



太阳 的子民

THE INCA AND
THEIR TAWANTINSUYU:
THE LAND OF FOUR QUARTERS

印加人和帝国四方之地

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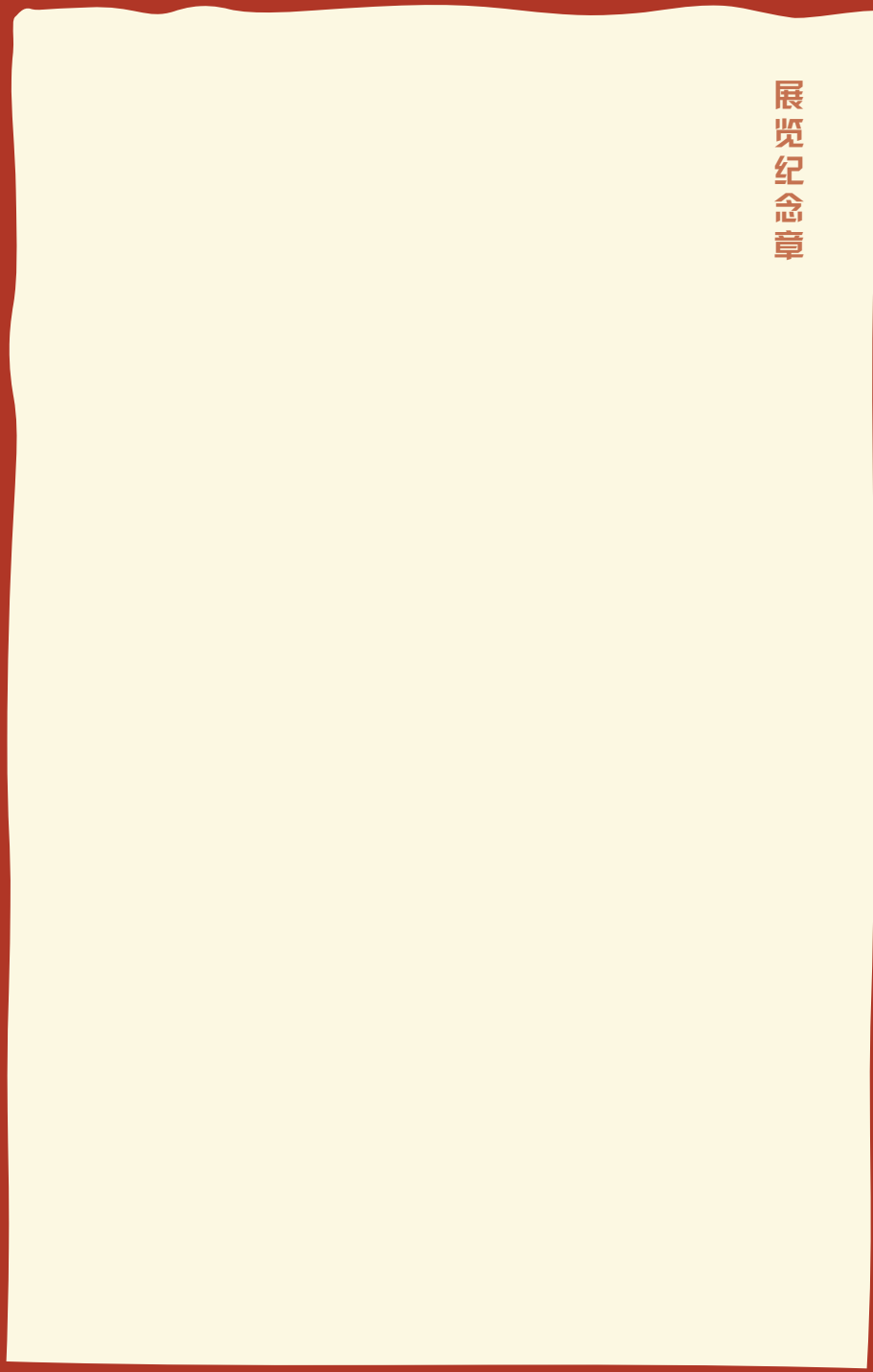
南山博物馆

一层一号专题展厅

Hall 1, F1.

Nanshan Museum





展览纪念章

前言

印加，原是克丘亚人对自己部落首领和国王的尊称，意为太阳之子。印加人，太阳的子民，黄金与荣耀的主人。印加文化是与玛雅文化、阿兹特克文化齐名的美洲三大文明之一。

以秘鲁库斯科为发祥地的印加文化，是在查文文化、迪亚瓦纳科文化为代表的众多前印加的安第斯古文明的基础上发展而来，在安第斯地区建立起称为“四方之地”的印加帝国。印加帝国的规划与管理十分有序，留下了大量闻名世界的历史和文化遗迹。其中，宏伟的马丘比丘遗址，被誉为“世界新七大奇迹之一”；神秘的莫瑞梯田，隐藏着印加农业技术的奥秘；发达的印加路网，是南美洲前哥伦布时代覆盖最广、最先进的道路系统；“无字天书”吉毯记事，至今仍未破解……万年来，太阳从海岸边升起，逐渐照耀整个安第斯地区，见证了这片土地上如潮涌般产生与消亡的各色文明。这里曾经存在过高度组织化的族群乃至帝国，却从未留下只言片语。如同人们通过安第斯山脉发现的海洋生物化石来了解此地沧海桑田的变幻，考古学者和各界通过跨世纪、跨国界的合作与努力，逐渐揭开安第斯地区文明的神秘面纱，并将其漂洋过海展现在我们眼前。

本展览将呈现印加人在没有车轨与文字的情况下逐渐创造出文明的过程。在欣赏安第斯文明独特的智慧结晶的过程中，思考不同文明间的差异性与相似性。

Preface

Inca, originally used by Quechua people for their tribal leaders and kings, means "son of the sun". The Incas, children of the sun, masters of gold and glory, are one of the three great civilizations of the Americas, alongside the Maya and Aztec cultures.

With Cusco in Peru as its cradle, Inca culture developed on the foundation of a multitude of pre-Inca Andean civilizations represented by Chavín and Tiwanaku cultures and established the Inca Empire in the Andes, known as the Land of the Four Quarters. The Inca Empire was well-planned and managed, leaving behind numerous famous historical and cultural sites. Among them, the majestic Machu Picchu is hailed as "one of the New Seven Wonders of the World"; the mysterious Moray terraces hide the secrets of Inca agricultural techniques; the developed Inca Road network was the most extensive and advanced pre-Columbian road system in South America; the quipu, a record-keeping device, remains undeciphered. For the past ten thousand years, the sun has risen from the coastline, gradually illuminating the entire Andean region, witnessing the rise and fall of various civilizations on this land. Highly organized tribes and even empires once existed here, but no written records were left. Just as the marine fossils found in the Andes help us understand the great changes in the region, archaeologists and others, through centuries and border-crossing cooperation and effort, are gradually unveiling the mysterious veil of Andean civilization and presenting it across the seas to our view.

