

# Sacred Caves of the Silk Road

## Ways of Knowing and Re-creating Dunhuang

October 3, 2015  
to January 10, 2016

Chinese

Tang dynasty, 618–907

*Tejaprabha Buddha and the Five Planets*, 897

Ink and color on silk

sheet: 80.4 × 55.4 cm (31 5/8 × 21 13/16 in.)

frame: 105 × 75.5 × 3.5 cm (41 5/16 × 29 3/4 × 1 3/8 in.)

British Museum, Gift of Sir Marc Aurel Stein (1919,0101,0.31)

This richly colored painting depicts Tejaprabha Buddha, or the Buddha of Blazing Lights, seated on an ox-drawn cart and accompanied by the Five Planets in human form. Multicolored rays emanate from Tejaprabha, symbolizing his power over the planets. In his entourage, Mercury is represented as a woman wearing a monkey headdress and holding a brush and paper; Jupiter is seen as a blue-robed official wearing a headdress with a boar and holding flowers; Saturn is in the form of an old Indian man holding a staff; Venus wears white robes with a cock in her headdress and plays a Chinese lute; and finally, Mars is shown with four arms and carrying multiple weapons. The use of gold and deep colors represents one of two major painting styles in China; the other is the style of monochrome ink-line painting seen in *Portrait of a Monk*, displayed on the wall opposite.



Paintings depicting Tejaprabha Buddha are rare, and this is one of the earliest known depictions of the subject. Discovered in the Library Cave, this painting also relates to the Yuan dynasty (1260–1368) wall paintings in Cave 61.

Chinese

Tang dynasty, 618–907

*Portrait of a Monk*, late 9th–early 10th century

Ink on paper

sheet: 46 × 30 cm (18 1/8 × 11 13/16 in.)

frame: 68.7 × 50 cm (27 1/16 × 19 11/16 in.)

British Museum, Gift of Sir Marc Aurel Stein (1919,0101,0.163)

This portrait, painted in delicate ink lines, shows a monk seated on a prayer mat with his hands in the gesture of meditation. His shoes are lined up in front, and his rosary and bag are suspended from a tree. A kundika vessel used in Buddhist ceremonies to sprinkle water for purification is behind him. Discovered in the Library Cave among a trove of paintings and manuscripts, *Portrait of a Monk* represents a painting style that relies on monochrome ink and brushwork.



The Library Cave also contains a wall painted with the similar motif of the tree with a suspended bag, though in color, and the setting is elaborated with a pair of trees in full foliage—the kundika hanging from one tree—and two attendants. A Lo Archive photograph shows the empty cave in 1943–44. Current scholarship has determined that a ninth-century sculpted portrait of a monk was originally placed on the low platform in front of the painted background, as shown in a present-day photograph.

Chinese

Yuan dynasty, 1260–1368

*Middle Length Discourses of the Buddha Āgama Sutra (Zhong Ahan jing 中阿含經; Skt. Madhyama Āgama)*, chapter .

Fragment; ink on paper

mounted: 37 × 55 cm (14 9/16 × 21 5/8 in.)

East Asian Library, Princeton University

The *Middle Length Discourses* is composed of dialogues between Buddha and his followers that were translated from a longlost Indian original into Chinese in the late fourth century by Saṃghadeva, a monk from Jibin (present-day Kashmir). Composed of 222 sutras, or discourses, the text was then translated from Chinese into Tibetan, or in this case into Old Uyghur. Reading from top to bottom and left to right, this manuscript was part of an abridged translation. It is interspersed with Chinese terms with explanations following in Old Uyghur. Peculiarities in Old Uyghur orthography and Chinese language usage indicate that this fragment dates to the Mongol Yuan dynasty (1260–1368).



