

第85窟保护项目

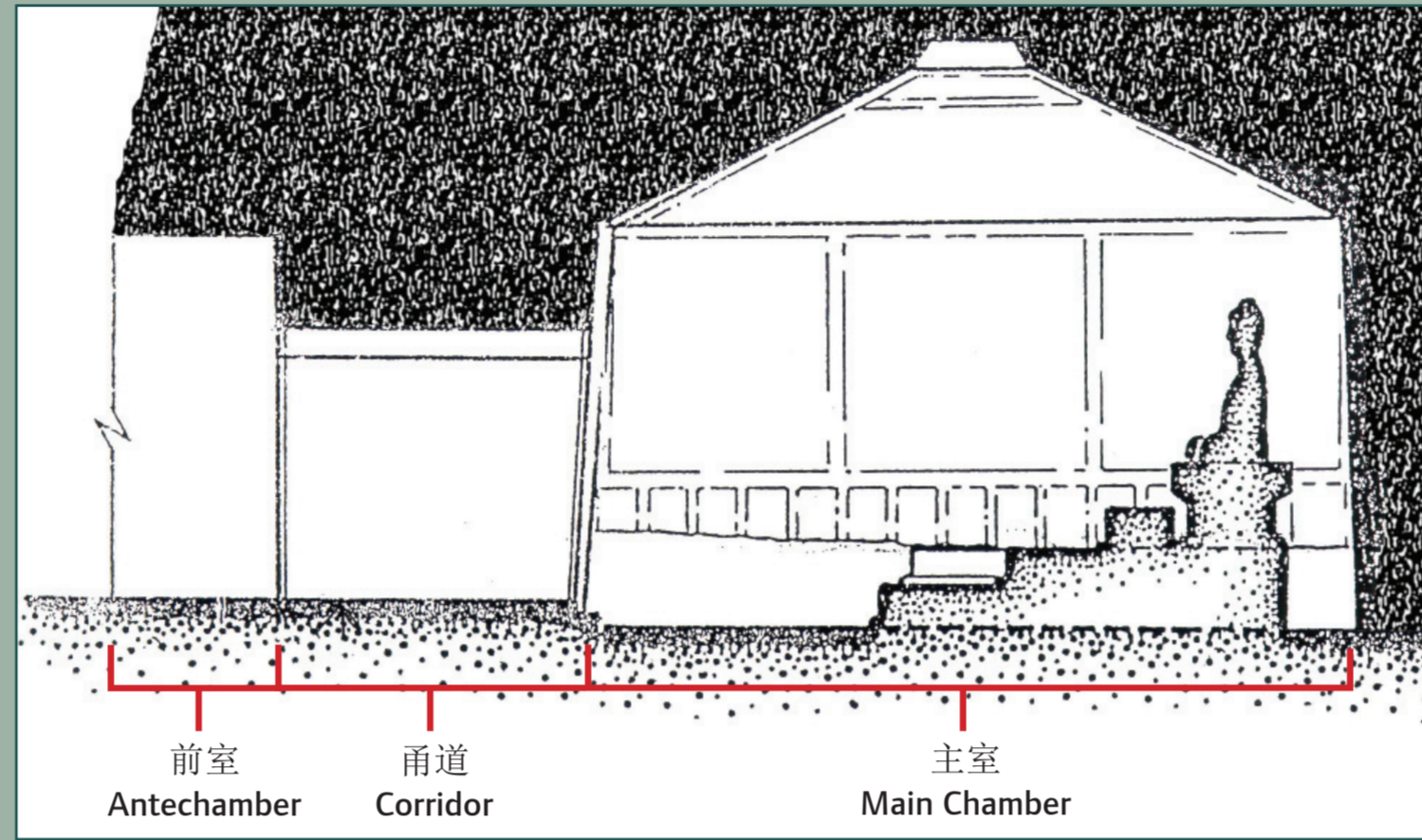
Cave 85 Project



主室窟顶北披飞天。
A heavenly apsara high up on the north ceiling slope of the main chamber.



第85窟莲花狮纹藻井。
The central ceiling panel of the main chamber features a lion with lotus flower.



第85窟由局部残毁的前室、甬道和主室组成。
The cave consists of the partial remains of an antechamber, corridor and large main chamber.



主室南壁报恩经变中树下弹琴的场景。
Musician under a tree from the Sutra for Redemption from Indebtedness on the south wall of the main chamber.



此幅画是主室南壁东起第一铺《报恩经变》中《论议品》的情景。
A scene from the Sutra for Redemption from Indebtedness on the south wall of the main chamber.

在过去数世纪里，在世界遗产地莫高窟的石窟寺遭受到不同类型的病害，包括地仗层脱落、颜料层起甲、盐害和颜料变色与褪色等。1997年，敦煌研究院与盖蒂保护研究所开始了为期8年的保护项目，旨在鉴定并了解壁画与塑像的病害，以便实施保护措施来保存它们。

选择第85窟，是因为此窟是莫高窟艺术、历史以及宗教遗产的代表性洞窟，并具有该遗址所发现的很多典型病害及保护的问题。

通过国际合作的结果使第85窟的壁画和塑像得到了保护而不是修复。保护与修复是两种不同的方法：保护是通过治理病害和控制病害成因来保存石窟；修复是通过清洁，有时通过重绘某些缺失区域来改善壁画和塑像的外观。修复的负面效应是损害了文物的原真性。

本项目遵循中国文化遗产保护与管理的国家准则，即《中国文物古迹保护准则》开展工作。了解病害以及从研究过程中所发展出来的一套科学保护程序，已经应用于莫高窟其他洞窟以及其他类似遗址的保护中。



全窟共有壁画350平方米，包括17幅大型佛教经变画。第85窟主室覆斗顶，窟顶与四壁结合处高6米，藻井高近13米。
The cave contains 350 square meters of painting elaborately decorated with 17 large Buddhist sutras. The truncated pyramidal ceiling of the main chamber (shown above) is 6 m high at the walls, rising to approximately 13 m at the inset central ceiling panel.



甬道两侧是与真人等身的供养人及其扈从像。翟僧统法荣（左侧，公元862年主持修建了第85窟）。甬道经后世重修，壁画被重新涂上泥层并绘制壁画。当时的地方最高行政长官一归义军节度使曹议金的画像（右侧）就绘制在南壁上。
Life-size donor figures and attendants decorate the entrance corridor walls. Zhai Farong (left), a high Buddhist official, commissioned the cave in 862 CE. The corridor was later restored, the walls replastered and repainted, and the portrait of Cao Yijin (right), an important government official, added to the south wall.

For centuries the caves temples at the World Heritage site of the Mogao Grottoes have suffered from various kinds of deterioration, from loss of plaster and flaking paint to salt damage and the alteration and fading of colors. In 1997, the Dunhuang Academy and the Getty Conservation Institute began an eight-year project to identify and understand deterioration of the wall paintings and sculpture in order to implement conservation strategies for their preservation.

Cave 85 was selected because it is representative of the remarkable artistic, historic and religious heritage of Mogao and shows many of the typical conservation problems found at the site.

As a result of the collaboration, the wall paintings and sculpture have been conserved not restored. Conservation and restoration are two different approaches: conservation preserves the cave through treatment and by controlling the causes of deterioration; restoration attempts to improve the appearance of the paintings and sculpture by cleaning and sometimes repainting areas of loss. Restoration negatively affects authenticity.

The project followed the methodology of the *China Principles*, national guidelines for the conservation and management of cultural heritage sites in China. Understanding deterioration, together with the conservation approaches developed, has benefits for the preservation of other caves at the Mogao Grottoes and for other similar sites.



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