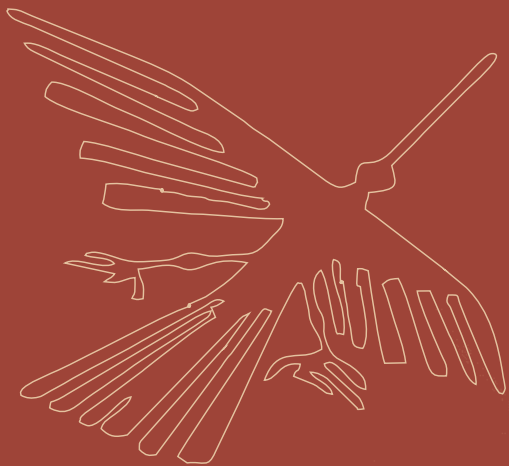
This exhibition will showcase the process of the Inca people gradually creating civilization without tracks and writing. While appreciating the unique wisdom of Andean civilization, you can try to ponder the differences and similarities between different civilizations.

The Dawn of Civilization

文明的曙光



第一部分



距今 5000 年前，秘鲁北部沿海地区的苏佩河谷地带出现了美洲古文明的曙光——卡拉尔文化。印加帝国建立之前，安第斯地区的文化统一和分立长期以来交替存在。公元前 1300 年至前 500 年，查文文化及其宗教从秘鲁南部中心高地以及沿海地区，广泛传播到北部沿海与高地，形成历史上第一次文化统一，其主导地位延续长达几百年。公元 1 世纪至 5 世纪，北部沿海的地域不同政治势力关系趋于复杂，既有资源和技术上的交流分工，也交织着暴力冲突和领土扩张。崛起于北部沿海地区的莫切文化，在公元 6 世纪初，终于发展为沿海地区最强势的文化，其艺术成就被誉为安第斯地区“古典文化的繁荣顶峰”。相较北部地区错综复杂的政治版图，秘鲁南部沿海地区的社会发展较为明朗，受查文文化影响的帕拉卡斯文化与临近的托帕拉文化融合，形成了纳斯卡文化，该文化与莫切文化同期。纳斯卡文化为人类贡献了多姿多彩的彩陶，是古代安第斯高超的艺术创造水平和工艺的代表。

5000 years ago, at the valley of the Supe River along the northern coast of Peru emerged the dawn of ancient American civilization — the Caral Culture. Before the establishment of the Inca Empire, Andean regions alternated between cultural unification and discord for a long time. From 1300 BCE to 500 BCE, Chavín culture and its religion spread widely from the central highlands and coastal regions of southern Peru to the northern regions, forming the first cultural unification in history, which lasted for several hundred years. From the 1st to 5th century, the northern coast saw complex political dynamics, with both resource and technical exchanges, as well as interwoven conflicts and territorial expansion. The Moche culture that rose in the northern coastal region finally became the strongest culture on the coast early in the 6th century, with its artistic achievements praised as “the peak of classical culture prosperity” in the Andes. Compared to the intricate political landscape in the north, the social development in the southern coastal area of Peru was better. With the influence of Chavín culture, the Paracas culture blended with the neighboring Topará culture to form the Nazca culture, which was contemporary with the Moche culture. The Nazca culture contributed colorful pottery to human history, representing the superb level of artistic creation and craftsmanship in ancient Andes.

雕花凤螺小号 Carved conch trumpet

贝壳 ● Shell

查文文化（公元前 900 年—前 500 年）● Chavín culture (900 BCE-500 BCE)

秘鲁查文国家博物馆藏 ● Collection of the Chavín National Museum of Peru

查文文化晚期出现了这种雕刻纹饰的海螺小号，在克丘亚语中称为“普突突”（pututu），由东太平洋巨型海螺制成。这件文物于 2001 年发掘于查文德万塔尔遗址圆形广场附近被称为“海螺柱廊”的地方，是同时出土的 20 件小号之一。海螺的前端被切掉，做成“小号”的吹口。海螺上雕刻着一系列复杂的设计，这些设计是典型的库比斯尼克和查文宗教艺术的神话生物的头部。

In the late Chavín culture, this type of conch trumpet with carved decoration appeared, called "pututu" in Quechua, made from giant conches from the Eastern Pacific. This artifact was excavated in 2001 from the so-called "Conch Colonnade" near the circular square of the Chavín de Huántar site and is one of 20 trumpets found at the same time. The front end of the conch shell has been cut off and made into the mouthpiece of the "trumpet". The conch shell is carved with a series of complicated designs, which typically show the heads of mythical creatures from typical Cupisnique and Chavín religious art.



人脸圆柱形陶碗 Human-face cylinder-shaped ceramic bowl

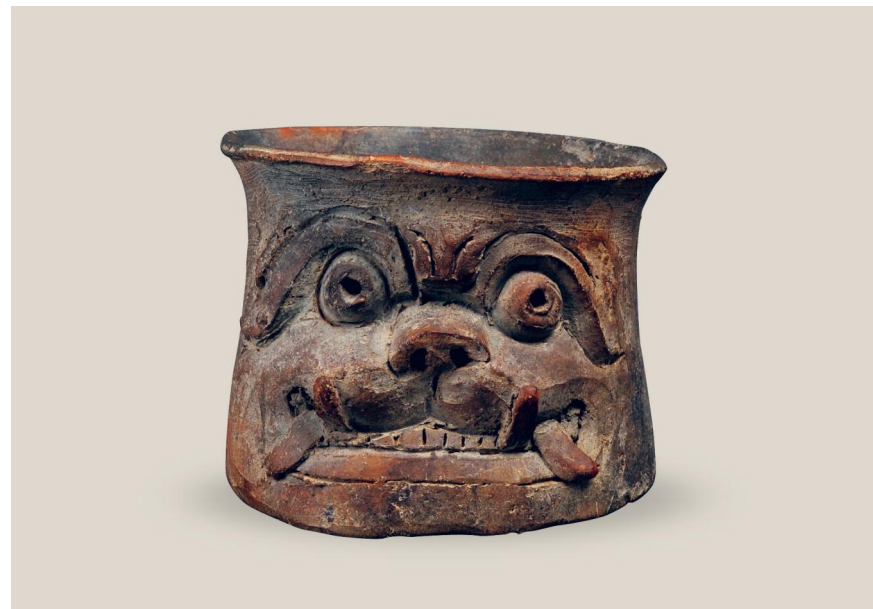
陶 ● Ceramic

库比斯尼克文化（公元前 1000 年—前 500 年）● Cupisnique Culture (1000 BCE-500 BCE)

秘鲁中央银行附属博物馆藏 ● Collection of the Museum of the Central Reserve Bank of Peru

这是一个库比斯尼克—查文风格的陶碗，口部外敞，装饰着一张拟人化的脸，上面有交错的猫牙。这个碗上描绘的生物同时拥有人类和猫科动物的面部特征，或许意味着它在转变成为一个强大的、具有神圣意义的猫科动物，又或者意味着这个生物获得了类似于美洲豹般的力量和神圣性。猫科动物的象征意义是公元前一千年查文（秘鲁北部高地）宗教肖像画和库比斯尼克（秘鲁北部海岸）文化的重要组成部分。

This is a Cupisnique-Chavín-style pottery bowl, with an open mouthpiece, decorated with an anthropomorphized face with overlapping feline teeth. The creature depicted on this bowl has both human and feline facial features, perhaps suggesting it is transitioning into a powerful, sacred feline creature, or indicating that this creature has acquired power and sanctity like a jaguar. The symbolic meaning of feline animals is an important part of both the Chavín (northern Peruvian highlands) religious portraits and the Cupisnique (northern Peruvian coast) culture around 1000 BCE.

