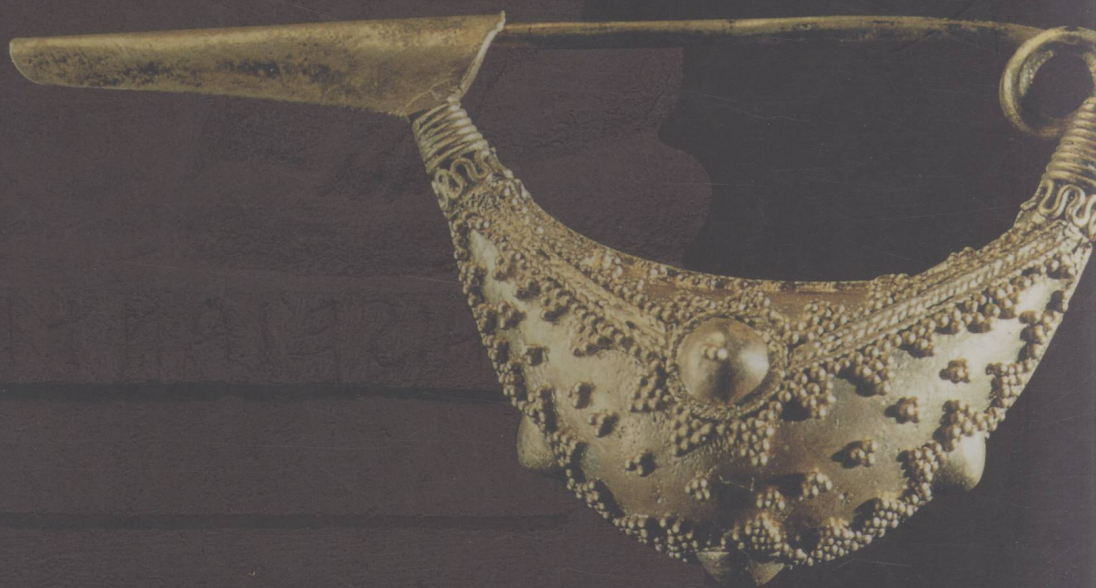


THE WORLD OF THE ETRUSCANS

伊特鲁人的世界

THE WORLD OF THE ETRUSCANS



上海博物館



伊特鲁里亚人的世界
THE WORLD OF THE ETRUSCANS



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前言

远在古代罗马帝国建立以前的近千年时光里，亚平宁半岛上生活着热爱生活、创造辉煌的一族——伊特鲁里亚人。岁月的尘埃并未能掩盖其文明的荣光，在湮没了数千年后，这次将在上海博物馆重新展现其迷人的神采，引领中国观众进入神秘、灿烂的“伊特鲁里亚人的世界”。

伊特鲁里亚人生活的时代大约是从公元前10世纪至前1世纪，主要活动在意大利半岛中部的伊特鲁里亚地区，即今日的旅游胜地托斯卡纳与拉丁姆。在其文明的巅峰时期，在整个意大利，从阿尔卑斯山到西西里海峡都享有盛名。

伊特鲁里亚人曾经建立起四通八达的城镇交通，整齐划一的城市布局，他们设计的券拱建构为古罗马不朽的建筑提供了经典的范例；他们也是伟大的手工艺者，今日罗马市徽图案的原型，著名的青铜“卡皮托利尼母狼”便是伊特鲁里亚人的杰作，其精美的黄金微粒缀珠工艺更是冠绝古今；他们制作的布凯罗黑陶，以其优雅的造型、金属般的光泽，堪称古代世界的陶器精品。

伊特鲁里亚文明不仅是当时最先进的西方文明之一，而且还对后世的西方文化产生了深远的影响。他们崇尚自然，热爱生活。丰盛的宴会，激烈的运动，优雅的音乐，处处展现着其生活的情趣；他们培植葡萄，酿造美酒，畅销地中海，成为今日法兰西美酒的肇兴初始；他们也将神秘的占卜术传授给了罗马人；最为重要的是罗马人从伊特鲁里亚人那里学到了数字、字母以及书写之道。

此次展出的意大利托斯卡纳地区各博物馆珍藏的伊特鲁里亚出土文物精品，系统、全面地展示了该文化的方方面面。从中可以感受到生活的况味，艺术的精美，时代的沧桑。相信观众在欣赏这个相当于我国春秋战国时代，甚或更早的欧洲古老文明时，定会产生无尽的遐想与深邃的思考。

本次展览的举办无疑将进一步密切上海博物馆和意大利文博界业已建立的良好合作伙伴关系，在此，我谨向为本次展览付出辛劳的同仁，以及给予大力帮助的美国宝尔文化艺术博物馆表示由衷的感谢。

上海博物馆馆长

陳愛君

FOREWORD

There, in the Apennines Peninsula, lived the Etruscans, a brilliant people, as early as one thousand years before the Ancient Roman Empire. The dust of times can not hide its glory of civilization. Here, after so many years, is the exhibition, at the Shanghai Museum, unveiling this fantastic civilization for the first time to Chinese visitors and guiding us to the mystery of “The World of the Etruscans”.

