Journal of Contemporary Educational Research, 2025, Volume 9, Issue 7
http://ojs.bbwpublisher.com/index.php/JCER
ISSN Online: 2208-8474
ISSN Print: 2208-8466

Research on the Narrative Relationship Between Dunhuang Jātaka Story Paintings and Their Corresponding Scriptures

Xinyu Gao*

School of Foreign Language, Guangzhou University, Guangzhou 510006, Guangdong, China

**Author to whom correspondence should be addressed.*

Abstract: Jātaka story paintings are common narrative subjects in Dunhuang murals. Based on corresponding scriptures, they present all kinds of good deeds that Sakyamuni sacrificed his life to save sentient beings in his previous life. Dunhuang Jātaka story paintings are highly consistent with the scriptures in content, but their intuitiveness and expressiveness are more prominent. By comparing the narrative relationship between Jātaka story paintings in the Mogao Grottoes of Dunhuang and their corresponding scriptures, this study finds that the two have unity in reproducing artistic images and restoring key plots of classic Buddhist scripture stories, but there are great differences in the narrative effect. Dunhuang Jātaka story paintings have three prominent features in narrative, including visualization of key elements, concretization of expressions and movements, and contextualization of cause and effect. This study aims to reveal the intertextual narrative relationship between Dunhuang Jātaka story paintings and their corresponding scriptures.

Keywords: Dunhuang Jātaka story painting; Corresponding scriptures; Narrative relationship; Image narrative; Textual narration

Online publication: July 25, 2025

1. Introduction

Dunhuang mural is an art form that depicts Buddhist sutra stories through paintings or carvings on cave walls. Among them, Jātaka story paintings are created based on the virtuous deeds of Śākyamuni, the founder of Buddhism, before attaining enlightenment. As a site for Buddhist monks' daily practice, preaching, and religious rituals, the Mogao Grottoes aimed to "adorn the sacred space, propagate Buddhist teachings, and glorify the virtues of the saints" [1]. Both text and images serve as media to accurately convey Buddhist stories and philosophies to monastic disciples or the public. Hence, mural creators regarded "fidelity to the original as a hallmark of excellence" [2], emphasizing the intertextuality between images and texts. This study examines Jātaka story paintings in the Dunhuang Mogao Grottoes and their corresponding sutra texts, comparing the

narrative effects of images and texts in depicting the same content to explore their similarities and differences in storytelling. This research reveals that while the thematic content of images and texts is generally consistent, the visual immediacy of murals often leads to divergences in narrative impact compared to textual narration.

2. Unity of narrative theme

The narratives depicted in Jātaka story paintings of the Mogao Grottoes derive from corresponding Buddhist sutras. The consistency between murals and texts manifests in their shared key imagery and plot elements. As the core element of narration, story content constitutes "events, states, or actions denoted through verbal signs, visual representations, and gestures" [3]. At the peak of Bunsen story painting creation, murals in Magao Grottoes are mostly painted by "professional folk painters from the west region, who engaged in collective creation following Buddhist liturgical conventions" [4]. Under the guidance of senior monastic authorities, the content of Jātaka paintings strictly followed the description of sculptures. As a kind of visual medium, the mural's iconographic-textual conformity is of primary significance to convey the story accurately. Served as the objects for meditation and asceticism or the illustrations of sculptures, these story paintings convey the original story more visually and figuratively. This study will expound the consistency of images and texts through the unity of key iconographic motifs and of pivotal narrative episodes.

2.1. Unity of key iconographic motifs

According to textual research findings, the creation of Dunhuang Jātaka story paintings is generally later than the emergence of their corresponding scriptural texts. For instance, among the eight extant Śyāma Jātaka paintings in the Mogao Caves, the earliest dates to the Northern Zhou dynasty (557–581 CE) while the latest was completed in the Sui period (581–618 CE). Yet, the textual account of this narrative first appeared much earlier in the Indian epic Rāmāyaṇa (5th–3rd century BCE) before being incorporated successively into Chinese Buddhist literature such as the Six Pāramitā Collection Sutra (Three-Kingdom Period of China, 220–280 CE), *Foshuo pusa shanzijing* (Western Jin dynasty, 265–316 CE), Sūtra collected by Saṃgharakṣa (Former Qin dynasty, 350–394 CE), and A Record of Buddhist Monasteries in Luoyang (Northern Wei dynasty, 386–534 CE). Similarly, the Mahāsattva Jātaka paintings depicting the self-sacrificial tiger-feeding episode predominantly belong to the mid-6th to early 9th century, while their textual source originates from Chapter 17 of the Tathāgatagarbha Sūtra (Golden Light Sūtra), translated by Dharmakṣema in the mid-5th century during the Northern Liang dynasty. The cave temples at Dunhuang during this period were primarily excavated for seated meditation and image contemplation, with their murals predominantly featuring simplified Jātaka and nidāna story paintings tailored for meditative visualization. This artistic configuration reflects the distinct Buddhist characteristics under the rule of northern nomadic dynasties, which prioritized meditative practice over doctrinal argumentation. Based on canonical texts, muralists produced these visual narratives aiming to provide "visual expositions" or "artistic interpretations" of scriptural accounts, which enable audiences to immediately comprehend complex Buddhist doctrines through vivid imagery. Consequently, the central challenge for Dunhuang Jātaka painters is to achieve instant narrative identifiability—ensuring that viewers grasp the complete story upon first visual encounter through strategically standardized iconographic cues.