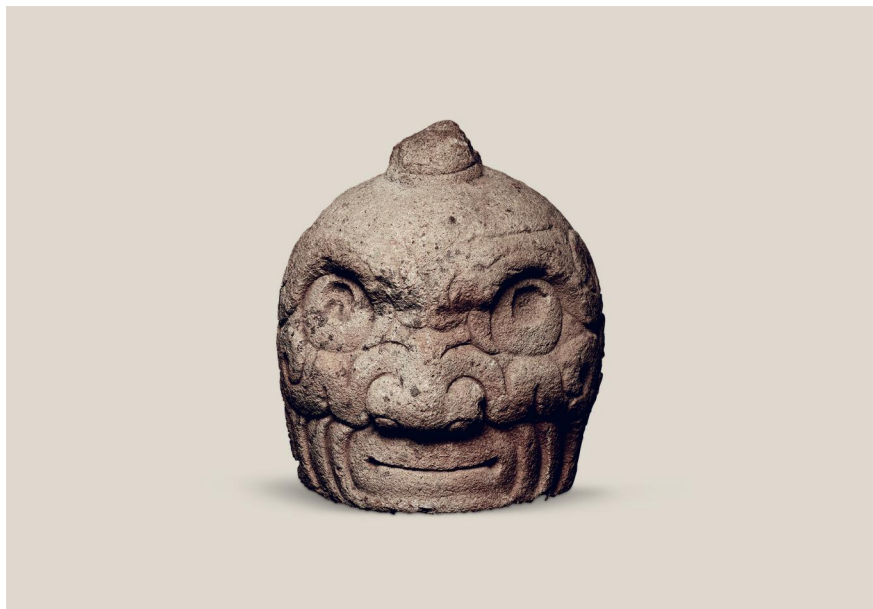


石雕头像 Stone carved head

- 石 • Stone
- 查文文化（公元前 900 年—前 500 年） • Chavín culture (900 BCE-500 BCE)
- 秘鲁查文国家博物馆藏 • Collection of the Chavín National Museum of Peru

查文德万塔尔神庙建成时，外墙上装饰着许多用石榫固定的人头石雕。目前已知至少有 100 个，但如今只有 1 个还保留在原来的位置。每个石雕头像后面的一个长榫插入墙壁。这些头像组合在一起，展示了一张普通的人脸逐步变成一副令人敬畏的、具有巨大的交错尖牙和其他猫科动物特征的面庞的过程。这件头像仍然和人类相似，脸上有皱纹，表现的是转变早期。

When the Chavín de Huántar temple was built, many stone-carved human heads fixed with stone tenons adorned the exterior walls. At least 100 are known to exist, but only one remains in its original location. A long tenon behind each carved head inserts into the wall. These heads combined together show the process of an ordinary human face gradually transforming into an awe-inspiring face with huge, interlocking razor-sharp teeth and other feline features. This portrait still resembles a human, with wrinkles on the face, representing the early phase of the transformation.

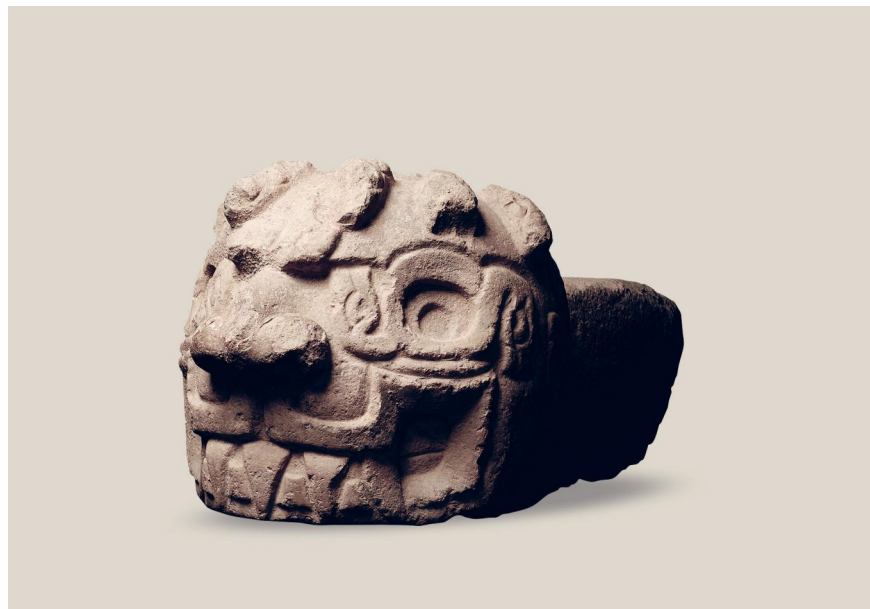


石雕头像 Stone carved head

- 石 • Stone
- 查文文化（公元前 900 年—前 500 年） • Chavín culture (900 BCE-500 BCE)
- 秘鲁查文国家博物馆藏 • Collection of the Chavín National Museum of Peru

这个头像或许展现了一个普通的人脸如何逐步变成一副令人敬畏的、具有巨大的交错尖牙和其他猫科动物特征的面庞。查文文化的宗教仪式中广泛使用致幻物质，如圣佩德罗仙人掌，用于诱发幻觉，并产生其他视觉和听觉上的影响。据说，这些石头所描绘的人神转化形象以及其他查文文化艺术品上的图像，都来自祭司在这些精神活性剂的影响下所经历或看到的事物。

This head may show the process of an ordinary human face gradually transforming into an awe-inspiring face with huge, interlocking razor-sharp teeth and other feline features. The religious ceremonies of the Chavín culture widely used hallucinogens, such as the San Pedro cactus, to induce hallucinations and produce other visual and auditory effects. It is said that the images of the human-to-deity transformation depicted by these stones, along with other images of Chavín cultural artifacts, originate from what the priests experienced or saw under the influence of these psychoactive substances.



羽制外衣 Feathered coat

羽毛、纺织品 • Feathers, textiles

纳斯卡文化（公元 300 年—500 年）• Nazca Culture (300 CE-500 CE)

秘鲁中央银行附属博物馆藏 • Collection of the Museum of the Central Reserve Bank of Peru

这件纳斯卡束腰外衣保存完好，有许多羽毛固定在棉布或羊毛底布上。这些羽毛来自热带南美洲的大型鹦鹉，尤其是亚马逊鹦鹉。因其尺寸大和色彩鲜艳的羽毛而被多种前西班牙文化所高度重视，包括从醒目的红色、黄色、绿色、蓝色，到渐变的颜色。几个世纪以来，它们被广泛地用于制作和装饰服装，如斗篷和头饰。

This well-preserved Nazca tunic has many feathers attached to the cotton or wool base cloth. These feathers come from large parrots in tropical South America, especially Amazon parrots. Due to their large and colorful feathers, they are highly valued by many pre-Spanish cultures, including bright red, yellow, green, blue, and gradient colors. For centuries, they have been used extensively for the manufacture and decoration of clothing, such as cloaks and headdresses.



