

Article

Research Article

JACAC of M-SCHOLAR
NO.00005 (A-2024)

The Beautiful Fenben: Research on the Origin and Circulation of Zhang Daqian's Copies of Dunhuang Frescos

Hong He *

China Academy of Art, Hangzhou, China

Abstract: This study examines Zhang Daqian's copies of the Dunhuang Frescos and their circulation and analyses the historical designation of the concept of manuscripts and its evolution. In the existing research, there have been different views in academic circles about whether the works copied by Zhang Daqian at Dunhuang belong to the Fenben (粉本) or line drawing form of the manuscripts, and there is still some disagreement about whether these manuscripts were copied by Zhang Daqian himself or not. In this thesis, we discuss the characteristics of Zhang Daqian's drawings copied at Dunhuang, including brushstrokes, colors, and numbering. We also verify the concepts of "drawing sample" and "Fenben" in ancient Chinese painting and conclude that the copied works belong to the Fenben form. This study provides a reference for Zhang Daqian's copies in Dunhuang and their circulation path.

Keywords: Zhang Daqian; Dunhuang Frescos; Copies; Fenben (粉本); Circulation

<https://doi.org/10.59528/ms.jacac2024.0330a5>



Received: December 22, 2023

Accepted: January 26, 2024

Published: March 30, 2024

Principal Author(s):

Hong He, associate professor,
research on Buddhist art.

Correspondence email: *

369616469@qq.com

Copyright: © 2024 by the author(s). Published by Michelangelo-scholar Publish Ltd.



This article is published under the Creative Commons Attribution-NonCommercial-NoDerivs 4.0 International (CC BY-NC-ND, version 4.0) license, which permits non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited and not modified in any way.

Publication Statement: *The Journal of Chinese Ancient Arts and Crafts* focuses on arts research and cultural dissemination, but does not involve any political views or cultural biases.

Assistant Editor:

Ainsley Hu

Introduction

Whether Fenben (粉本, Ancient Chinese painting terminology, also known as painting drafts, was used by ancient people to draw first with powder and then with ink according to the traces) were copied by Zhang Daqian at Dunhuang from 1941 to 1943 or painted by his own hand has long been disputed. Many of the Fenben (粉本) now found in various places are signed as copies made by Zhang Daqian, including those made during his stay at Dunhuang in 1941-1943 and those made before and after this period. Of course, it may be difficult to completely distinguish which are Zhang Daqian's handwriting. However, there is no doubt that during those difficult times, Zhang Daqian and his team at Dunhuang completed a journey of artistic dedication to painting. However, in Dunhuang, I am afraid Zhang Daqian himself is also fuzzy about exactly how many works at Fenben are left, because the artist does not deliberately focus on the number of works.

Zhang Daqian *Fenben* works were found in the art market as early as 2004, China Guardian Auction Company Autumn Auction. A large Dunhuang Fresco Pastel (200 x 205 cm, vertical scroll, ink on paper) by Zhang Daqian from 1943 drew particular attention.

In 2012, a group of Dunhuang fresco painting facsimiles and topographies of feeder inscriptions were eye catching in the fall sale of China's Beijing Guardian Auction Company. The names of Zhang Daqian and Luo Jimei once again appeared, which was

more or less related to the honor and disgrace of Dunhuang's name; for decades, people speculated, in anger and understanding, about the emotional tangle of accepting some of the "facts". In 2013, at the end of the more than three-month-long "Huanghuang Daquan" Dunhuang Art Exhibition ("煌煌"大观敦煌艺术展) in Zhejiang Art Museum, several Zhang Daqian's Dunhuang fresco linear drawings excited people. Lujiang Thatched Cottage (庐江草堂) also hides a large number of Dunhuang Mogao Caves (敦煌莫高窟) frescos on paper linear drawing manuscripts on the text number for Zhang Daqian compiled by the cave number. In addition to the detailed annotations of the painted characters of the various parts of the color, such as the mustache, lips, eyebrows, celluloid, clothing, and skin color, color annotation was performed on the font for the traditional Chinese style. The packaging paper for each painting is from the Central Daily News around the 34th year of the Republic of China and is covered with oil stains. (**Figure 1**) This oil stain is not a human contaminant but rather a technique used in depicting the drawings. This paper and this batch from the 1940s fine Dunhuang wall paintings on paper linear manuscripts, in addition to Zhang Daqian's Dunhuang paper linear manuscripts that are similar but also distinct, have high documentary and artistic value.