Chinese

probably Yuan dynasty, 1260–1368

*Diagram of Fortune of the 3rd, 6th, 9th, and 12th Lunar Months Controlled by the General of Xiayuan (the 15th day of the 10th month) (Xiayuan jiangjun suoguan si jiyue jixiong tu 下元將軍所管四季月吉凶圖)*

Manuscript; Old Uyghur (old Turkic) script

Fragment; ink on paper

mounted: unknown

East Asian Library, Princeton University



This hybrid document with Daoist overtones comprises three joined fragments. The largest, at left, contains a calendrical divination diagram generally corresponding to one in the *Record of the Jade Case (Yuxiaji 玉匣記)*, a popular divination almanac that combines Daoist, Buddhist, and folk elements. The almanac records the days when various deities descend to earth, so that the proper prayers can be performed. Since it would have been translated from Chinese into Old Uyghur, this fragment indicates that a Chinese original of the text must have existed in the Yuan dynasty, predating the earliest surviving Chinese language edition (1433). The small fragment at lower left does not belong to this text and should be replaced with one found in Cave 157, currently in the collection of the Dunhuang Academy. At right, a third fragment in Old Uyghur is joined upside down. The reverse side of each fragment is printed with a Buddhist text in Tangut script.

Chinese

Yuan dynasty, 1260–1368

*Flower Garland Sutra (Huayan jing 華嚴經; Skt. Avatamsaka-sūtra), vol. 77, with seal of the monk Guanzhuba (bKa' 'gyur, act. 1302), 14th century*

Printed; Xixia script with Chinese stamped on lower half of column 5 from right

Fragment; ink on paper

mounted: 29 × 12 cm (11 7/16 × 4 3/4 in.)

East Asian Library, Princeton University



The interaction of several peoples and cultures is evident in this printed text, which comes from a Tangut language version of the Buddhist *Flower Garland Sutra*. Tangut was an extinct, but now partially deciphered, Sino-Tibetan language that was spoken in the Tangut kingdom or Western Xia (Xixia) dynasty (1038–1227) in northwestern China. The Tangut script, based on Chinese and Khitan models, is a graphic writing system that was devised under official supervision in the 1030s. Stamped at lower left is a Chinese seal belonging to the Tangut or Tibetan official Guanzhuba, who was charged with the registry of Buddhist clergy in Songjiang prefecture in southeastern China. According to a Chinese colophon to a Tangut text found at Dunhuang, Guanzhuba oversaw the printing of numerous Buddhist texts in Chinese, Tangut, and Tibetan script.

Chinese

Song dynasty, 960–1279

*Illustration of Avalokiteśvara, probably 11th–12th century*

Manuscript; Old Uyghur (Old Turkic) language and script

Fragment; ink on paper

mounted: 21 × 28 cm (8 1/4 × 11 in.)

East Asian Library, Princeton University



Images on painted banners and wall paintings in the Dunhuang caves can be compared with drawings and stamped images on paper scrolls. Drawn in ink lines on this fragment is the head and upper torso of Avalokiteśvara, the Goddess of Mercy, who is known in Chinese as the bodhisattva Guanyin. Venerated in Mahāyāna Buddhism, the bodhisattva is often depicted holding a willow branch and with a tiny Amitābha Buddha in his/her crown. According to the *Lotus Sutra* he/she is able to take on many forms in order to help others reach enlightenment. At left is a line in Old Uyghur script reading, "The Buddha said . . ." that probably comes from the Lotus Sutra. On the reverse is handwritten Chinese from the same scripture.

Tibetan

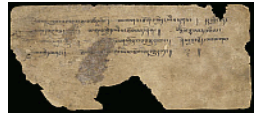
*Buddhist prayer*, before 14th century

Manuscript; Tibetan "headless" (dbu med) script

Fragment; ink on paper

mounted: unknown

East Asian Library, Princeton University



Tibetan military strength grew in the Dunhuang region during the seventh century, and the city fell under Tibetan rule in 786. Strong Tibetan support for Buddhism ensured that the Mogao Caves were preserved and Buddhist texts promulgated. Even after the local Chinese warlord Zhang Yichao retook the area in 848, Tibetan cultural influence continued—as is reflected in this Tibetan manuscript, a fragment of a Buddhist prayer that emphasizes the concept of “non-attached awareness” (*chags med ye shes*). Written horizontally from left to right in “headless” script, the old orthography of the manuscript suggests that it was produced before the fourteenth century.