彩绘美洲驼碗 Painted llama bowl

陶 • Ceramic

纳斯卡文化（公元 200 年—400 年）• Nazca Culture (200 CE-400 CE)

秘鲁安东尼尼教育博物馆藏 • Collection of the Antonini Didactic Museum of Peru

早期的纳斯卡艺术以许多自然和超自然动物的绘画和雕塑为特色，这些动物往往对纳斯卡人的生存和信仰有重要意义。此件展品中，我们可以看到一只脖子上缠有绳子的美洲驼。尽管美洲驼通常被认为只适应于高海拔地区，而不存在于炎热干旱的太平洋海岸，但我们了解到，纳斯卡等许多沿海地区都广泛养殖美洲驼。美洲驼为安第斯人提供驼肉和驼毛，其粪便可作为燃料与肥料，其兽皮和骨头可用于制造工具。此外，美洲驼还常被当作驮兽和祭品。

Early Nazca art features many natural and supernatural animals portrayed in drawings and sculptures, which often have significant importance to the Nazca people's survival and beliefs. In this exhibit, we see a llama with a rope twisted around its neck. Although llamas are typically considered to be adapted only to high-altitude areas and not to the hot, arid Pacific coast, we have learned that llamas were widely raised in many coastal regions including Nazca. Llamas provided Andean people with meat and wool, while their dung could be used as fuel and fertilizer, and their hides and bones to make tools. Additionally, llamas were also commonly used as pack animals and sacrificial offerings.

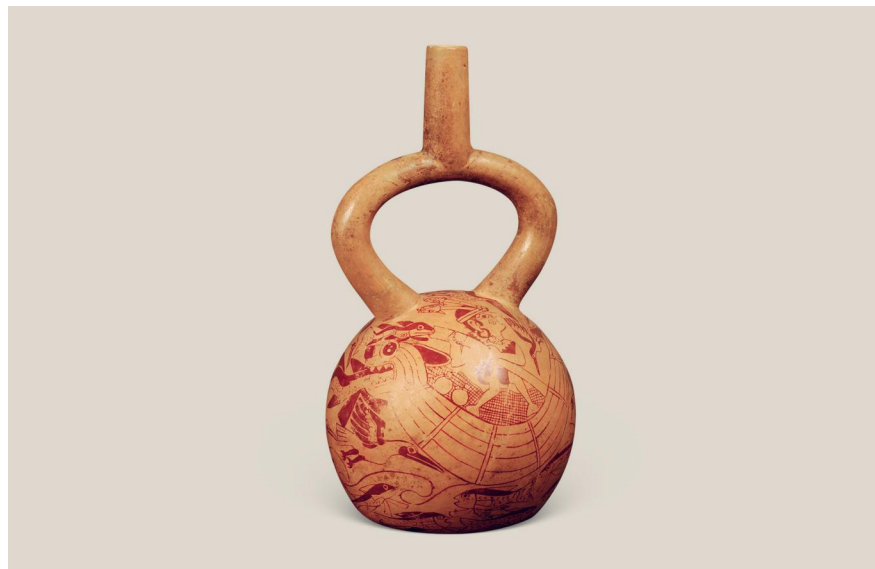


神在月亮船上划桨细纹陶瓶 Ceramic bottle of a mythical navigation

- 陶 • Ceramic
- 莫切文化（公元 500 年—550 年） • Moche culture (500 CE-550 CE)
- 秘鲁瓦卡斯德莫切博物馆藏 • Collection of the Huacas de Moche Museum of Peru

出土于瓦卡斯德莫切遗址的月亮神庙底部的一座墓穴中。上面的图案是莫切文化里线线描绘画的杰作，工匠充分利用了器物的外表面进行合理布局。画面中海神划着新月形的芦苇船，船内携带渔网和两个盆，船边环绕着鱼和海鸟，可能象征着夜间穿梭在天空的月亮。这个画面体现了太平洋及海洋资源对莫切人的重要性。

Excavated from a tomb at the base of the Moon Temple (Huaca de la Luna) at the Huacas de Moche site. The pattern on it is a masterpiece of fine-line painting in Moche culture, where the craftsman made full use of its available surface area. What is painted is the Deity of the Sea rowing his crescent-shaped reed boat loaded with a fishing net and two pots. Lively swimming fish and flying sea birds surround the boat, which probably symbolizes the crescent moon that traveled across the sky during the night. The painting effectively tells us of the critical importance of marine resources and the Pacific for Moche's life.

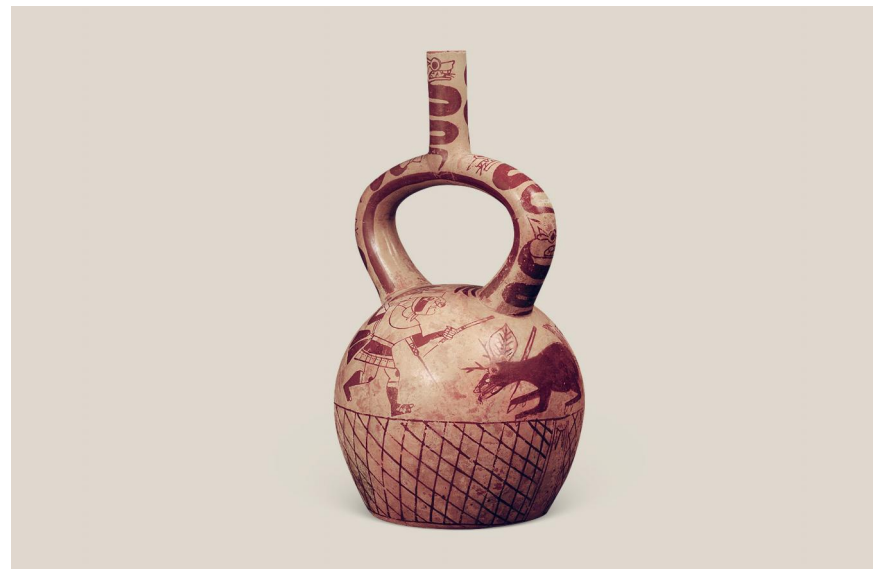


猎鹿细纹陶瓶 Ceramic bottle with the painted scene of deer hunting

- 陶 • Ceramic
- 莫切文化（公元 500 年—600 年） • Moche culture (500 CE-600 CE)
- 秘鲁瓦卡斯德莫切博物馆藏 • Collection of the Huacas de Moche Museum of Peru

在莫切时代之前，人们猎杀鹿以获取鹿肉、鹿角、骨头（用于制作工具）和鹿皮。然而，可能是由于鹿的数量大量减少，使得猎鹿成为一项精英活动。这件陶瓶描绘了鹿被狗和衣着朴素、手无寸铁的人赶出栖息地，而衣着考究的精英猎人装备着飞镖、梭镖投射器或木棍在附近等待。在莫切文化中，用木棍或飞镖杀死一只鹿是一种挑战，因此这种活动成为年轻战士证明其强壮体魄和技能的一种方式。没有证据表明鹿是莫切人重要的肉食来源。相反，鹿被认为与死者、祖先和神灵之间有某种联系。

Before the time of the Moche, deer were widely hunted for meat, antlers, bones (for making tools) and hides. Deer hunting, however, eventually became an elite activity, perhaps due to declining numbers. The painting on this vessel shows deer being flushed from their habitat by dogs and plain-clothed, unarmed people while elaborately dressed elite hunters equipped with darts and atlatl or a club wait nearby. It would have been a challenge to kill a deer with a wooden club or darts in the Moche culture; thus, this activity may have constituted a rite of passage for a young warrior to prove his physical strength and skill. There is little indication that deer served as an important meat source during Moche times. Instead, they were thought to be somehow connected to the deceased, ancestors and deities.