To achieve this objective, the most straightforward and effective approach was to depict a key iconic figure that occupies the most visually prominent position in the composition, as it usually plays a pivotal role in the narrative. The appearance of this figure has to maintain general conformity with textual descriptions and

possess sufficiently distinctive features for immediate audience recognition. The most exemplary case is the *Nine-Colored Deer Jātaka* in Cave 257 of the Mogao Grottoes (**Figure 1**). Created during the Northern Wei period (386–534 CE), this mural stands as one of the most completely preserved and representative Jātaka paintings within its subject category among the Mogao Grottoes murals. It narrates how the Buddha, in a previous life as a nine-colored deer king, rescued a drowning man only to be betrayed later. To highlight the key image, the mural deliberately breaks the continuous narrative scroll composition by "adopting a bidirectional narrative converging at the center" [5], placing the climactic plot "encounter between the deer and king" at the center of the composition where the two protagonists face each other. Adorned with malachite green and ochre dotting patterns suggesting its nine-colored manifestation, the deer is predominantly white with luminous white antlers and becomes visually striking against the reddish-brown background, which corresponds to the sutra's description: "a body of nine-colored fur and antlers white as snow" [6]. The image became so culturally ingrained that the 1981 version of The Nine-Colored Deer short film from Shanghai Animation Film Studio retained this iconic design. This demonstrates how the nine-colored deer has transcended into a cultural symbol that represents the entire narrative.