Conceptual Discussion: Line Drawing or Fenben?

The manuscripts of Dunhuang frescos discussed in this study are paper-based linear drawings that have survived since Zhang Daqian's time at Dunhuang in the 20th century, similar to traditional only line drawings (白描稿) and ink line drawings (墨线稿). This study continues discussing and studying Sha Wutian's Dunhuang Fenben. There are several concepts to be distinguished here, such as Fenben, copy, drawing draft, sample draft, small sample, drawing sample, piercing, only line drawings, only line painting, facsimile, sketch draft, ink line draft, line drawing, draft, and so on. These concepts are clearly an important part of the creative process of Chinese painting, which involves writing, painting, tracing, copying and topography. Many documents from the pre-Qin period refer to the concepts of "painting" and "sketching".

What is the difference between the concepts of Fenben (粉本) and drawing? These are two familiar terms used in Chinese painting. The term "Fenben" is known to have appeared in the Tang Dynasty. It seems that the term "Fenben" appeared first, followed by the term "drawing". In the Tang Dynasty, the term "topography" was used. [1] In the Tang Dynasty, Zhu Jingxuan wrote in the *Record of Famous Paintings of the Tang Dynasty*, "I have no Fenben, and I remember them in my heart." Wang Shipeng's set of notes included the following: "Tang Ming Huang ordered Wu Daozi to look at Jialing landscape and replied: 'I have no Fenben and remembered in the heart.'" Obviously, the concept of Fenben here is different from the finished painting and should be understood as "manuscript". The Su Dongpo period of the Northern Song Dynasty also frequently mentioned "Fenben", and Su Dongpo, during almost the same period as the connoisseur and theorist Guo Ruoxu, proposed the concepts of a "copy of the small sample (摹本小样)" and "painting sample (画样)". Su Dongpo also proposed the concept of a "painting sample," but it is not known whether it was a different name for the same drawing. The term "painting sample" is found

in the notes of the Tang people; for example, Zhang Zhuo of the Tang people elaborated on it in Volume 6 of *Chao Ye Qian Zai*. Obviously, the painting sample and the copy of the small sample here are styles of the painting.