In the first millennium B.C., the Etruscans lived in the central Italian Peninsula, in an area that today we call with the name of Etruria, present-day famous traveling destination, Tuscany and Latium. During their golden period, Etruscans had influenced everywhere around Italy, from the Alps to the Strait of Sicily.

The Etruscans had established sophisticated urban planning with convenient transportation and well-organized city streets while the Greek were walking in the archaic cities. The Etruscans were also the teachers for Romans in the field of architecture and engineering. The typical Roman Arch design was derived from Etruscan architectures. They were also the great crafts men. The famous bronze “Capitoline wolf”, the emblem of Rome city, was a masterpiece by Etruscans. It is well known for their goldsmith technique of granular decoration through the ages. The Black Pottery with elegant shape and metal-like lustrous can absolutely be rated as the masterpiece in the world of ancient ceramics.

Etruscan culture was one of the most advanced Western civilizations at that time, but also input a far-reaching influence to the later Western world. Etruscans ardently esteemed the nature and love of life. Their sumptuous feast, sport activities and pleasant music fully expressed Etruscans’ life attitude. They cultivated grapes with which they made wine exported to the countries of the Mediterranean Sea basin, including South of France. That is the very beginning of today’s



worldwide famous French wine. The Etruscans also introduced mysterious divination to the Romans. Most significantly, Romans had learned the numerals, alphabet and writing skill from Etruscans.

This exhibition has systematically displayed the wonderful collection from the Tuscany museums of Etruscan culture. We can see their taste of life, the elegance of art, and the trace of time. Every visitor to this exhibition would have an endless imagination facing such an ancient European culture, equivalent to the time of the Spring and Autumn to the Warring States period in Chinese history.

It is for sure, this exhibition will strengthen the established friendship between the Italian Museums and the Shanghai Museum. At this time, I would like to extend my sincere thanks to colleagues from our both countries for their enormous efforts in co-organizing this exhibition, and to invaluable assistance of the Bowers Museum of Cultural Art, Santa Ana, California.

Chen Xiejun
Director, Shanghai Museum

前言

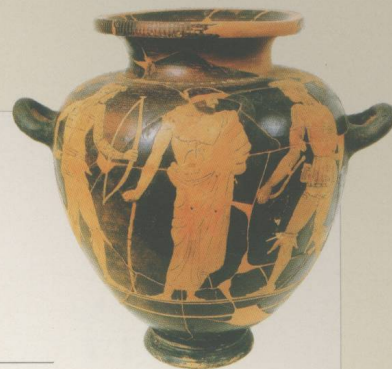
“伊特鲁里亚人的世界”展览在上海博物馆举行，诚为意大利和中国——这两个世界文明古国之间文化、艺术交流合作中的一件盛事。

此次展出的349件（组）精美文物，淋漓尽致地展现了伊特鲁里亚文明，勾绘出当时先进、完美之社会。同时，也旨在推广上古意大利人民的璀璨文化。

值此良机，中国观众将能尽情欣赏这批来自托斯卡纳地区各家博物馆的珍藏文物；直面从伊特鲁里亚人初兴，直至完全归化于罗马的千年沧桑。

在此，我想向上海博物馆的陈燮君馆长和辛勤工作的博物馆同仁，以及为本次展览提供大量帮助的美国宝尔文化艺术博物馆的施刘秀枝女士深表谢忱。同时，我也要感谢托斯卡纳考古遗产管理局和意大利艺术文化部。最后，对于为本次展览成功举行贡献良多的策划人，佛罗伦萨国立考古博物馆伊特鲁里亚部门主任仙弗罗尼博士，亦致以诚挚的谢意。

意大利文化促进中心主席
阿尔伯特·里齐



FOREWORD

The opening of the exhibition “The World of the Etruscans” at the Shanghai Museum represents a major cultural and artistic event organized in the framework of the cultural relations between Italy and The People’s Republic of China, which is homeland of one of the greatest civilizations.

In fact, the exhibition provides, through the display of 349 fascinating pieces expressing an image of a sophisticated and refined society, the most exhaustive showing of the Etruscan Civilization and contributes to the promotion and spread of the heritage left by this extraordinary people of ancient Italy.