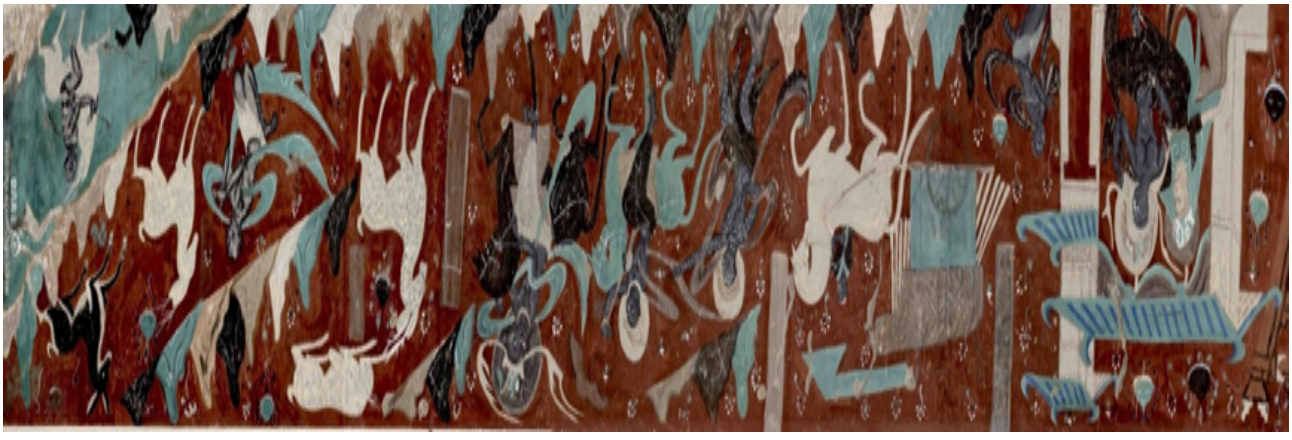

Figure 1. The Nine-Colored Deer Jātaka, Cave 257, Mogao Grottoes

Cai Fang's study *Identical Cores and Variant Forms: A Study on the Relationships between Ceramic Narrative and Textual Narration* highlights handheld objects as a frequent iconographic device in Dunhuang mural narratives to identify characters and promote the development of plots [7]. A typical example is the figure of weigher in the Śibi Jātaka, in which King Śibi vows to protect all beings and is tested by Indra, who transforms into a hawk chasing the artisan god Viśvakarman as a dove. The king then offers his flesh equivalent to the dove's weight on a balance scale. Among the seven Mogao depictions of this narrative, six explicitly feature the figure of the weigher, identifiable by the held or adjacent scale. In addition, archaeological surveys confirm the presence of this figure in 28 of 31 documented Śibi iconographies, making it a diagnostic element for identifying this Jātaka story. Similarly, the executioner in the Vīraṅka Jātaka (**Figure 2**) serves an equivalent semiotic function—this narrative shows the Buddha's previous incarnation as King Vīraṅka enduring bodily nail impalement for dharma, where the executioner's hammer-wielding posture immediately signals the narrative content of ascetic sacrifice.

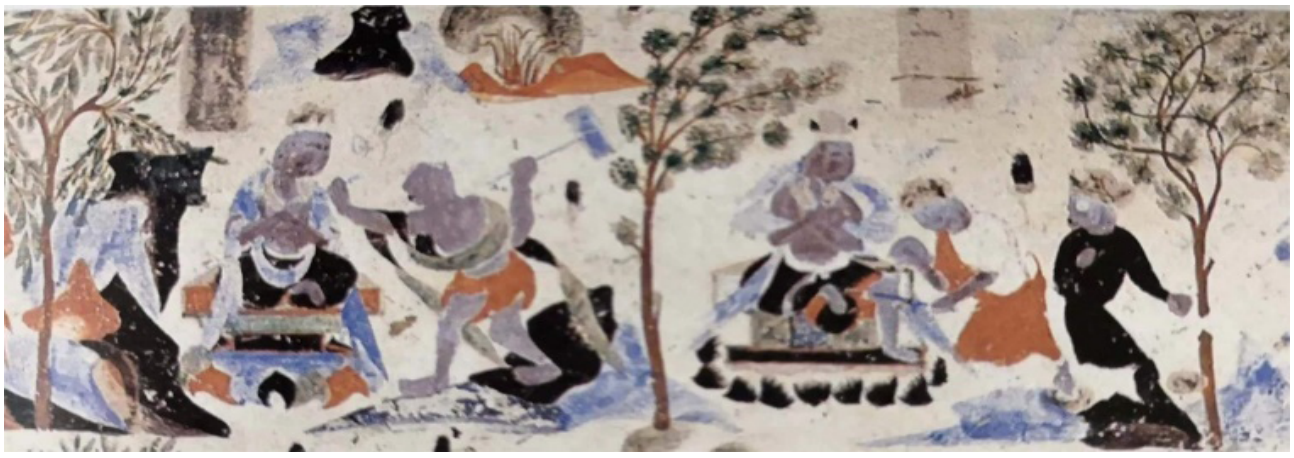

Figure 2. The Jātaka of King Śibi (right) and King Vīraṅka (left), Cave 302, Mogao Grottoes

2.2. Unity of pivotal narrative episodes

There has been a gradual change in the Buddhist devotional practice during its development, as "meditative contemplation and ascetic practices gradually declined, replaced by the translation of doctrinal teachings, philosophical principles, and disciplinary codes into mural paintings for believers' comprehension and enlightenment" [8]. This transformation imposed new demands on the creators of Dunhuang Jātaka story paintings, shifting the focus from vivid depictions of iconic scenes to comprehensive interpretations of narrative content, which places a higher requirement for plot integrity. Given the inherent constraints of mural media, key plot elements were necessarily condensed into one or more pivotal moments, whether in single-scene or multi-scene Jātaka compositions. Lessing termed this as "the most pregnant moment" in his aesthetic theory *Laocoön* [9]. Confined by spatial limitations and contemporaneous artistic techniques, painters have to reduce figural scales to maximize narrative completeness within limited pictorial space, which means a compromise on the visibility of distinguishing physical attributes. Hence, highly recognizable gestures and dynamic postures are employed to tell the story and propel the key plots.