猫形金制斗篷 Cat-shaped gold cape

- 金、纺织品 • Gold, textiles
- 莫切文化（公元 500 年—600 年） • Moche culture (500 CE-600 CE)
- 秘鲁瓦卡斯德莫切博物馆藏 • Collection of the Huacas de Moche Museum of Peru

出土于瓦卡斯德莫切遗址的月亮神庙，如同月亮神庙中出土的雕塑陶器上所描绘的那样，这件斗篷很可能是祭司或者萨满在重要仪式上穿的。斗篷的样式模仿了大型猫科动物（或许是美洲豹）的皮毛，有一个立体的头，上面有大大的犬齿（由贝壳制成），还有四只爪子和一条又大又长的尾巴。身上的“皮毛”主要是有序放置的长方形薄片，每个金片上都有一组圆形的金环点缀。与早期的库比斯尼克宗教一样，猫科动物的象征意义显然在莫切宗教中发挥了重要作用。

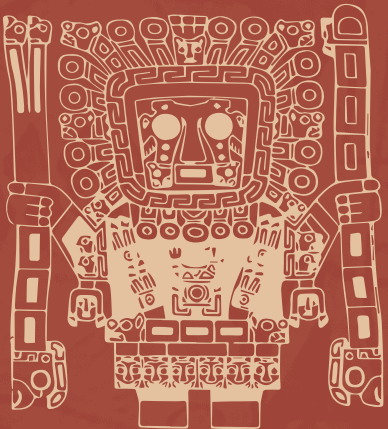
Excavated from temple of the Moon (Huaca de la Luna) at the Huacas de Moche site, this exhibit was most likely worn by a priest or shaman in important ceremonies as is depicted in a sculptural ceramic bottle also found in the same temple. The form of the cape simulates the pelage of a large feline (perhaps a jaguar) and has a three-dimensional head with large canines (made of shell), four paws and a large, long tail. The "pelage" is largely covered by orderly placed thin, rectangular gold sheets, each embellished with a set of circular, gold bangles. As with the earlier Cupisnique religion, feline symbolism clearly played an important role in the Moche religion.



多元文化的融合



第二部分



公元 10 世纪之前的数百年，可谓是“安第斯地区创建帝国的第一个阶段”。安第斯北部沿海地区的政治势力逐渐衰退，兴起于中部高地的瓦里和南部高地的迪亚瓦纳科文化趁机发展扩张。迪亚瓦纳科文化是公元 1 世纪至 10 世纪，安第斯中南部地区孕育出的最重要的文化，它积极地在的的喀喀湖沿岸地区传播自己的宗教，并且在太平洋沿岸的莫克瓜河流域建立一系列殖民地。南部沿海地区附近高地聚集了来自纳斯卡文化的移民，其中一个聚落发展为新兴国家瓦里的首都，宗教信仰上照搬迪亚瓦纳科文化和纳斯卡文化的元素，并在公元 7 世纪晚期开启第一次扩张。迪亚瓦纳科文化和瓦里文化虽然都没有形成对安第斯全域长期稳固统治，但它们对沿海地区的影响十分深远。10 世纪初，以秘鲁北部沿海兰巴耶克地区为中心的西坎文化，凭借其发达的生产力、先进的冶炼技术和庞大的人口，建立起一个强大的国家。西坎文化很多元素来自莫切文化，并吸收了瓦里文化的特色。

The centuries before the 10th century can be termed "the first phase of empire creation in the Andean region". The political forces along the northern coast of the Andes gradually declined, and the Wari culture, rising from the central highlands and the Tiwanaku culture from the southern highlands, took the opportunity to expand. The Tiwanaku culture is the most important culture nurtured in the central and southern Andes from the 1st to the 10th century. It actively spread its religion along the shores of Lake Titicaca and established a series of colonies in the Moquegua River basin along the Pacific coast. In the highlands near the southern coast, immigrants from the Nazca culture settled here, one of which developed into the capital of the emerging Wari state. It copied elements of religion from the Tiwanaku and Nazca cultures and embarked on its first expansion in the late 7th century. Although neither the Tiwanaku nor the Wari culture formed a long-term stable rule over the entire Andean region, their influence on coastal areas was profound. In the early 10th century, the Sicán culture, centered in the Lambayeque region on the northern coast of Peru, built a powerful state with its developed productivity, advanced smelting technology, and large population. Many elements of the Sicán culture originated from the Moche culture and absorbed characteristics of the Wari culture.

执杖神陶瓮 Urn with Staff God

陶 • Ceramic

瓦里文化（公元 750 年—900 年）
秘鲁考古学人类学历史学国家博物馆藏

- Wari culture (750 CE-900 CE)
- Collection of the National Museum of Archaeology, Anthropology and History of Peru

祭祀用具。出土于纳斯卡地区的帕切科遗址，属于瓦里晚期。作为祭品在埋葬之前被故意砸碎，发现时碎成上百片，这与中国四川三星堆祭祀坑遗址祭祀后将青铜器打碎埋葬相似。陶瓮内外都装饰着与农耕相关的男女神像，外侧画面正中的男神为“杖神”，女神以玉米作为头饰装饰。可能用于盛放玉米酒，在宴会或一些与农业种植有关的仪式上享用。在以丰产和富裕为主题的宗教仪式中，玉米和羊驼扮演着重要角色。

It's a late Wari ritual urn, excavated from the Pacheco site in the Nazca region. This urn was intentionally shattered before burial and was found in hundreds of pieces, which is similar to the sacrificial practices found at the Sanxingdui sacrificial pits in Sichuan, China, indicating the smashing of bronze vessels for burial after sacrifice. Both the inside and outside of the ceramic urn are adorned with male and female deities associated with agriculture, with the central figure on the outside being the Staff God, and the goddesses decorated with corn as headdresses. The urn may have been used to hold corn beer, and enjoyed during feasts or ceremonies related to agricultural planting. Corn and llamas play important roles in religious rituals themed around abundance and prosperity.



西坎神金杯 Gold cup with Sicán Deity

金 • Gold

西坎文化（公元 900 年—1100 年）
秘鲁中央银行附属博物馆藏

- Sicán culture (900 CE-1100 CE)
- Collection of the Museum of the Central Reserve Bank of Peru

西坎的金匠们制作了许多大型且带装饰的金制杯子，应该是用于祭祀。这一件尺寸较大，杯身为倒置的西坎神，有着獠牙和标志性上翻的眼睛。神像倒置表明只有杯中空了（或喝完了），人们才能看到神灵的正脸。关于这个行为的解释之一是，因为玉米酒或祭祀用的人血必须倒出（祭献）或喝完才能安抚神灵。

The Sicán goldsmiths produced many large and decorated golden cups, which were likely used for sacrifices. What is distinctive about it is its relatively large size and that the deity image is inverted who has fangs and iconic upturned eyes. The inverted image means that only when contents are fully emptied (or drunk), can one see the face of the deity right side up. One of the explanations for this is that the corn beer, or blood from sacrificed humans, had to be poured (i.e., offered) or consumed to appease the Deity.