Chinese visitors will have the chance to admire an important selection of wonderful artifacts from the Museums of Tuscany, illustrating a time span of over one thousand years, from the dawn of the Etruscans to the romanization of Etruria.

My sincerest thanks to Dr. Chen Xiejun, Director of Shanghai Museum, together with its invaluable staff, to Dr. Anne Shih, from The Bowers Museum of Cultural Art, Santa Ana, for her kind cooperation. I also want to thank the Superintendence for Archeological Heritage of Tuscany and the Italian Ministry of Arts and Cultural Affairs. At last, but certainly not least, I would like to express my gratitude for her constant collaboration, to Dr. Giuseppina Carlotta Cianferoni, Curator of the Exhibition and Director of the Etruscan Section at the National Archeological Museum of Florence, who has greatly contributed to this achievement.

Alberto Ricci

President

Centro Promozioni e Servizi

引言

古希腊人称伊特鲁里亚人为“第勒诺伊”或“伊特鲁西”，而伊特鲁里亚人自称为“拉塞那”。

在意大利所有的古代居民中，伊特鲁里亚人可能是最能激发后世好奇心的一支，充满着迷惑与神秘。诚然，任何古代文化都有神秘莫测的一面，但是现在却不能再说“神秘的伊特鲁里亚人”了，与之相反，伊特鲁里亚文化还可能是目前了解最透彻的前罗马时期的意大利文化。

考古学家曾对伊特鲁里亚人的起源莫衷一是。古代的说法认为，伊特鲁里亚人来自小亚细亚，是佩拉斯吉人的后裔，其祖先为逃避一场灭顶的饥荒，而在利底亚王阿提司之子第勒诺的率领下来到了第勒尼安海岸。此说曾长期流行。

19世纪初出现了第二种假说，不过是从第一种说法演变而来，认为伊特鲁里亚人是源自北方的移民主流，跨越阿尔卑斯山来到意大利。

上述两种说法都为移民说。

第三种是地道的本土说，认为伊特鲁里亚人一定是当地土生土长的古代居民的后代。

这些理论在今日看来，都已显得过时。这应归功于20世纪意大利最杰出的考古学家之一——马西莫·帕罗提诺先生。他强调，以上各种理论由于其研究的前提发生偏差，故而都有其自身无法克服的局限性。他认为，把民族起源作为研究的主要方向本身就是一个错误，研究一个民族的历史，应该关注其发展的过程，而非单纯的起源。任何一个民族的特征都是在多种因素共同作用下形成的。从这一前提出发，探索民族形成的唯一途径便是研究其在各种民俗与文化因素相互作用影响下，如何发展融合成为一个新的文化。

同伊特鲁里亚人的起源一样，其语言也一直是一个谜。其实，伊特鲁里亚语言并不难读，其采用的字母由首批希腊殖民者带到意大利，只是稍作调整而已。值得注意的是，其文字是从右往左书写的，而且在早期文字中没有断句。稍晚，开始用小点或空格来句读词组。

然而在解读伊特鲁里亚语言时，仍有许多问题。其主要困难在于这种语言不同于至今仍在使用的希腊语，它早已消亡了二千余年。另外，可供研究的文字也很少，都是断片残简，破败不堪。而且大量的文字材料都十分简短，大都是关于丧葬内容，所见往往是以死者姓名命名的纪念物或铭文所载器物的名称。

伊特鲁里亚地区位于亚诺河和台伯河之间，包括今日的艾米利亚、托斯卡纳、拉丁姆靠近罗



马的部分地区，及台伯河右岸地区。随着商业和政治上的扩张，伊特鲁里亚人的势力扩展到了坎帕尼亚和帕达尼亚地区，当地也开始建造带有伊特鲁里亚风格的纪念物。

“伊特鲁里亚艺术”一词，其实并没有丝毫的民族色彩，而只是代表了从公元前9世纪至前1世纪初在意大利半岛盛行的伊特鲁里亚文化产生的艺术作品。也正因为伊特鲁里亚的城市相当独立，罗马才得以各个击破，到公元前1世纪时完全并入罗马版图。

尽管希腊和拉丁文献中，有关伊特鲁里亚人的资料寥若晨星，但近来丰富多样的考古发现和深入研究已经廓清了公元前9世纪至前1世纪伊特鲁里亚历史的发展脉络。

INTRODUCTION

The Greek name for the Etruscans was *Tyrrhenói* or *Etrusci*, and it seems that the Etruscans called themselves *Rasenna*.

