

**2024-25 Term 1 BUDS5006 Dunhuang Buddhist Iconography**  
**Thursday, 7:00pm – 9:30pm, CKB\_109**  
**Dr. DUAN Peng**

1. **Course Code:** BUDS5006
2. **Title in English:** Dunhuang Buddhist Iconography
3. **Title in Chinese:** 敦煌佛教圖像學

#### 4. Course description

敦煌石窟中的壁畫與造像，保存了不同時代的珍貴藝術，是研究佛教圖像的珍貴文化資料。本課程根據歷史脈絡，分析不同時期敦煌壁畫、造像的內容，注重將藝術風格放置在當時的社會背景中認識，試圖通過探討豐富的石窟藝術，以此深化對佛教中國化過程的認識。

通過課程學習，學員在認識敦煌佛教圖像的過程中，逐步形成圖像與文本眾合分析的視角。透過觀賞和學習豐富的敦煌石窟藝術，擴闊學員的世界觀，提昇人文和心靈素養。

#### 5. Learning outcomes

本課程完成後，學員應能：

1. 依據歷史時代脈絡，理解不同時期的敦煌佛教圖像藝術，加強欣賞圖像的能力；
2. 正確理解佛教義理，應用佛學於日常，加強解決問題能力；
3. 加強掌握搜查資料、群體學習、書寫技巧和表達能力；
4. 充分使用圖像學研究方法，拓展研究思路。

#### 6. Course syllabus

Topic	Contents/ fundamental concepts
一、 中國石窟寺概述	介紹中國石窟寺的分佈概況
二、 敦煌石窟及其營建	敦煌石窟的概況、石窟形製，敦煌石窟的營建
三、 十六國北朝的敦煌石窟藝術（上）	北涼佛教興盛的社會背景，北涼、北魏的佛教藝術、北涼石塔
四、 十六國北朝的敦煌石窟藝術（下）	西魏、北周時期的佛教藝術
五、 隋代石窟藝術	隋代石窟藝術特征
六、 初唐石窟藝術	分析初唐石窟藝術特征及其社會背景
七、 盛唐石窟藝術	分析盛唐石窟藝術特征及其社會背景
八、 中唐石窟藝術	分析中唐石窟藝術特征及其社會背景
九、 晚唐石窟藝術	分析晚唐石窟藝術特征及其社會背景
十、 五代、宋石窟藝術	分析五代、宋唐石窟藝術特征及其社會背景
十一、 西夏石窟藝術	分析西夏石窟藝術特征及其社會背景
十二、 元代石窟藝術	分析元代石窟藝術特征及其社會背景
十三、 敦煌石窟藝術與疑偽經——甘肅省博物館藏絹畫《報父母恩重經變》研究	探討疑偽經文本的圖像表現，以甘肅省博物館藏絹畫《報父母恩重經變》為例

## 7. Course components (Teaching modes and Learning activities)

Teaching Modes and Learning Activities	
On-site face-to-face	Percentage of time
Lectures	100%

## 8. Assessment type, percentage and rubrics

Assessment type	Percentage
Attendance & Attitude	15%
Presentation	25%
Examination	60%

## 9. Required and recommended readings

### Required readings:

- 1) 宿白：《中國石窟寺研究》，北京：文物出版社，1996年。
- 2) 馬世長、丁明夷：《中國佛教石窟考古概要》，北京：文物出版社，2009年。
- 3) 閻文儒：《中國石窟藝術總論》，桂林：廣西師範大學出版社，2003年。
- 4) 敦煌研究院編：《敦煌石窟內容總錄》，北京：文物出版社，1996年。
- 5) 馬德：《敦煌古代工匠研究》，北京：文物出版社，2018年，第142頁-236頁。
- 6) 寧強：《敦煌石窟寺研究》，蘭州：甘肅人民美術出版社，2012年。
- 7) 寧強：《中國石窟之美：走進西域》，北京：中央編譯出版社，2023年。
- 8) 趙聲良：《敦煌石窟藝術簡史》，北京：中國青年出版社，2015年。

### Recommended readings:

- 1) Wood, Frances. *The Silk Road: Two Thousand Years in the Heart of Asia*. Berkeley and LA: University of California Press, 2003.
- 2) Rhie, Marylin Martin. *Early Buddhist Art of China and Central Asia*, vols. 1-3, Leiden: Brill, 1999.
- 3) Mair Victor H. *Dunhuang popular narratives*. Cambridge: Cambridge University Press, 1983.
- 4) Whitfield, Susan and Wood, Frances. *Dunhuang and Turfan: contents and conservation of ancient documents from Central Asia*, London: British Library, 1996.
- 5) Whitfield, Roderick & Farrer, Anne; edited by Anne Farrer; with contributions by S.J. Vainker and Jessica Rawson. *Caves of the Thousand Buddhas: Chinese Art from the Silk Route*. London : British Museum Publications, 1990.
- 6) Wong, Dorothy C., *Chinese Steles: pre-Buddhist and Buddhist use of a symbolic form*, Honolulu: University of Hawai'i Press, 2004.
- 7) Zürcher, E. (Erik), *The Buddhist conquest of China: the spread and adaptation of Buddhism in early medieval China*, Leiden: Brill, 2007.
- 8) 文物出版社 (1987), 《中國石窟·敦煌莫高窟》，北京：文物出版社。
- 9) 向達 (1933), 《唐代長安與西域文明》，北京：哈佛燕京社。
- 10) 玄奘、辯機著，季羨林校(2000), 《大唐西域記》，北京：中華書店。
- 11) 沙武田 (2016), 《榆林窟25窟：敦煌圖像中的唐蕃關係》，北京：商務印書館。
- 12) 季羨林 (1982), 《中印文化關係史論叢》，北京：三聯書店。
- 13) 法顯 (1984), 《佛國記》，臺北：臺灣商務印書館。
- 14) 《敦煌石窟全集》1-26卷，香港：商務印書館。

## 10. Feedback for Evaluation

- End-of-term university course evaluation will be conducted online.
- Student comments and feedback to the instructor are always welcomed, whether through emails or personal meetings.