The early Śyāma Jātaka paintings demonstrate how figural gestures in visual representations could narrate stories identical to their textual sources. This narrative tradition originated in the 2nd century BCE Ajanta Cave 10 murals, with relief depictions subsequently appearing on the railings of Sanchi Stupa No.1 (constructed early 1st century CE), where artisans employed continuous narration to depict the pivotal moment of the king shooting Śyāma with an arrow [10]. In the Kizil Caves, which predate the Mogao Grottoes, Śyāma Jātaka paintings prominently feature this critical episode—the king drawing his bow to shoot Śyāma while fetching water, sometimes including Śyāma's subsequent collapse. All eight extant Śyāma Jātaka paintings in Dunhuang Mogao, whether narration is detailed or not, retain this diagnostic scene of the king's errant shot (**Figure 3**). Directly corresponding textual accounts can be found in the *Six Pāramitās Collection*: "The king of Kāśi, hunting in mountains, drew his bow and shot at a deer, but mistakenly hit Śyāma's chest" [11], and the *Foshuo pusa shanzijing*: "The king saw deer by water, shot an arrow that mistakenly pierced Śyāma's breast" [12]. Within Jātaka iconography, this misdirected arrow motif constitutes a highly identifiable narrative plot. Though representing merely a single gestural moment, it "implies causal relationships, enabling viewers to mentally reconstruct the complete narrative sequence" [13]. Through such strategically selected key actions, visual storytelling constructs key scenes that maintain rigorous narrative alignment with textual sources while achieving immediate recognizability.

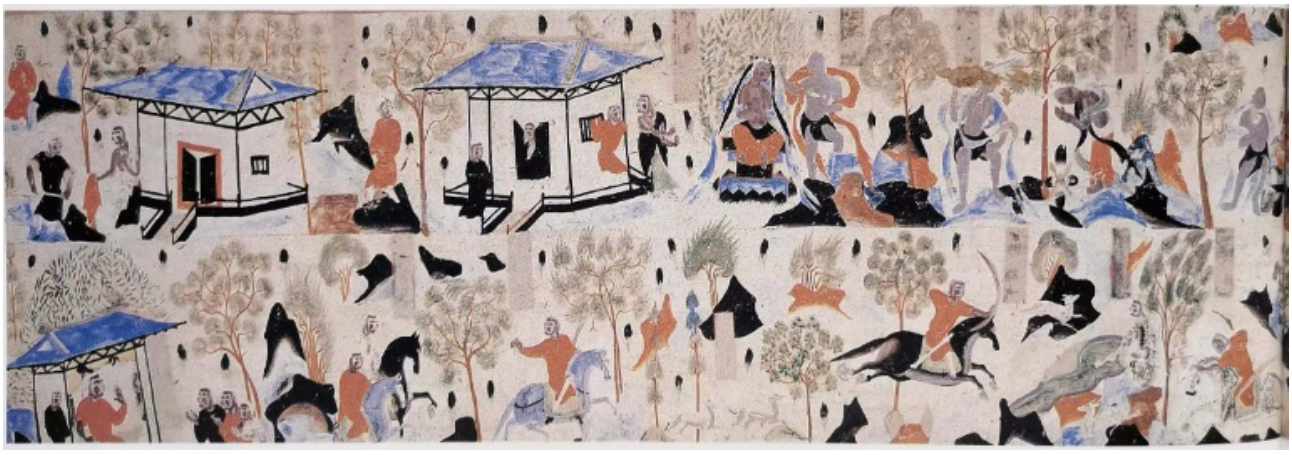

Figure 3. Detail of the Śyāma Jātaka, eastern rafter, ceiling of Cave 302, Mogao Grottoes

Similarly, in the Śarīra-pradāna Jātaka (Sacrifice-for-Dharma Jātaka), gestures serve as crucial narrative identifiers. Originating from the Mahāparinirvāṇa Sūtra (Chapter on Sacred Practices), this narrative recounts Prince Siddhārtha's ascetic practice in the Himalayas when Indra, disguised as a rākṣasa, tested his devotion by reciting the verse's first half: "All conditioned things are impermanent, subject to arising and ceasing." Eager to hear the concluding half ("With the cessation of arising and ceasing, this peace is bliss"), the Bodhisattva offered his body as food, subsequently climbing a tree to leap down after hearing the complete verse, whereupon Indra resumed his divine form and caught him midair. Cave 302's depiction shows a figure mid-leap from a tree above another with upraised arms, directly visualizing the textual account: "The rākṣasa reverted to Indra's form and caught the Bodhisattva in midair, gently setting him down" [14]. This arm-raising gesture operates as an iconic motif, enabling viewers who are familiar with the story to identify the story. The same gestural coding appears in the newly discovered Cave 438, where the upraised arms provided critical evidence for reconstructing the damaged mural's subject [15].

