

Course Outline

1–3. Course code, English title and Chinese title

Course Code: BUDS5006 Title in English: Dunhuang Buddhist Iconography Title in Chinese: 敦煌佛教圖像學
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4. Course description

石窟寺是人類珍貴的文化遺產，敦煌石窟中的壁畫與造像，保存了不同時代的藝術，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，通過藝術、社會背景與佛教中國化過程的綜合認識，探討圖像背後豐富的文化內涵。通過課程學習，學員在認識敦煌佛教圖像過程中，逐漸形成圖像與文本結合的分析方法。透過觀賞和學習豐富的敦煌佛教圖像，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. 以清晰的歷史時代脈絡，理解不同時期的敦煌佛教圖像藝術，加強分析圖像的能力；
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；
5. 形成文本與圖像結合的研究思路。

6. Course syllabus

Topic	Contents/ fundamental concepts
一、石窟寺概述	介紹印度石窟寺和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
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、敦煌壁畫藝術與疑偽經——甘肅省博物館藏絹畫《報父母恩重經變》研究	探討疑偽經圖像，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 (please specify if it is hybrid, i.e. some students will attend the activities elsewhere)	Percentage of time
<i>e.g. Lectures (hybrid yes/no)</i>	100% (no hybrid)

8. Assessment type, percentage and rubrics

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

9. Required and recommended readings

Required readings:

- 1) 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。
- 2) 閻文儒：《中國石窟藝術總論》，桂林：廣西師範大學出版社，2003年。
- 3) 敦煌研究院編：《敦煌石窟內容總錄》，北京：文物出版社，1996年。
- 4) 馬德：《敦煌古代工匠研究》，北京：文物出版社，2018年，第142頁-236頁。
- 5) 寧強：《敦煌石窟寺研究》，蘭州：甘肅人民美術出版社，2012年。
- 6) 寧強：《中國石窟之美：走進西域》，北京：中央編譯出版社，2023年。
- 7) 趙聲良：《敦煌石窟藝術簡史》，北京：中國青年出版社，2015年。
- 8) 鄭炳林、沙武田編著：《敦煌石窟藝術概論》，蘭州：甘肅文化出版社，2005年。
- 9) 宿白：《中國石窟寺研究》，北京：三聯書店，2019年。

Recommended readings:

- 1) Frances Wood, *The Silk Road: Two Thousand Years in the Heart of Asia* (Berkeley and LA: University of California Press, 2003)
- 2) Rhie, Marilyn Martin. *Early Buddhist Art of China and Central Asia*, vols. 1-3, Leiden: Brill, 1999.
- 3) Mair Victor H. (1983). *Dunhuang popular narratives*, Cambridge University Press.
- 4) Susan Whitfield and Frances Wood, *Dunhuang and Turfan: contents and conservation of ancient documents from Central Asia*, London: British Library, 1996.
- 5) Whitfield, Roderick & Farrer, Anne, *Caves of the Thousand Buddhas: Chinese Art from the Silk Route*, New York: George Braziller.
- 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) 沙武田：《敦煌石窟導論》，蘭州：甘肅文化出版社，2024年。
- 9) （唐）張彥遠撰；許逸民校箋：《歷代名畫記校箋》，北京：中華書局，2021年。
- 10) 文物出版社編：《中國石窟·敦煌莫高窟》，北京：文物出版社，1987年。
- 11) 向達：《唐代長安與西域文明》，北京：商務印書館，2015年。
- 12) （唐）玄奘、辯機著，季羨林校：《大唐西域記》，北京：中華書局，1985年。
- 13) 沙武田，〈榆林窟25窟：敦煌圖像中的唐蕃關係〉，北京：商務印書館，2016。

10. Feedback for evaluation

- End-of-term university course evaluation will be conducted online.
- 通过郵件反饋信息，推進教學的優化。

11. Course schedule

Class/ week	Date	Topic	Requirements
一	4/9/2025	石窟寺概述	印度石窟寺與中國石窟寺的分佈概況
二	11/9/2025	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	18/9/2025	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
四	25/9/2025	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	2/10/2025	隋代石窟藝術	隋代石窟藝術特征
六	9/10/2025	初唐石窟藝術	初唐石窟藝術特征及其社會背景
七	16/10/2025	盛唐石窟藝術	盛唐石窟藝術特征及其社會背景
八	23/10/2025	中唐石窟藝術	中唐石窟藝術特征及其社會背景
九	30/10/2025	晚唐石窟藝術	晚唐石窟藝術特征及其社會背景
十	6/11/2025	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	13/11/2025	西夏石窟藝術	西夏石窟藝術特征及其社會背景
十二	20/11/2025	元代石窟藝術	元代石窟藝術特征及其社會背景
十三	27/11/2025	敦煌壁畫藝術與疑偽經——甘肅省博物館藏絹畫《報父母恩重經變》研究	探討疑偽經圖像，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/Lecturer/Instructor:	
Name:	段鵬
Office Location:	文化及宗教研究系
Email:	Duanpengjia306@163.com
Teaching Venue:	CKB_109

13.Details of course website

數字敦煌
 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

14. 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 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. Guideline on sharing lecture recordings

Attention is drawn to the following:

- The copyright of any lecture recordings shared in the course, whether they are produced by teachers, students, or peer note-takers, belongs to the University.
- Students should not share these recordings with others without obtaining prior written consent from the teacher(s).

17. 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	
F	Barely satisfactory performance on a number of learning outcomes
	Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.