An artist's rendering of *Procession of Zhang Yichao*, from Cave 156 is on display nearby (2013-105).

Chinese

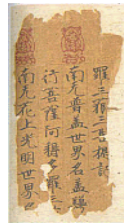
probably Tang dynasty, 618–907

*Sutra Spoken by the Buddha on the Names of the Buddhas* (*Foshuo foming jing* 佛說佛名經; Skt. *Buddhabhāṣita-buddhanāma-sūtra*), chapter 4

Fragment; ink on paper

mounted: 35.5 × 16.2 cm (14 × 6 3/8 in.)

East Asian Library, Princeton University



This fragment of text belongs to the *Sutra Spoken by the Buddha on the Names of the Buddhas*, a scripture translated into Chinese during the Northern Wei dynasty (386–534). The translator was Bodhiruchi (died 527), a Buddhist monk from northern India who went to the Chinese city of Luoyang where he translated 127 scrolls. The text is written on a light tan paper with ruled guidelines for the calligraphy, and the upper margin is repeatedly stamped with the image of the Buddha seated on a lotus. Pictographic seals were used in China since the Shang period (16th–12th century b.c.), and it is likely that small wooden stamps were used to print the image of the Buddha.

Chinese

Tang dynasty, 618–907

*Examination paper, reused for the upper part of a funeral shoe*

Fragment; ink on paper

mounted: 49 × 51 cm (19 5/16 × 20 1/16 in.)

East Asian Library, Princeton University



The earliest example of paper in China survives from as early as a.d. 200 at a site not far from Dunhuang in Fangmatan 放馬灘, Gansu province. Used for wrapping, mapmaking, and writing, paper was a valuable commodity that was often reused. Different texts were added to the reverse side, or in the case of this sheet, the paper was recut to serve as the upper part of a funeral shoe. This fragment of a Tang dynasty examination paper has lines written in Chinese characters from the Confucian classics the *Spring and Autumn Annals* and the *Analects*. Changes and corrections are evident along with a teacher's notation in two locations marked with the character “Pass!” (tong 通), enlarged and in bold. While the caves are most commonly associated with Buddhism, manuscript fragments also signal the presence of Confucian, Daoist, secular, and Western cultural influences.

Chinese

Song dynasty, 960–1279

*Garland of Legends which Pertain to the Ten Courses of Actions* (*Shiye daowu yu* 十業道物語; *Skt. Daśakarmapathāvadānamālā*), after 10th century

Pothi-book format; ink and color on paper

mounted: 45.5 × 66 cm (17 15/16 × 26 in.)

East Asian Library, Princeton University

*The Garland of Legends* is a collection of stories focusing on the workings of karmic action and the efficacy of Buddhist faith and devotion. This fragment is probably a tenth-century translation from a text written in Tocharian A, an extinct Indo-European language that itself was translated from a version in Tocharian B. Beginning at left, the text describes a teacher and pupil discussing Buddhist ethical “courses of action.” It is likely from Chapter 9, which deals with the offense of anger. The illustration at right may belong to Chapter 10, in which a young prince, who sleeps with his father’s concubines, falsely accuses his mother of having slept with another man. The enraged king has his wife put into a hollow tree trunk that is twirled around. In the story’s introduction, the king’s anger is compared to wild poisonous snakes, which may correspond to the depiction of two people entwined with a large serpent.



Chinese

Tang to Yuan dynasty

*Decorative and figurative images*, 7th–14th centuries

Fragments; ink and colors on paper and textile

mounted together on thick paper; size varies

mounted: unknown

East Asian Library, Princeton University

Many pictorial fragments without inscriptions have been recovered from the Dunhuang area. Others, such as the *Garland of Legends which Pertain to the Ten Courses of Actions* on display here, accompany written texts, demonstrating a close narrative or iconographic relationship between image and text. These pictorial fragments—together with imagery found in surviving cave wall and banner paintings—provide a lens on artistic practice and style at Dunhuang through the ages. The two separate yet related traditions of color painting with ink outlines and monochrome ink-line painting are also represented in these fragments and can be compared with the color painting *Tejaprabha Buddha and the Five Planets* and the ink-line *Portrait of a Monk*, both on view in this gallery.