祭祀青铜杜米刀 Bronze tumi for sacrifices

- 青铜 • Bronze
- 西坎文化（公元 900 年—1100 年）• Sicán culture (900 CE-1100 CE)
- 秘鲁西坎国家博物馆藏 • Collection of the Sicán National Museum of Peru

出土于西坎遗址，是一把铜砷合金的青铜刀。到西坎中期形成了一个以大规模生产金、银、砷铜为主的青铜时代。砷铜具有出色的延展性、拉伸强度、硬度和耐腐蚀性，西坎人用它取代石头、骨制、纯铜，制作各种各样的丧葬用器、实用工具等，例如葬礼面具、装饰性的杜米刀、酒杯、挖掘工具、土块破碎器等。这件青铜刀刀身为半圆形，用于祭祀等礼仪场合。这种刀通常被称作杜米，在克丘亚语中是刀的意思。刀柄的最上方有一排螺旋形的装饰。刀柄上方装饰着一个坐着的西坎贵族，意在模仿西坎神并彰显其为人间领袖的地位。

This bronze knife was unearthed at the Sicán site and made of copper-arsenic alloy. By the middle of the Sicán period, a Bronze Age characterized by large-scale production of gold, silver, and arsenical copper had developed. Arsenical copper possesses excellent ductility, tensile strength, hardness, and corrosion resistance. The Sicán people used it to replace stone, bone, and pure copper, manufacturing various types of funeral objects, practical tools such as funeral masks, decorative tumi knives, goblets, digging tools, and clod crushers. This bronze knife has a semi-circular blade and was used in rituals such as sacrifices. This kind of knife is commonly known as a tumi, which means "knife" in the Quechua language. The very top of the handle features a row of spiral decorations. The top of the handle is decorated with a seated Sicán noble, intended to mimic a Sicán Deity and highlight their status as a leader among the people.



彩绘棉制斗篷 Painted cotton cloak

棉 • Cotton

西坎文化（公元 900 年—1100 年）• Sicán culture (900 CE-1100 CE)

秘鲁特鲁希略国立大学藏 • Collection of the National University of Trujillo of Peru

使用细棉纱纺织而成，且有特别的彩色图像，即两个男人在一个队伍中或正在参与某种活动。每个男人都戴着头饰，穿着一双类似靴子的鞋，腰间系带，胸前一组菱形图案，也可能是文身，肩背包裹，手握执杖，这种形象并不是西坎人的典型特征。考虑到两人之间有类似金刚鹦鹉的鸟类图样，以及各色鸟类羽毛对于西坎贵族的仪式意义，这幅图像可能描绘了一群来自亚马逊的商人带来鸟类及羽毛的场景。

西坎社会存在着长途贸易网络。早期就与厄瓜多尔沿海地区（进口贝壳与蜗牛）、北部的哥伦比亚（进口翡翠与琥珀）、南部的智利（进口蓝宝石）、东部至亚马逊河支流马拉尼翁河（提供开采黄金的砂矿）等地保持着商业往来，并用羊驼商队控制着货物运输。西坎人用当地制作的产品，如砷铜制成的工具作为商业交易物品。贸易交流有助于西坎文化、宗教在兰巴耶克谷之外的传播。

It is woven with fine cotton yarn and decorated with unusual painted images of two men in a procession or engaged in yet undetermined activity. Each man wears a head ornament, a pair of boot-like footwear, a belt and sash with a diamond pattern or maybe a tattoo on the chest. Each carries a bag on his back and holds a set of long staff-like objects in hand, all of which are atypical of the Sicán. Given the ceremonial significance of variously colored bird feathers for Sicán elites and the depiction of a macaw-like bird between two men on the front, the painted image may represent a group of traders from Amazon bringing these birds and their feathers.

The Sicán society had a long-distance trade network. Early on, it maintained commercial contacts with the coastal region of Ecuador (importing shells and snails), the northern part of Colombia (importing emeralds and amber), the south of Chile (importing sapphires), and the tributaries of the Amazon River towards the Marañón River (providing sand pits for gold mining), and controlled the transportation of goods with llama caravans. The Sicán people used locally made products, such as tools made of arsenic copper, for trade. Trade exchanges helped spread Sicán culture and religion beyond the Lambayeque Valley.



帝国的印记

第三部分



公元 1000 年前后，随着秘鲁中部高地地区的瓦里帝国和南部的迪亚瓦纳科政权逐渐解体，新产生的多股政治势力对立冲突不断。12 世纪开始，从瓦里分裂出来的印加人开始在库斯科峡谷定居。到 1438 年第九代印加王，印加开始强盛，通过政治势力联盟、联姻等方式迅速崛起，不断扩张，终于在 15 世纪中叶时征服大部分安第斯高原中部、附近谷底和临近的高原地区，建立起幅员辽阔、政治统一、经济一体、文化合一的印加帝国，称为“塔万廷苏尤”，其创造的印加文明也因此成为美洲乃至世界历史上最为璀璨的文明之一，达到古代安第斯文明的顶峰。然而，庞大的帝国在制度和管上也存在许多隐患，随着大航海时代的到来，西班牙征服者到达美洲大陆，印加的黄金时代戛然而止。1532 年西班牙人入侵印加；第二年，西班牙人占领库斯科，印加帝国灭亡。但是，印加人同殖民者的战斗直到 1572 年才结束。

Around 1000 BC, as the Wari Empire in the central highlands of Peru and the Tiwanaku regime in the south gradually disintegrated, new political powers emerged, leading to ongoing conflicts. Starting in the 12th century, the Incas who split from the Wari, began to settle in the Cusco Valley. By 1438, under the ninth Inca ruler, the Inca began to rise to power through political alliances and marriages, rapidly expanding and eventually conquering most of the central Andean plateau, nearby valleys, and adjacent highlands in the mid-15th century. They established the vast, politically unified, economically integrated, and culturally united Inca Empire, known as "Tawantinsuyu". The civilization created by the Incas thus became one of the most dazzling civilizations in the history of the Americas and the world, reaching the pinnacle of ancient Andean civilization. However, the vast empire also had many systemic and managerial vulnerabilities. With the arrival of the Age of Exploration, Spanish conquerors reached the American continent, bringing an abrupt end to the golden age of the Incas. In 1532, the Spanish invaded the Inca territory; the following year, they captured Cusco, and the Inca Empire fell. However, the fight between the Incas and the colonizers lasted until 1572.

帕查 (仪式浇水器) Paccha (Ceremonial watering vessel)

陶 • Ceramic

印加时期 (公元 1400 年—1532 年) • Inca period (1400 CE-1532 CE)

秘鲁中央银行附属博物馆藏 • Collection of the Museum of
the Central Reserve Bank of Peru

这是一件制作精良、保存完好的陶瓷礼器，叫作 Paccha。帕查有多种风格和意象，但主要包括三部分，安第斯传统脚踏犁、厄普容器和玉米。这一器物看似奇怪，却融入了复杂的象征意义，表明其是作为一种增进农业肥力的仪式装置。这件帕查上的玉米被涂成黑色，而且高度逼真，它是通过在真玉米周围附着黏土形成模具，干燥后的模具用于制作陶器。足见玉米在印加的重要性。脚踏犁被用来耕作农田和种植玉米。农耕需要获得地球母亲的许可和合作，否则丰收无望。因此，农民需要为大地母亲献上一杯盛放在厄普器皿里的玉米酒。作为回报，大地母亲会赐予丰收。

This well-made and preserved ritual object is called paccha, which has various styles and motifs but is composed of three modeled ceramic parts: the traditional Andean foot-plow, urpu and corn. This seemingly odd combination of components is imbued with complex symbolic meanings, indicating its use as a ceremonial tool to enhance agricultural fertility. The maize on this paccha is painted black and is highly realistic. It's made by forming a mold around a real maize cob with clay, and after drying, this mold is used to create pottery. This highlights the significance of maize in the Inca culture. The foot plow is used for tilling farmland and planting maize. Successful farming requires the permission and cooperation of Mother Earth; otherwise, a bountiful harvest is impossible. Thus, farmers need to offer a cup of corn beer, placed in an urpu to Mother Earth. In return, Mother Earth bestows a bountiful harvest.



