



## Preface

An international Symposium on "Polychromy of the Terracotta Army of the First Chinese Emperor Qin Shihuangdi, Studies on the Polychromy of Antique Sculptures; Materials, Painting Techniques and Conservation" was held at the Historical Museum of the Shaanxi Province in March, 1999. This was the first congress ever held on the polychromy of antique sculptures in the People's Republic of China. Polychromy of antique sculptures has, of course, been one of the central topics of discussion of archaeologists since the 19<sup>th</sup> century and has influenced contemporary European art into the 20<sup>th</sup> Century. Intense original colouring cannot be found on a single antique Greek sculpture. Partially due to diverse influences over the centuries, partially due to the deliberate removal of existant colouring, the general public sees sculpture as monochromatic - either white or material-based in colour, even though current research proves it to have been otherwise. The state of information regarding Near Eastern cultures, Egyptian sculpture and Etruscan plastic art is similar to that which has been passed down to us on antique Greek sculpture: at an absolute minimum, fragments or shadowy traces of colour give us a vague idea of the artistic quality and original wealth of the polychromy on antique sculptures.

Thousands of terracotta figures, some life-size, some only a few centimetres high, have been excavated in China in the last twenty years. Almost all of these sculptures are elaborately painted; a large number of these figures have been preserved with their original colouring. Without a doubt the most spectacular discovery has been the tomb of the First Chinese Emperor, Qin Shihuangdi. Not only the internationally renowned Terracotta Army of the emperor, but also numerous other burial offerings are completely coloured. These realistically and intensely coloured figures give us the impression of a striking presence and power previously unknown in antique sculpture.

The papers presented at this Symposium cover not only Chinese excavations, but also examples from Egypt, the Near East and Europe. Questions concerning clothing and textiles as well as aspects of colour symbolism and the meaning of colour in dif-

ferent cultures were examined. And last but not least, painting techniques, materials and conservation problems in the different cultures, with concentration on the aspects of natural science and conservation, were presented.

Compiled in this publication are the revised papers presented at the Symposium; a general view, and a survey on the polychromy of ancient sculpture. It is exciting to pursue the similarities and differences to be found in the finishing of sculptures in the early advanced civilisations. Parallel uses of the colour blue are particularly notable, thus supporting the presumption of an intense cultural exchange in antiquity.

The organisers of this Symposium - notably the Museum of the Terracotta Warriors and Horses, the Department of Historical Monuments, and ICOMOS - hope that the research on the polychromy of antique sculptures and the cultural exchange will continue.

We thank all Speakers for their papers and all participants in the Symposium for their interest and contributions. We would also like to thank Dr. Chen Ganglin, who edited the Chinese papers for the publication. Dr. Irene Helmreich-Schoeller proofed the English translations. Special thanks to Diplom-Restauratorin Catharina Blaensdorf who, together with the colleagues from the Museum of the Terracotta Army, Mr. Prof. Guo Baofa, Mr. Zhao Kun and Mr. Xia Yin prepared and organised the Symposium.

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## 前言

1999年3月，以“秦俑及彩绘文物研究保护”为主题的国际学术研讨会在中国古都西安举行，这是第一次在中华人民共和国进行的古代彩绘文物的专题讨论会。自19世纪以来，古代雕塑彩绘一直是考古学领域探讨的一个中心课题，它也对19和20世纪欧洲的艺术创作有很大影响。上千年由于受到各种因素的影响，特别是许多文物上尚存颜色被人为有意去除，结果今天已无一座保留当初色彩的古希腊大理石雕刻留传世间。虽然有各种新的研究成果不断证实色彩的存在，但还是有很多人认为这些雕塑本来就是单色、白色或材料原色的。论留传条件，近东文化、埃及雕像和伊特拉斯坎雕塑与古希腊的类似：正是它们留传至今的至多为微不足道的残片或模糊的色彩痕迹，使人依稀感受到古代雕像彩绘曾经的丰富和艺术质量。

在过去的20年里，中国出土了成千上万的陶俑，有些大如真人，有些身高不过寸许——几乎所有这些雕塑表面都敷彩，其中不少陶俑还保留着其原始的彩绘。毫无疑问，这几十年中最著名的考古发现当属秦始皇陵。不仅兵马俑，而且其它大批人偶、动物俑类的陪葬品也全部彩绘，通过这一写实的和强烈的色彩，让人领略到之前无人能够感受的活生生的古代雕塑和其感染力。

在这次研讨会中，来自世界各地的学者们有的针对中国

的出土文物，有的涉及埃及、近东和欧洲的范畴。他们探讨了服饰色彩在不同文化中的象征和意义，还从自然科学和修复工艺的角度，对绘画工艺、颜色材料及保护问题进行了介绍和交流。

论文收集了研讨会上发言人所做的报告。它们勾勒出了古代雕塑彩绘的概貌，探讨了古代文明在雕塑表面表现方法上的异同。从中我们可以看到，不仅仅是在蓝色应用方面的相似性令人惊奇，而且在古代雕塑表现方法上也十分类似，可以推测，早在古代，多文明之间的文化交流便已相当密切。

这次研讨会的所有组织者——秦始皇兵马俑博物馆、巴伐利亚州文物保护局和德国国际古迹遗址协会——都怀着这样的愿望，那就是将古代雕塑彩绘的研究和文化交流继续进行下去。

我们对所有发言人所做的报告，对与会者对此专题持有的兴趣表示感谢。

我们还想向陈钢林博士先生表示谢意，他作了付梓前所有中文报告的准备和编辑。伊雷妮·黑尔姆赖希-舍勒博士女士作了英文校订。

最后要衷心感谢卡塔琳娜·布伦斯多福修复师女士，秦俑博物馆的郭宝发副研究员、赵昆、夏寅等先生，这次研讨会的准备和组织工作，正是他们一道完成的。

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