Chinese

Tang dynasty, 618–907

Zhong Shaojing 鍾紹京, attributed to, active early 8th century

*Treatise of the Saṃmitīya School* (*Sanmidi bu lun* 三彌底部論; *Skt. Sāṃmitīyanikāyāśāstra*)

Handscroll; ink on sutra paper

Calligraphy: 22.3 × 560.8 cm. (8 3/4 × 220 13/16 in.)

Colophons: 28.4 × 170.3 cm. (11 3/16 × 67 1/16 in.)

Painting: 29.9 × 201.3 cm. (11 3/4 × 79 1/4 in.)

Mount: h. 33 cm. (13 in.)

Princeton University Art Museum. Bequest of John B. Elliott, Class of 1951 (1998-120 a-b)

The Saṃmitīya school taught the existence of a personal consciousness that upon death determined one’s rebirth in a higher or lesser realm. This Saṃmitīya school handscroll from the early eighth century suggests the continued importance in China of such earlier teachings of Indian Buddhism even after the Mahāyāna (literally the Great Vehicle) school reached its height of popularity in the Sui (589–618) and Tang periods. The Mahāyāna school believed in the ability to reach Buddhist paradise through sudden enlightenment in the mind. This resulted in a new emphasis on depicting paradise scenes in Sui and Tang murals and paintings at Dunhuang. In order to better communicate difficult passages in the scriptures, illustrations of narrative scenes and Buddhist paradises were made visible on the cave walls and on silk banner paintings—such as the Tang dynasty *Tejaprabha Buddha and the Five Planets*, also on display—that were hung from the ceiling.



Chinese

Tang dynasty, 618–907

Anonymous

*Perfection of Great Wisdom Sutra (Daboreboluomiduo jing 大般若波羅蜜多經; Skt. Mahāprajñāparamitā-sūtra)*, ch. 329, 8th–early 9th century

Handscroll; ink on sutra paper

Colophon: 16 x 3 cm. (6 5/16 x 1 3/16 in.)

Painting (Frontispiece): 25.7 x 21.7 cm. (10 1/8 x 8 9/16 in.)

overall height 25.8 w. with knobs 29.5

Calligraphy: 20.3 x 662.7 cm. (8 x 260 7/8 in.)

Mount: h. 25.8 cm. (10 3/16 in.)

Princeton University Art Museum. Bequest of John B. Elliott, Class of 1951 (1998-109)

The Tang dynasty was a highpoint for the translation of Indian Buddhist scriptures into Chinese, and many of the new translations found their way to Dunhuang. One of the most transcribed was the *Perfection of Great Wisdom Sutra* in six hundred chapters. This was an encyclopedic collection of texts that is said to have been translated by Xuanzang (died 664), a Chinese monk who journeyed to India via Dunhuang, returning with hundreds of Buddhist texts.

Because of damage or loss, a painting and calligraphy on old paper have been added to the beginning of this scroll to give an impression of completeness. The outer paper wrapper and wood roller were newly added in Japan. The final line at far left bears a genuine signature of a person named Li Yi. Forged characters added above and below the signature supply a false date of 674 and identify Li as a collator from Haiyan (in presentday Qinghai province).



Chinese

Southern and Northern Dynasties, 386–589

Anonymous

*Sutra on [the Buddha's] Entering [the Country of] Lanka (Lengjia jing 楞伽經; Skt. Laṅkāvatāra-sūtra)*, 6th century

Handscroll; ink on sutra paper

Calligraphy: 26.2 x 593.0 cm. (10 5/16 x 233 7/16 in.)

Mount: h. 26 cm. (10 1/4 in.)