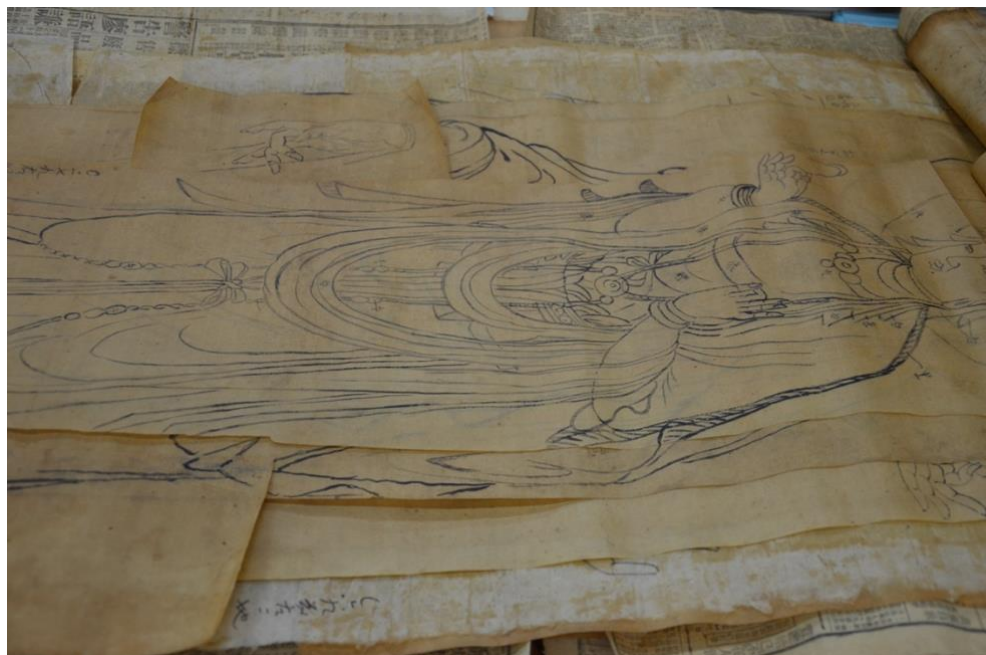


Figure 1. The Zhang Daqian Dunhuang frescos Fenben (粉本), packaged by the Central Daily News in 1945. Cave 69 of Zhang Daqian. Collected by Lujiang Thatched Cottage. (Provided by the author)

By the time of the Southern Song Dynasty, the concept of Fenben reappeared in painting theory. Deng Chun of the Southern Song Dynasty tells us in *Hua Ji* 《画继》 that Fenben has the effect of the original painting.

By the Yuan Dynasty, Chinese painting had reached maturity, both in terms of technique and theory, in both scrolls and large-scale frescos. During the 1,000 years of exploration between the 4th and 14th centuries, Dunhuang frescos accumulated considerable experience, and magnificent frescos and painting experiences were left behind. Dunhuang frescos are an unimaginable project according to today's artistic thinking. To solve the problems of difficulty, wide area, quantity, unskilled techniques, and the value of the convenience of Fenben were used. Until the Yuan Dynasty, the concepts of Fenben (粉本) and manuscripts were introduced almost simultaneously, and Tang Hou and Xia Wenyan introduced the concept of manuscripts and explained their value. The manuscript, or picture base, is a relatively vague concept relative to the finished work's first draft. Generally, people refer to finished works as paintings, while drafts are usually called manuscripts.

The Ming dynasty writings on the concept of Fenben basically follow the Yuan dynasty point of view. According to the late Yuan and early Ming Tao Zongyi *Records of Southern Village's Withdrawal from Farming* 《南村辍耕论》, "The ancient's paintings, called Fenben (粉本)." Fang Xun in the Qing dynasty in the *Mountain Jingju Painting Theory* on the "Fenben (粉本)" explained: "the manuscript of the so-called Fenben, the ancients in the ink on the manuscript with chalk." Ink and powder are two important elements.

Dunhuang fresco paintings of various forms of manuscripts, such as line drawings, tie hole drawings, etc., have the texture of paper, silk, linen, etc. There is a type of drawing known as the “tattooed” draft [2], which was first discovered when the cave of the Sutras was opened. Currently, these manuscripts are found in the collections of Stein, Bösch and others, and Fenben perforations are also found in Tibetan Buddhist monasteries in Qinghai and in the city of Xixia Heishui. American scholars Hu Suxin in the *Pattern Formation - The Application of Fenben in the Composition of Monastery Frescos Paintings* and Sha Wutian in the *Study on Dunhuang Fenben Puncture-An Introduction to Dunhuang Thousand Buddha Paintings and the Evolution of Their Production Techniques* provide a detailed description and explanation of the “piercing” of Dunhuang Frescos. [3]