3. Divergence in narrative efficacy

Identical narrative subjects manifest distinct storytelling characteristics and produce markedly divergent effects when conveyed through mural paintings versus scriptural texts. Originally derived from pictographic representations (akin to images), writing systems evolved into highly abstract symbolic codes. Due to the duality of written signs, text symbols lack inherent narrative capacity. Only conventional correspondence with real-world referents enables their meaningful participation in storytelling. Textual narration relies on symbolic evocation, which requires readers to mentally reconstruct the described scene through associative thinking. In contrast, pictorial narration directly presents visual referents with irreplaceable immediacy. This comparative study identifies three primary dimensions of narrative efficacy divergence between Dunhuang Jātaka paintings and their corresponding scriptures.

3.1. Concretization of key elements

The primary characteristic of pictorial narration lies in its capacity to directly and vividly depict figures, objects, and specific temporal moments. "Visual signs strive to be as convincing as the things themselves... presenting indubitable appearances to our senses" [16]. Compared to textual narration, visual storytelling inherently contains richer information regarding physical appearances and environmental contexts. This straightforward "visual

discourse" creates an effect of "presential speech," where viewers of Dunhuang Jātaka paintings unconsciously adopt the third-person perspective constructed by the artists—a mode of "seeing the world while being immersed within it" [17]. The narrative events cease to be abstract myths, but rather transiently become events that happen before the viewers' eyes during the viewing process. The "presence effect" of pictorial narration constitutes a visual impact, which more readily leaves a deep impression on the audience. Immersed in the Dunhuang Jataka story paintings, audiences feel as if they are witnessing the events firsthand—such as the nine-colored deer rescuing a drowning man only to be betrayed by him, or King Shibi ordering his own flesh to be cut off and weighed on a scale. Such visual experiences are more intuitive and concrete than textual descriptions, and thus are more easily understood and accepted by the audience.

To enhance viewer immersion, Dunhuang artists materialize abstract textual actions into concrete visual forms, which construct comprehensive perceptual spaces that amplify the sense of presence. This practice is exemplified in the Mogao depictions of the Śibi Jātaka's "flesh-weighing" episode, where the visualization of scales serves as the primary narrative vehicle. While over a dozen scriptural versions reference this story, none describe the scales in detail. The *Six Pāramitās Collection* merely states: "the king cut flesh from his thigh to weigh against the dove... had them kill me to weigh marrow against the dove" [18], devoid of scale descriptions. The *Mahāprajñāpāramitā Śāstra* (Great Treatise on the Perfection of Wisdom) contains multiple references like "the bodhisattva smeared blood on his hands to climb the scales" [19], yet remains equally non-specific. The *Damamūka-nidāna Sūtra* (Sutra of the Wise and the Foolish) notes only: "placed the dove on one scale pan, his flesh on the other" [20], indicating dual pans but no structural details. Visual representations overcome these textual limitations through precise iconographic articulation. Zhu Qiqi's research identifies three scale types in extant Śibi paintings: double-pan frame scales, handheld double-pan scales, and handheld single-pan scales [21], with Mogao examples predominantly featuring the first two. The frame scales (e.g., Cave 85, **Figure 4**) resemble the Chinese character " 开 " (*kāi*), fixed vertically to the ground like modern balances. Handheld versions (Caves 254/302, **Figure 3/5**) comprise horizontal beams with central suspension cords and two pans on each end, requiring human operation to assess balance. Murals directly manifest the details that are ambiguous and abstract in narration, achieving unparalleled clarity in storytelling through the visualization of objects and actions that texts could only mention obliquely.