Princeton University Art Museum. Museum Purchase (y1978-32)

Dunhuang acted as a center for the exchange of cultural material and ideas. While paper, printing, and precious silk headed westward along the Silk Road, cotton and religious systems, including Buddhism, Zoroastrianism, Manichaeism, Nestorianism, Judaism, and emerging Islam, spread into China. Translations of Indian texts associated with Mahāyāna (literally the Great Vehicle) Buddhism explaining how our human experience is constructed in the mind were first introduced to China in the early fifth century. Among these was the *Sutra on Entering Lanka* that would influence many schools of Buddhism across Asia, including Chan Buddhism. Wound tightly around its original wood roller, the paper material of this handscroll is typical of the Dunhuang scrolls from the late Southern and Northern Dynasties period. Also characteristic of this period are horizontal and vertical ink guidelines that have faded at the front (right) but are still visible near the back (left) of the scroll.





Chinese

Tang dynasty, 618–907

Anonymous

colophon to 1998-123 b: Li Ruiqing 李瑞清, 1867 - 1920

*Perfection of Great Wisdom Sutra (Daboreboluomiduo jing 大般若波羅蜜多經; Skt. Mahāprajñāparamitā-sūtra), ch*  
73–74, 8th–9th century

Pair of handscrolls; ink on sutra paper

Scroll A:

Frontispiece: 26.9 x 81 cm. (10 9/16 x 31 7/8 in.)

Sutra text: 27.3 x 92.6 cm. (10 3/4 x 36 7/16 in.)

Colophon: 29.7 x 15 cm. (11 11/16 x 5 7/8 in.)

Mount: h. 32.3 cm. (12 11/16 in.)

Scroll B:

Frontispiece: 19.3 x 17.9 cm. (7 5/8 x 7 1/16 in.)

Sutra text: 27.7 x 418.5 cm. (10 7/8 x 164 3/4 in.)

Colophons: 27.7 x 237.5 cm. (10 7/8 x 93 1/2 in.)

Mount: h. 33.4 cm. (13 1/8 in.)

Princeton University Art Museum. Bequest of John B. Elliott, Class of 1951 (1998-123 a-b)

As promoted in the teachings of the Mahāyāna school of Buddhism, the Perfection of Wisdom sought complete release from the world of existence and offered a way to enlightenment through wisdom, which dispels the blindness of sensory illusion to reveal things as they really are. The Perfection of Wisdom Sutras (*prajñāparamitā-sūtra*) is a class of literature focusing on this pursuit. Here, the Perfection of Great Wisdom Sutra is the *Pañcaviṃśatisāhasrikā prajñāpāramitā-sūtra* in 25,000 lines as translated into Chinese by Kumārajīva (343–413), a Buddhist monk from Kucha, which lies to the west along the northern Silk Route. This pair of handscrolls contains numerous inscriptions by modern collectors.

This text should not be confused with an encyclopedic collection of Mahāyānist texts of the same title, an example of which is also on display.



Chinese

Three Kingdoms period, Wu Kingdom, 222 - 280

Suo Dan 索綯, ca. 250 - ca. 325

*Daode jing 道德經, chapters 51–81, 270*

Handscroll (fragment); ink on paper

Calligraphy: 30.8 x 208.2 cm. (12 1/8 x 81 15/16 in.)

Colophons: 30.8 x 524.4 cm. (12 1/8 x 206 7/16 in.)

Mount: h. 30.8 cm. (12 1/8 in.)

Princeton University Art Museum. Bequest of John B. Elliott, Class of 1951 (1998-116)

Suo Dan was from a Dunhuang family whose ancestors had been famous calligraphers. This fragment of the ancient Daoist classic the *Laozi*, or *Daode jing*, was reportedly found in the cache of manuscripts and paintings in the hidden Library Cave that was only discovered in 1900. Dated 270, it may be one of the earliest Dunhuang documents recovered, even predating the building of the first caves in the fourth century. As such, the Suo Dan fragment not only signals the practice of Daoism in this remote area but also raises questions about the nature of the early caves.