印加王与其追随者纹凯罗杯 Wooden Kero with Inca king and his retinues

木 • Wood

殖民时期 (公元 1550 年—1650 年) • Colonial period (1500 CE-1650 CE)

秘鲁印加博物馆藏 • Collection of the Inca Museum of Peru

这件凯罗杯制造于西班牙早期殖民时期，保留了印加时期的形式。外部装饰分为 3 个部分：最下面为花卉图案，中间一圈为抽象几何图案，最上层描绘了印加国王及其随从出行的场景。工匠先在木杯表面刻出纹饰，然后用产自亚马逊丛林的树脂加热后进行彩绘。在西班牙殖民时代早期，印加王室被允许保留之前的一部分特权，使用印有他们从前光辉形象的凯罗杯即为其中的一种特权。

It retained the Inca form but was produced during the early part of the Spanish Colonial era. The exterior decorations are divided into three registers. The lowest register has flowers, and the middle register is a band of abstract geometric motifs. The top-level shows a procession of the Inca king and his retinue. The designs were created by incising the wood and then carefully laying a heated colored resin from the Amazonian jungle into it. During the early Spanish Colonial era, the Inca royals were allowed to retain some of the privileges they had prior to the Spanish conquest of the Inca Empire. The use of these colorful keros with imageries of their former glories was one such privilege.



大型厄普壶 Large urpu

陶 • Ceramic

印加时期 (公元 1400 年—1532 年) • Inca period (1400 CE-1532 CE)

秘鲁印加博物馆藏 • Collection of the Inca Museum of Peru

这种双耳小口尖底的厄普壶，造型典雅、纹饰精美，是印加陶器的杰作。厄普壶的特点是容器两侧有两个手柄，颈部附近有小块或小凸起，使用时印加人用绳子穿过手柄绕在小块上，以便背挎或手提。厄普壶的尖底使其在放置时可以埋入地下保持稳定。厄普壶有多种用途，但其中最主要的是储存玉米和酿造玉米酒，是印加社会仪式不可或缺的一部分。厄普壶代表农业产品的使用，尤其是玉米酒的生产及其在宴会和宗教仪式中的使用。

This urpu with its double handles, small mouth and pointed bottom, boasts an elegant shape and exquisite patterns, making it a masterpiece of Inca pottery. The distinctive features of the urpu include two handles on either side of the vessel and a small lug or knob near the neck, through which the Incas would thread a rope around the handles for easy carrying or slinging over the shoulder. The pointed bottom allows it to be embedded in the ground for stability when placed. The urpu had multiple uses but was primarily used for storing maize and brewing corn beer, which was an indispensable part of Inca societal ceremonies. The urpu represents the use of agricultural products, particularly the production of corn beer and its use in feasts and religious rituals.



男、女性金雕像 Gold statuettes

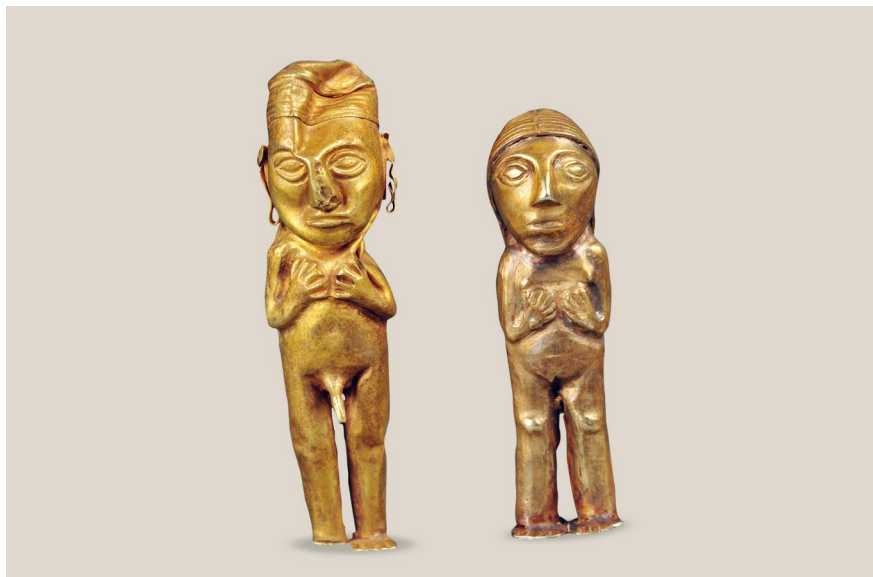
金 • Gold

印加时期 (公元 1400 年—1532 年) • Inca period (1400 CE-1532 CE)

秘鲁印加博物馆藏 • Collection of the Inca Museum of Peru

这是由薄薄的，经过敲打的金片焊接而成的空心雕像。它们会被穿上精美的衣物（叫作“kumbi”）与精心挑选的“纯洁”的孩子一同作为祭祀仪式（叫作 capacocha）上的祭品。据考古记载，在安第斯山脉一些海拔较高和较雄伟的山峰（海拔约 6380 米）上发现了举办这种祭祀仪式的遗迹。这种祭祀仪式只在最危险或最重要的时刻举行，例如，在位的印加王去世、新印加王开始执政或发生自然灾害的时候。这些小雕像也是被放在印加帝国各个圣地的祭品。

This couple of hollow statuettes were made with thin, hammered gold sheets that were soldered together. They would have been dressed in very fine clothes known as kumbi and used as offerings along with a carefully selected “pristine” child sacrifice in the highly sacred sacrificial rituals called capacocha. Archaeologically documented capacochas were found atop the peaks of some of the highest and most majestic Andean mountains as high as 6380 m a.s.l. Capacochas were performed only at the most precarious or important moments such as the death of the reigning Inca emperor, the beginning reign of a new emperor or times of natural catastrophe. These figurines also served as important offerings placed in sacred locations throughout the Inca Empire.