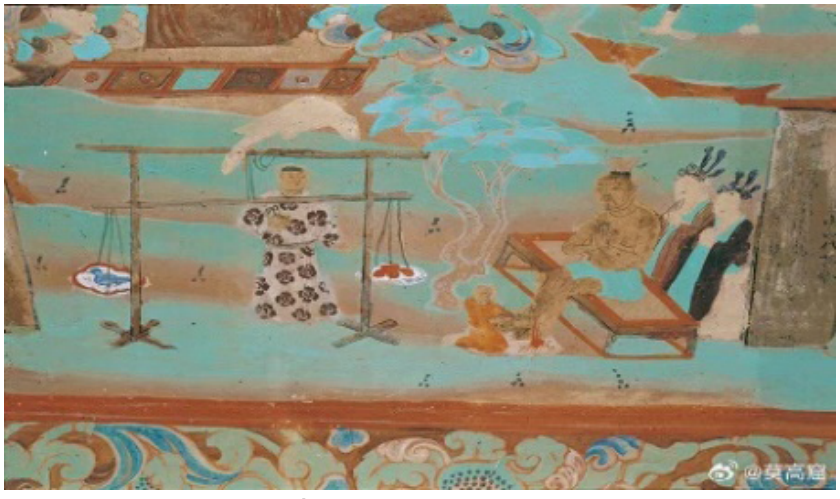

Figure 4. The Śibi Jātaka, Cave 85, Mogao Grottoes

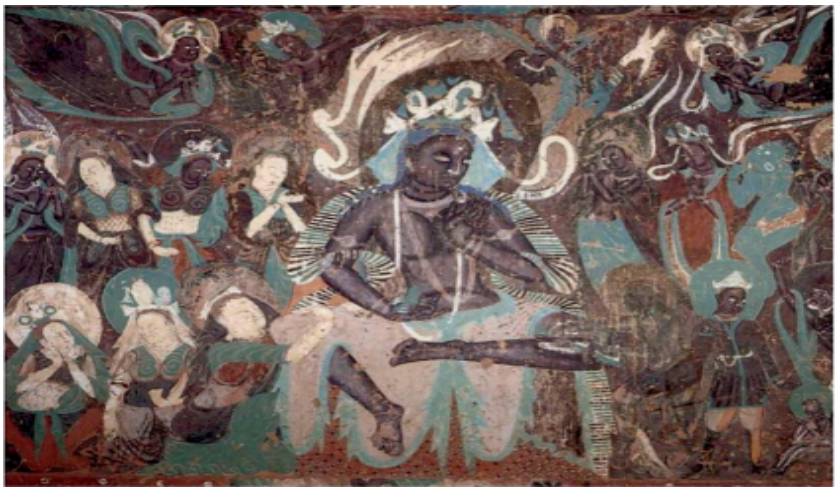

Figure 5. The Mahāsattva Jātaka, Cave 275, Mogao Grottoes

3.2. Concretization of facial expressions and gestures

Visual narration achieves greater intuitiveness than textual narration in character portrayal. Unlike texts that describe internal monologues or provide behavioral commentary, images employ metaphorical symbols and artistic imagination [22]. Artists routinely adjust narrative by adding or omitting characters while elaborating their expressions and gestures to materialize abstract emotions and psychological states. A common pictorial strategy involves introducing characters absent from texts to accentuate protagonists. In Dunhuang murals, apsaras (flying deities) frequently appear as embodiments of "aspirational ideals," often "hovering above central figures in Jātaka paintings, reverently clasping hands in homage to acts of self-sacrifice" [23]. For instance, Cave 275's Śibi Jātaka depicts apsaras dancing near the king's head during his flesh-cutting ordeal; Cave 254's Mahāsattva Jātaka shows apsaras encircling the stupa erected by the grieving parents. Neither scene derives from scriptural sources. Unlike texts, which might express praise through reasoning and discussion, these celebratory apsaras are creative additions to manifest admiration through tangible elements. Beyond symbolic figures, Dunhuang Jātaka paintings incorporate ordinary characters to enhance narrative fullness. The Śibi Jātaka in Cave 254 features a queen and concubines unattested in scriptures: the queen, weeping at the king's knee, while the concubines behind are either unable to bear to look directly at the scene or in a contemplative state, their varied expressions enriching the scene's emotional depth.

Moreover, pictorial narration often incorporates actions absent in textual accounts to enhance narrative vividness. As exemplified in Cave 428's Vessantara Jātaka (**Figure 6**), which depicts a philanthropic prince gifting the royal white elephant to a Brahmin who subsequently makes repeated demands, the muralist creatively renders the Brahmin with a raised arm and a derisively triumphant expression. However, there are only terse records in the scriptures: "a Brahmin came begging for horses... later begged for chariots" [24] that omit all gestural and psychological details. Such artistic actions amplify the Brahmin's avarice through exaggerated posture, serve to heighten the contrast between the prince's magnanimity and the beggar's cupidity, visually externalizing interior states implied.