Although other Daoist fragments have been retrieved at Dunhuang, the authenticity of the Suo Dan manuscript remains controversial. This is partly because the scroll is dated using a reign title belonging to a kingdom that did not govern Dunhuang in 270. Recent scholarship provides evidence of such deliberate use of incorrect reign titles as acts of loyalty or protest. If genuine, the Suo Dan scroll is an important document in the philological history of the *Laozi* and is equally important in the history of calligraphy.



Chinese

Modern period, 1912–present

James C. Lo Workshop

copy after wall painting, Late Tang dynasty, 848–907

*Procession Zhang Yichao, from Cave 156, Mogao Caves, Dunhuang, Gansu province, 1958–63*

Ink and color on paper

95.4 × 698.9 cm. (37 9/16 × 275 3/16 in.)

Princeton University Art Museum. Gift of Lucy L. Lo (2013-105)

The procession of General Zhang Yichao appears at the bottom of Cave 156's south wall, opposite his wife's procession, and is presented in three distinct sections. The first, closest to the Buddha statue in the west wall, depicts the cavalry troops of Zhang's army. Interspersed among the mounted soldiers are dancers and musicians on foot. The second section contains a portrait of Zhang. Portrayed larger than the figures surrounding him, Zhang is mounted on a white horse and followed by troops belonging to his clan. The final section of the painting includes scenes of hunting, with pack animals such as camels and mules. The procession's composition clearly conveys Zhang Yichao's high military position and political status. The image also reveals much about Chinese military organization during the middle of the ninth century, including arms and armor, troop arrangements, and the movement of provisions and supplies.



Chinese

Modern period, 1912–present

James C. Lo Workshop

copy after wall painting, Late Tang dynasty, 848–907

*Procession of Lady Song, from Cave 156, Mogao Caves, Dunhuang, Gansu province, 1958–63*

Ink and color on paper

95.3 × 742.7 cm. (37 1/2 × 292 3/8 in.)

Princeton University Art Museum. Gift of Lucy L. Lo (2013-104)

Appearing in the bottom register of the north wall of Cave 156, the painting of Lady Song's procession is similar in structure to her husband's but differs in a few details. The first section is located closest to the Buddha statue in the west wall, and it features groups of entertainers, including dancers, musicians, and acrobats. In the middle section Lady Song, like her husband, is depicted riding a white horse, although she is accompanied by nine female companions also on horseback. They carry objects for her pleasure, such as toiletry cases and incense burners. Like Zhang Yichao in his painting, Lady Song is shown larger than the surrounding figures, underscoring her social importance. The final section mirrors that of her husband's painting and portrays hunters as well as camels bearing luggage. Lady Song's procession provides a rare glimpse of the trappings of elite life during the Tang dynasty (618–907).



Chinese

Western Wei dynasty, 535–557

*Apsara, mid-6th century A.D.*

Terracotta with pigment

h. 35.0 cm., w. 12.6 cm., d. 9.0 cm. (13 3/4 × 4 15/16 × 3 9/16 in.)

Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1986-108)



Chinese

Tang dynasty, 618–907

*Face of Ananda, an attendant of the Buddha, 700–750*

Terracotta with pigment

h. 13.0 cm., w. 11.0 cm., d. 6.5 cm. (5 1/8 × 4 5/16 × 2 9/16 in.)

Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1986-110)



Chinese

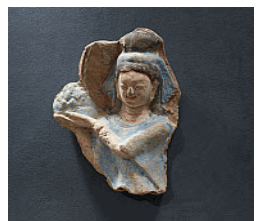
Western Wei dynasty, 535–557

*Celestial Maiden (apsara), holding a lotus blossom, mid-6th century*

Terracotta with pigment

h. 21.3 cm., w. 15.6 cm., d. 8.0 cm. (8 3/8 × 6 1/8 × 3 1/8 in.)

Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (y1986-109)



Chinese

Period of Disunity, 220 - 589 A.D.