金美洲驼雕像 Gold figurine of a llama

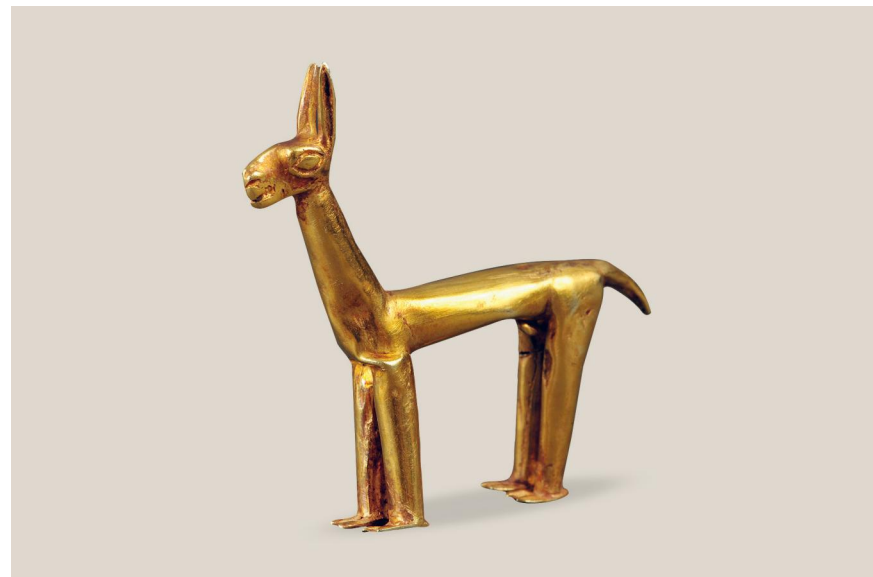
金 • Gold

印加时期 (公元 1400 年—1532 年) • Inca period (1400 CE-1532 CE)

秘鲁印加博物馆藏 • Collection of the Inca Museum of Peru

几千年来，安第斯文明创造了大量微型物件。据说这些物件的用途随着时间的推移发生演变。对印加来说，小雕像是他们与山上的神灵沟通的媒介。这件美洲驼雕像采用制作上述男女金雕像的方法，作为仪式上的祭品，通常会被制作成成对的雌雄美洲驼。

For thousands of years, Andean civilizations created lots of miniature objects. It is said that the use of these objects evolved over time. For the Incas, small figurines served as a medium for communicating with the deities in the mountains. In a manner like the gold figurines of a man and woman described above, artisans working for the Inca state also manufactured gold and silver llama figurines to be used as ritual offerings. They often made paired male and female llamas as a set.



彩色织锦袋 Polychrome tapestry bag

羊毛 ● Alpaca wool

印加时期 (公元 1400 年—1532 年) ● Inca period (1400 CE-1532 CE)

秘鲁中央银行附属博物馆藏 ● Collection of the Museum of the Central Reserve Bank of Peru

这件由驼毛纤维制成的织锦袋出土于秘鲁南部的丘基班巴地区，用于盛放古柯叶。古柯叶是安第斯高原地区生活和仪式的重要组成部分。这件织锦袋上保存完好的红、黄、绿、蓝四种颜色令人眼花缭乱，编织者的编织技术使图案层层叠加。在织锦中间和下端的流苏都是由精细缝纫的小鸟图案制作而成的，此类图案在上面的方格中也可以找到。

This tapestry weave bag made of camelid fiber was evacuated from the Chuquibamba region of southern Peru. It was used to hold coca leaves which was an essential part of Andean highland life and ritual. Its brilliant and beautifully preserved red, yellow, green and blue colors dazzle the eye, along with the expert weaving that creates pattern upon pattern. The added tassels both in the middle of the bag and dangling from the lower end were created with finely stitched patterns of tiny birds, also found in the squares above.



成人木乃伊 Adult mummy

印加时期 (公元 1400 年—1532 年) • Inca period (1400 CE-1532 CE)
秘鲁莱梅班巴博物馆藏 • Collection of the Leymebamba Museum of Peru

这是一个保存相对完好的、局部包裹的成人木乃伊，来自秘鲁东北部查查波亚地区，发现于峭壁岩洞中。X 光显示该男性死亡时年龄在 18 至 20 岁之间。这个尸体由 16 个捕鸟网包裹，说明死者可能是一个捕鸟者。在古老的安第斯山脉，有两种不同的木乃伊制作方式：一种是自然干燥，一种是人工制作。这具木乃伊是采用了第一种方式制成。用条状和大片的棉布包裹，以保持弯曲的姿势，并放置在岩洞中自然风干。

This is a relatively well-preserved funerary bundle of a mummified young adult body found inside a rock shelter near Chachapoya in northeastern Peru. An X-ray examination suggests that he was about 18 to 20 years old when he died. His body was wrapped with 16 nets for capturing birds, suggesting that he may have been a bird hunter. In the ancient Andes, there were two distinct methods for mummification of human bodies: natural desiccation and artificial preparation. This body was mummified through natural desiccation. He was wrapped with strips and sheets of cotton to maintain a flexed position and left inside a well-protected, walled rock shelter to mummify.

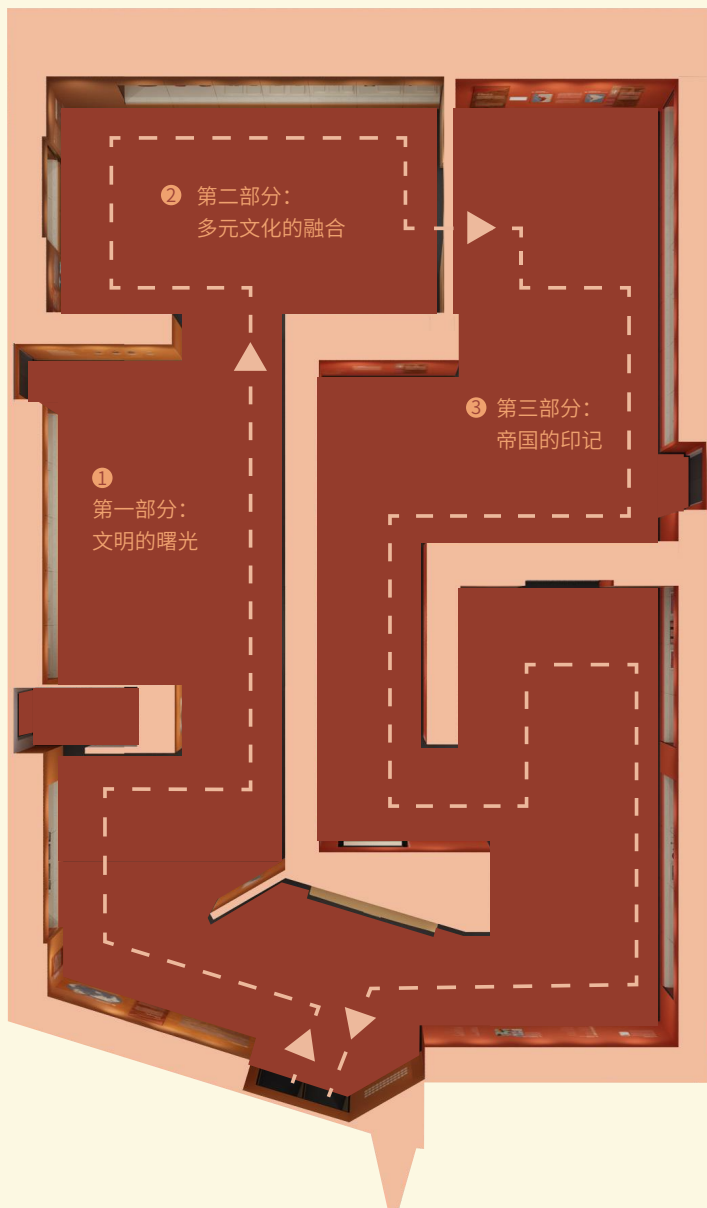


古代秘鲁历史年表

Chronology of Ancient Peru



参观导览图 The Guide Map



展厅实拍图 Photographs of The Exhibition Hall