Figure 6. Detail of the Vessantara Jātaka, Cave 428, Mogao Grottoes

3.3. Scenarization of causal processes

A comparative analysis of pictorial and textual narrative structures reveals fundamental divergences in representing causal sequences—a core doctrinal concern given Buddhism's emphasis on karmic retribution. In textual narration, depicting the process from cause to effect is not difficult. Causality is inherently temporal, and textual narration is precisely a form of temporal storytelling. However, images lack a similar means of logical representation, making it challenging to illustrate the process from cause to effect. Dunhuang artists resolved this through schematic narration, a compositional strategy that "juxtaposes pivotal moments from discrete temporal phases within a unified visual field" to materialize karmic relationships [13]. The composition of the Mahāsattva Jātaka in cave 254 (**Figure 7**) begins on the left with Prince Sattva raising his hand to take an oath, and then sequentially depicts the scenes of jumping off the cliff, feeding himself to the tigress, and the sorrow of the onlookers in temporal order. This spatial arrangement physically connects the self-sacrifice's cause with its devotional consequence, intensifying their perceived interdependence. Similarly, in *The Expulsion from the Garden of Eden*, Michelangelo presents the causal relationship in an intuitive manner by directly juxtaposing the scenes of "eating the forbidden fruit" and "being expelled from the garden" [25]. Compared to textual narration, this compositional approach more concisely and clearly conveys causality.

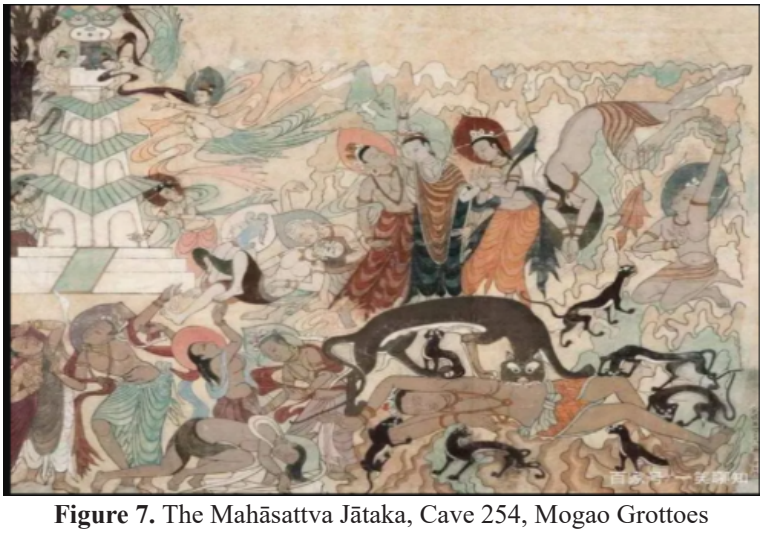

Figure 7. The Mahāsattva Jātaka, Cave 254, Mogao Grottoes

The Nine-Colored Deer Jātaka (**Figure 1**) demonstrates an alternative paradigm for visualizing karmic causality. This composition employs a bidirectional narrative structure converging at the center: the left section chronologically depicts the deer rescuing the drowning man, while the right section sequentially illustrates the queen coveting the deer's pelt, the informant's betrayal, and his subsequent guidance of the king's hunting party. Notably, the informant conversing with the king on the right appears physically unblemished, whereas the same figure confronting the deer at the composition's center displays conspicuous white spots resembling leprous lesions. Textual analysis of *The Sūtra of the Nine-Colored Deer* (translated by Zhi Qian) confirms that the informant's dermatological affliction manifested specifically after the king promised substantial rewards and the informant agreed to reveal the deer's location. This deliberate artistic choice to postpone the visual emergence of lesions until the deer-king confrontation constitutes a strategic temporal rearrangement designed to intensify the painting's karmic retribution narrative [26]. Such representational methods spatially and temporally compress cause and effect within a unified visual field, achieving heightened didactic immediacy and perceptual accessibility for viewers.

4. Conclusion

The murals of Dunhuang constitute an integral and resplendent component of China's cultural heritage. The Jātaka story paintings at Dunhuang maintain a high degree of narrative fidelity to their corresponding Buddhist scriptural texts, with the artists meticulously reconstructing both the principal figures and pivotal iconic scenes as described in the canonical sources. However, compared to textual narratives, these pictorial representations possess distinct advantages in visual immediacy and narrative efficacy. Their strong sense of phenomenological presence endows them with unique expressive power and profound immersive quality, while their superior scenographic capacity enables more vivid and tangible representations of narrative events. The relationship between Dunhuang's Jātaka paintings and their textual counterparts is characterized by mutual reinforcement and intertextual illumination—the two media exist in a state of symbiotic complementarity, each enhancing and completing the other. This dynamic interaction between text and image holds significant implications for the development of traditional Chinese narrative forms employing both visual and verbal modes of expression.

Acknowledgments

Thanks to Professor Dongping Wang's instruction for the writing of this manuscript.