*Tomb figure: crouching camel*, early 6th century

Gray earthenware with cream colored slip, red and pink paint

h. 12.5 cm., w. 25.2 cm., d. 10.6 cm. (4 15/16 x 9 15/16 x 4 3/16 in.)

Princeton University Art Museum. Gift of J. Lionberger Davis, Class of 1900 (y1950-92)



Chinese

Period of Disunity, 220 - 589 A.D.

*Tomb Figure: standing camel*, early 6th century

Gray earthenware with cream colored slip, red paint

h. 18.5 cm., w. 23.7 cm., d. 13.1 cm. (7 5/16 x 9 5/16 x 5 3/16 in.)

Princeton University Art Museum. Gift of J. Lionberger Davis, Class of 1900 (y1950-93)



The various ancient trading routes known collectively as the Silk Road passed through soaring mountains and vast deserts. Only one means of conveyance was possible in such terrain, the camel. The species most commonly seen along the Silk Road was the two-humped Bactrian camel. These animals are often depicted in ceramic form. The two on display here (y1950-92 and y1950-93) are laden with tent poles, satchels, and drinking bottles, accoutrements necessary for long journeys.

*Exterior of the Mogao Caves at Dunhuang*, 1943–44

Inkjet print from a digital file, exhibition copy

image: 24.6 × 37.5 cm (9 11/16 × 14 3/4 in.)

The Lo Archive



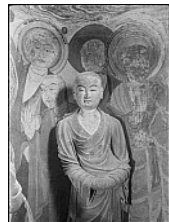
Early Tang dynasty, 618–704

*Mogao Cave 328*, 1943–44

Inkjet print from a digital file, exhibition copy

image: 37.5 × 25 cm (14 3/4 × 9 13/16 in.)

The Lo Archive



Northern Wei dynasty, 386–535

*Mogao Cave 263*, 1943–44

Inkjet print from a digital file, exhibition copy

image: 28.3 × 37.5 cm (11 1/8 × 14 3/4 in.)

The Lo Archive



Middle Tang dynasty, 781–848

*Parinirvana*, *Mogao Cave 158*, 1943–44

Inkjet print from a digital file, exhibition copy

image: 24.5 × 37.5 cm (9 5/8 × 14 3/4 in.)

The Lo Archive



Sui dynasty, 589–618

*Mogao Cave 303*, 1943–44

Inkjet print from a digital file, exhibition copy

image: 37.5 × 25.2 cm (14 3/4 × 9 7/8 in.)

The Lo Archive





Five Dynasties, 907–960  
*Mogao Cave 98*, 1943–44  
Inkjet print from a digital file, exhibition copy  
image: 25.1 × 37.5 cm (9 7/8 × 14 3/4 in.)  
The Lo Archive



Sui dynasty, 589–618  
*Mogao Cave 393*, 1943–44  
Inkjet print from a digital file, exhibition copy  
image: 37.5 × 25 cm (14 3/4 × 9 13/16 in.)  
The Lo Archive



Sui dynasty to early Tang dynasty, 589–704  
*Mogao Cave 397*, 1943–44  
Inkjet print from a digital file, exhibition copy  
image: 37.5 × 27.8 cm (14 3/4 × 10 15/16 in.)  
The Lo Archive



High Tang dynasty, 705–780  
*Ceiling, Mogao Cave 387*, 1943–44  
Inkjet print from a digital file, exhibition copy  
image: 27.6 × 37.5 cm (10 7/8 × 14 3/4 in.)  
The Lo Archive



Early Tang dynasty, 618–704  
*Mogao Cave 205*, 1943–44  
Inkjet print from a digital file, exhibition copy  
image: 37.5 × 24.9 cm (14 3/4 × 9 13/16 in.)  
The Lo Archive



Yuan dynasty, 1260–1368  
*Mogao Cave 465*, 1943–44  
Inkjet print from a digital file, exhibition copy  
image: 24.8 × 37.5 cm (9 3/4 × 14 3/4 in.)  
The Lo Archive

