

***Tubo Tongzhi Shiqi Dunhuang Shiku Yanjiu* 吐蕃统治时期敦煌石窟研究(Studies on Dunhuang Grottoes during the Period of Tibetan Occupation [Tubo Period]) by SHA Wutian 沙武田. Beijing: China Social Science Press, 2013. 553 pages.**

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Tubo Tongzhi Shiqi Dunhuang Shiku Yanjiu (Studies on Dunhuang Grottoes during the Period of Tibetan Occupation) is a monograph which mainly studies the caves and images of Mogao Grottoes during the period of Tibetan Occupation, in addition to the Guazhou Yulin Grottoes. With more than 500 pages, it comprehensively summarizes and discusses every aspect of the mentioned grottoes during the period of Tibetan occupation in the Mid-Tang Dynasty, which include cave paintings, painted sculptures and more than 300 related paintings. It consists of the following three parts:

The first part is comprehensive studies on Dunhuang Grottoes, based on the survey of original images, new phenomena and new factors of the caves in the Tubo period. This part analyzes and researches the reconfiguration of the caves. It is acknowledged that art is a minor of history. Thus, the research on the relationship between art and history and art and society is the eternal theme of Buddhist cave studies. Therefore, with the great change of history, the Buddhist caves also change. The great change of the Buddhist caves can be regarded as reconfiguration. Based on the appearance of the original images, new phenomena and new factors, reconfiguration refers to the recombination of Grotto Statues or the whole new innovation and change of Dunhuang Grottoes. Specifically, it

involves various phenomena and issues of the caves, such as the shapes and content of the caves, owners and benefactors of caves, artists, the sponsoring environment, beliefs, artistic styles, the function of the caves and the inheritance of the past caves and influence on the future caves. The contents of the book are closely related with Dunhuang Grottoes in the Mid-Tang dynasty as follows: the change and innovation of the layout of Dunhuang Grottoes, the variation of the images and its reason, the appearance and popularity of thought of gratitude, eschatology and so on. Many fresh kinds of paintings are introduced into Dunhuang (the picture of Sakyamuni, Buddhist historical paintings, Buddha worship pictures of, Tibetan *btsan po*, pictures of providers in Tibetan costume, Bodhisattva Manjusri, Bodhisattva Samantabhadra, Mammon, Lokapala Statue with tiger furs, the mandala with Vairocana and the Eight great Bodhisattvas), as well as introduction of the Tubo art and its influence, analysis of reconfiguration, the development of Tibetan paintings and Polo art style during the period of Guiyijun's occupation.

The second part concentrates on the construction of Dunhuang Grottoes, such as the building problem, almsgiver, the Sogdians and their art, Tibetans and construction of Dunhuang Grottoes. It involves the following aspects related to the construction of grottoes: 1) studies on the grottoes excavated from the prosperous Tang Dynasty but was unfinished until the mid-Tang Dynasty; 2) studies on the relationship between Cave 158 of Mogao Grottoes and An family (they are Sogdian in Dunhuang in Medieval period); 3) studies on the Cave 359 of Mogao Grottoes and publish the new-found inscription of the Buddha; 4) do textual research on P. 2991 manuscript "Baoren Jixiang zhi Kuji" (报恩吉祥之窟记, Record of the gratitude auspicious caves); 5) a case study on Cave 161 of Mogao Grottoes to prove that it may be the Merit Cave of Vgosh Chos Grub (管·法成), the famous Tripitaka Dharma Master; 6) studies on the images of Cave 93 in details, which preserve typical Tubo characteristics, so as to make clear that some Tibetan might be its owner and their relations to the grottoes; 7) investigate when the Cave 25 of Yulin Grottoes were constructed and the answer might be the years 776-786.

The third part is based on case study on the meaning of the appearance of Jingbian painting, the painted sculpture art and caves, the original and representative images from the perspective of iconology. Specifically, this part includes the following aspects: 1) to analyze the historical and religious reason for the initial appearance of the "Jin Guangming Zuishengwang Jingbian" (金光明最胜王经变, Golden Light Sutra Recitation) in the grottoes; 2) to illustrate why the image—the illustration of Raudraksa's battle with Sariputra (劳度叉斗圣变) did

not appear in the Mid-Tang Dynasty; 3) to elaborate on the characteristics of Cave 159 of Dunhuang Grottoes and prove that the cave may be influenced by the competition of social artists of the Tang Dynasty; 4) to thoroughly investigate the property and denomination of the Buddhist image of Mogao Grottoes' Cave 154 and demonstrate that the cave may be "the Maitreya Buddha" in the period of Tibetan occupation in the Mid-Tang Dynasty, or Chakravartin in Buddhism; 5) Try to restore the Cave 25 of Yulin Grottoes' mural — the Eight Great Bodhisattvas, on the basis of Luo Jimei's 罗寄梅 photos; 6) to study why the mural of Guanyin on the south wall in Mogao Grottoes' Cave 45 belongs to the post-Tubo period.

Tubo Tongzhi Shiqi Dunhuang Shiku Yanjiu is significantly important monography on the Buddhist art of Dunhuang of the period of Tibetan occupation. Dunhuang Grottoes saves abundant and rich art of the Tubo period, which is completely more than those being retained in the indigenous Tibet. Thus Dunhuang Grottoes are world-famous and the most precious treasure houses of Tibetan Buddhist art. We can comprehensively understand the elementary situation of Tibetan Buddhist art on both a micro and a macro level. The findings of the book are not only beneficial for studying the indigenous Tibetan art of the same period, but also useful for promoting Tibetan Buddhist art. Meanwhile, it may also contribute to the Sino-Tibetan culture communication and interaction.

With regard to the research method, the author pays attention to the method used in the field of western art and iconography. That is concentrating on the relationship between history and art, society and art and combining it with historical materials and knowledge of iconology to discuss and solve the historical and artistic issues of Dunhuang Grottoes of the Tubo Period.