Of all the inhabitants of Italy, the Etruscans are certainly the people that have most stimulated curiosity and imagination of later epochs, to a degree that they are perceived as a fascinating and mysterious culture. But, though we agree that fascination is a part of studying the expressions of this and other past cultures, it is no longer acceptable to continue speaking about the “mysterious Etruscans”. Quite the contrary, the Etruscans culture is perhaps the best-known of all Pre-Roman cultures in Italy.

Archaeologists have long debated on Etruscans’ origin. During ancient times, the prevailing opinion about this matter asserted that Etruscans originally come from Asia. According to this theory, Etruscans were considered as the heirs of Pelasgi, who would have reached the Tyrrhenian coasts led by Tirreno, son of Athys, the king of Lidia. This population had been obliged to leave its country owing to a terrible famine. This theory had been long agreed to.

A second hypothesis, put forward at the beginning of the nineteenth century, which can be considered a sort of natural development of the first one, deems Etruscans the protagonists of an impressive migratory flow coming from the north. According to this hypothesis, Etruscans would have come in Italy from the transalpine regions.

The above mentioned two theories share the assumption that the origin of this population has to be traced in a migration flow.



According to a third theory, which does not trace abroad the ancestors of this Italian population, Etruscans have to be considered the heirs on the ancient local people. This thesis based on their autochthonous origin was strongly.

Nowadays, all these hypotheses are judged old-fashioned thanks to the work of one of the greatest Italian archaeologists of the twentieth century, Mr. Massimo Pallottino.

He stressed how each of the above mentioned theories showed insurmountable limits due to the false start given to the surveys. Indeed, in his opinion, focusing on the origin of a population is a wrong assumption. Dealing with the history of a certain people, indeed, we have to discuss about its forming process not about its origin. The peculiar features of any civilisation are always the result of different elements. Starting from this assumption, the only way to trace back the forming of a population is to inquire into the various ethnic and cultural influences which, once assimilated, have made possible the development of a new civilisation.

Likewise their origin, the Etruscan language has been long regarded as a sort of mystery.

This is not at all true. It is not difficult to read the Etruscan language, because, with some adjustments, it uses the alphabet brought in Italy by the first Greek colonisers. To read it, we have to take into account that, generally, the writing goes from the right to the left and that, in the earliest texts, there is no separation among words. Only later, the partition of any phrase begins to be distinguished by means of dots, or, hardly ever, by spaces.

Unfortunately, many problems arise when we try to interpret the Etruscan Language. The main reason of this difficulty consists in the fact that, unlike Greek, Etruscan is a dead language,

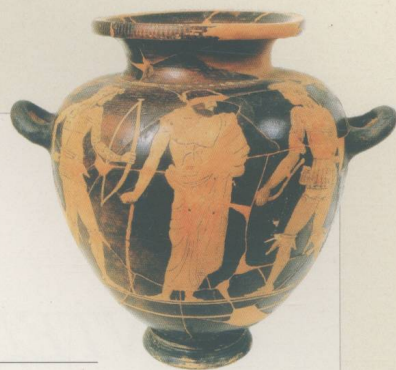
which has no more been spoken for two thousand years. Moreover, documents at our disposal are inadequate: they are few and of a bad quality. Indeed, even if we can examine a large number of inscriptions, in the overwhelming majority, they are too short and repetitive having as subject matter nearly exclusively a funerary topic. It often happens that on these inscriptions we find quoted only the name of the dead person to whom the monument is named after, or the name of the object on which such inscriptions are placed.

Etruria, properly speaking, was bordered by the rivers Arno and Tiber and consisted of parts of today's Umbria, Toscana, and the part of Latium all the way to Rome, where the right shore of the Tiber was considered Etruscans. The commercial and political expansion of the Etruscans into Campania and the Padania valley has produced monuments and reflections of Etruscans art in these regions as well.

When we speak of Etruscans art, we employ this term without giving it any ethno-specific meaning. It simply refers to the artistic production accompanying the culture called "Etruscan", which developed in Italy from the 9th century B.C. and lasted until the total dissolution of their national identity by the Romans (at the beginning of the 1st century B.C.). It's important to remember that Etruscans cities were very independent from one represented by Rome. Therefore, Rome was able to defeat them one after another.

In recent years, discoveries and research have definitively the history of Etruscan people. Despite the sparseness of evidence in Greek and Latin literary sources, archeological evidence is rich and diversified, allowing us to follow the entire Etruscan historical development from the 9th to the 1st century B.C.

目 录



前言	陈燮君	1
前言	阿尔伯特·里齐	4
引言		6

图版

伊特鲁里亚文明的源起	1
领主文化	28
城市社会	133
希腊与罗马化时期	197
伊特鲁里亚人的宗教生活	246

附录

中国与伊特鲁里亚历史对照表	300
术语汇释	302
参考书目	307
伊特鲁里亚地图	309