Disclosure statement

The author declares no conflict of interest.

References

[1] Zheng E, 2017, On the Development of Buddhist Scripture Drawing Forms and Functions from Dunhuang Buddhist Documents and Murals. Journal of Dunhuang Studies, 59.

[2] Shi C, 2022, In-One-World: The Strategy of Transmedia Storytelling. Chinese Journal of Art Studies, 120.

[3] Chatman S, 2013, Story and Discourse: Narrative Structure in Fiction and Film [Xu Q, Trans.], China Renmin University Press, Beijing.

[4] Ma D, 1997, Dunhuang Craftsmen Historical Materials, Gansu People's Publishing House, Gansu.

[5] Zhao S, 1989, The Expressive Forms of Early Story Paintings in Dunhuang. Dunhuang Research, 37.

[6] Liang X, 2019, Sutra of the Six Paramita, Oriental Press, Beijing.

[7] Cai F, 2023, Identical Cores and Variant Forms: A Study on the Relationships between Ceramic Narrative and Textual Narration. Comparative Literature in China, 189.

[8] Zhang J, 2010, A Study of the Illustrations to the Jataka of Sudana in Cave 294 Mogao Grottoes and Some Other Relative Questions. Dunhuang Research, 25.

[9] Lessing GE, 1979, Laocoon, The People's Literature Publishing House, Beijing.

[10] Higashiyama K, 2011, The Forms of Jataka Stories Illustrated in Dunhuang Grottoes: Focusing on the Illustration to Syama Jataka. Dunhuang Research, 1–11.

[11] Sanghavarman, 1934, The story of Syama Jataka. The Taisho New Edition of the Buddhist Canon, Vol 3, Takakusu J, Watanabe K, (Eds.), Japanese Da Zheng Zang Publish Committee, Tokyo, 24–25.

[12] Unknown, 1934, The Sutra of Syama Jataka. The Taisho New Edition of the Buddhist Canon, Vol 3, Takakusu J, Watanabe K, (Eds.), Japanese Da Zheng Zang Publish Committee, Tokyo, 436–437.

[13] Long D, 2007, Time and Media: On the Differences between Literary Narrative and Pictorial Narrative. Jiangxi Social Sciences, 39–53.

[14] Ji X, 1998, Dictionary of Dunhuang Studies, Shanghai Lexicographical Publishing House, Shanghai.

[15] Fan X, 2022, A Study of Early Dunhuang Original Karma Story Images, PhD dissertation, Nanjing University of the Arts.

[16] Merleau-Ponty M, 2003, Signes [Jiang Z, Trans.], The Commercial Press, Beijing.

[17] Zhao X, 2013, Presence and Absence of the 'Language-Image' Narrative. Social Sciences in China, 148.

[18] Sanghavarman, 1990, Sutra of the Six Paramita, The Taisho New Edition of the Buddhist Canon, Vol 3, Shin Wen Feng Print Co, Taipei.

[19] Kumarajiva, 1990, Maha-prajna-paramita Sutra, The Taisho New Edition of the Buddhist Canon, Vol 25, Shin Wen Feng Print Co., Taipei, 87–92, 257, 314.

[20] Hui J, 1990, Damamuka-nidana Sutra, The Taisho New Edition of the Buddhist Canon, Vol 4, Shin Wen Feng Print Co., Taipei, 349–351.

[21] Zhu Q, 2023, Iconology of Sibi Jataka: From India to Western Regions of China, M.A. thesis, University of Lanzhou.

[22] Gong J, 2017, The Logic of Image Narration and the Operating Mechanism of Language Image Intertextual Poetics. Literary Review, 87–95.

[23] Duan W, 1987, Flying Asparas—Gandharva and Kimnara—Further Discussion on Dunhuang Flying Asparas. Dunhuang Research, 1–13 + 113–114.

[24] Sheng J, 1934, The sutra of Sudana Jataka, The Taisho New Edition of the Buddhist Canon, Vol 7, Takakusu J, Watanabe K, (Eds.), Japanese Da Zheng Zang Publish Committee, Tokyo, 418–423.

[25] Zhan Y, 2010, The Centripetal Structure of the Narrative of Dunhuang Cave 254 Mural Paintings: Focusing on 'The Great Sattva Sacrificing Himself to Feed Tigers.' Journal of Nanjing University of the Arts (Fine Arts & Design), 43.

[26] Zhan Y, 2010, Image and Narration of Nine-Color-Deer Story Paintings in Dunhuang Cave 257. Hundred Schools in Arts, 200.