## 11. Course schedule

Class/ week	Date	Topic	Requirements
一	5/9/2024	中國石窟寺概述	了解中國石窟寺的分佈概況
二	12/9/2024	敦煌石窟及其營建	敦煌石窟的概況、石窟形製，敦煌石窟的營建
三	19/9/2024	十六國北朝的敦煌石窟藝術（上）	北涼佛教興盛的社會背景，北涼、北魏的佛教藝術、北涼石塔
四	26/9/2024	十六國北朝的敦煌石窟藝術（下）	西魏、北周時期的佛教藝術
五	3/10/2024	隋代石窟藝術	隋代石窟藝術特征
六	10/10/2024	初唐石窟藝術	初唐石窟藝術特征及其社會背景
七	17/10/2024	盛唐石窟藝術	盛唐石窟藝術特征及其社會背景
八	24/10/2024	中唐石窟藝術	中唐石窟藝術特征及其社會背景
九	31/10/2024	晚唐石窟藝術	晚唐石窟藝術特征及其社會背景
十	7/11/2024	五代、宋石窟藝術	五代、宋唐石窟藝術特征及其社會背景
十一	14/11/2024	西夏石窟藝術	西夏石窟藝術特征及其社會背景
十二	21/11/2024	元代石窟藝術	元代石窟藝術特征及其社會背景
十三	28/11/2024	敦煌石窟藝術與疑偽經——甘肅省博物館藏絹畫《報父母恩重經變》研究	探討疑偽經文本的圖像表現，以甘肅省博物館藏絹畫《報父母恩重經變》為例

## 12. Contact details for teacher(s) or TA(s)

Professor	
Name:	段鵬
Office Location:	文化及宗教研究系
Telephone:	55329750
Email:	<a href="mailto:Duanpengjia306@163.com">Duanpengjia306@163.com</a>
Teaching Venue:	CKB_109

(Volunteer) Tutor:	
Name:	董俊茹
Office Location:	文化及宗教研究系
Email:	<a href="mailto:1155168545@link.cuhk.edu.hk">1155168545@link.cuhk.edu.hk</a>
Teaching Venue:	CKB_109

### 13.Details of course website

Buddhist Dictionary glossary.buddhistdoor.com  
Digital Dictionary of Buddhism www.acmuller.net  
Digital Silk Road Project dsr.nii.ac.jp  
IDP International Dunhuang Project idp.bl.uk  
Taisho Edition of Chinese Tripitaka www.cbeta.org  
中國石窟數據庫 dsr.nii.ac.jp/china-caves/  
中華電子佛典協會 www.cbeta.org  
佛學數位圖書館暨博物館 ccbs.ntu.edu.tw  
佛光大辭典 www.fgs.org.tw/fgs\_book/fgs  
佛光山球資訊網 https://www.fgs.org.tw  
佛學辭典 dictionary.buddhistdoor.com  
國際漢學研究數位資源 ccs.ncl.edu.tw  
敦煌學 ccs.ncl.edu.tw/DR/tw/Search?searchKey=敦煌  
數字敦煌

### 14.Academic honesty and plagiarism

#### Academic honesty and plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed **declaration** that they are aware of these policies, regulations, guidelines and procedures.

- In the case of group projects, all members of the group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions, irrespective of whether he/she has signed the declaration and whether he/she has contributed, directly or indirectly, to the problematic contents.
- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.
- Students are fully aware that their work may be investigated by AI content detection software to determine originality.
- Students are fully aware of the AI approach(es) adopted in the course. In the case where some AI tools are allowed, students have made proper acknowledgment and citations as suggested by the course teacher.

Assignments without a properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

The copyright of the teaching materials, including lecture notes, assignments and examination questions, etc., produced by staff members/ teachers of The Chinese University of Hong Kong (CUHK) belongs to CUHK. Students may download the teaching materials produced by the staff members/ teachers from the Learning Management Systems, e.g. Blackboard, adopted by CUHK for their own educational use, but shall not distribute/ share/ copy the materials to a third-party without seeking prior permission from the staff members/ teachers concerned.

## 15. Use of Generative Artificial Intelligence (AI) Tools in Teaching, Learning and Assessment

### Approach 3 – Use only with explicit acknowledgement

#### Use of AI tools is allowed with explicit acknowledgement and proper citation

Students may use some AI tools in some class activities and assignments on the condition that they make explicit acknowledgement and proper citations of the input from AI tools.

Students are required to acknowledge all functional uses of a generative AI tool and cite it when they paraphrase, quote, or incorporate into their own work any content (whether it is text, image, data, or other format) that was created by it.

## 16. Grade Descriptor

A	Outstanding performance on all learning outcomes.
A-	Generally outstanding performance on all (or almost all) learning outcomes.
B	Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
C	Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.
D	Barely satisfactory performance on a number of learning outcomes
F	Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.