In the author’s opinion, the ink line is perhaps the first characteristic of the Fenben, but there are examples without it. In the Dunhuang documents obtained by France’s Bersiho, there are a few pieces of Fenben (粉本) without ink lines in the perforations. For example, P.4517(4) is a powdered draft with perforations and no ink lines, 33 x 21.6 cm, with a Buddha seated on a lotus with a waffle cover. P.4517(5), a powdered draft with perforations and no ink lines, 32.8 x 21.5 cm, with a Buddha seated on a lotus with a waffle cover. [4] The “piercing” (刺孔) that we refer to in Dunhuang manuscripts is a type of powdered draft, a painting technique in which small holes are punched in the inked lines to preserve the outline of the figure, making it easier to reproduce it on the wall and leaving a dotted outline of the figure on the wall; this technique is mostly used in more difficult wall paintings. The dots can be ink dots or vermilion dots (red dots). According to Hu Suxin, “Powdered draft is a common name for a kind of painting manuscript in the 9th century and specifies that the specific use of the pastel is limited to the tops of large caves.” [4] Sha Wutian also showed a similar point of view: “From Wei Jin to Tang, there are a lot of famous painters involved in the fresco painting, folk painters in the long-term creative practice, masters and disciples from generation to generation, summing up the production methods and experience, forming a recipe, the use of Fenben to paint large-scale frescos.”

This indicates that Fenben was used in some of the more difficult fresco paintings, reflecting the significance of the powder. Sha Wutian said, “There are narrow and broad definitions of Fenben, the narrow concept refers to the piercing.” There are two main methods of expression: one is to use a needle according to the manuscript ink line (outline line), dense prick small holes in the chalk or high territorial powder and so on pummeled into the paper, or with the ink penetration method of printing, so that the white clay powder or ink points in the paper, silk and wall, and then according to the powder points or ink points for painting. Second, the reverse side of the drawing is coated with chalk, kaolin and so on, with hairpin, bamboo needle and so on along the front modeling contour line lightly scratched tracing on the paper, silk, or wall, and then according to the powder drop ink or hook line coloring. This method reflects the efficacy of copy paper commonly used today. [3]

In addition, the Dunhuang sketches that Hu Suxin discussed are a new term. The concept of sketching originates from the West and refers to all monochrome drawings, including sketches, simple drawings, first drafts and other forms. Hu Suxin said, “Most of the surviving sketches at Dunhuang are hand-drawn sketches used for frescos or silks, showing that the painters also used other methods to paint the roofs of the caves. The number of

these sketches suggests that they were drawing these works with reference to these sketches, rather than using Fenben, which had a specific purpose.” [4] The sketch drafts here are clearly hand-drawn drafts, with hand-painted ink lines.

An important concept in traditional Chinese painting is only line painting, or only line drawings. (白描) The concept of only line painting had already appeared in the Tang Dynasty. In the field of Dunhuang painting, there is the idea of “Dunhuang only line painting”. In the article *Dunhuang Only line painting*, Ouyang Lin said, “Only line painting refers to the line drawing without color. The preliminary process of fresco painting for the draft painting, plain color sample, without coloring the draft. It is the original material for the start of the fresco, sometimes also slightly light color. In short, line drawing-based drawing, commonly known as only line painting, also known as only line drawings.” [3] However, in the research vision of many scholars, only line paintings and only line drawings are used for juxtaposition. For example, Rao Zongyi in *Dunhuang Only line paintings* in the Dunhuang manuscripts are classified as “Dunhuang Only Line Paintings”, such as plain paintings, starting samples, only line paintings, only line drawings, Fenben (粉本), molded topography, pierced holes and so on. [5] In the *Dunhuang books*, Shi Pingting indexed a new bibliography on the classification of Dunhuang paper paintings, talking about the main color painting, no color painting, light color painting, only line painting, only line drawings, piercing, draft, ink painting, prints, and so on. [6] Clearly, Dunhuang scholars are concerned about the term “only line painting”. Although each scholar’s interpretation is not exactly the same, there is a common point that is linear and monochrome (or light color). The line drawings represented by Gu Kaizhi, Wu Daozi, and Li Gonglin fit the above characteristics, and this trait was also carried over to Zhang Daqian and others in the 20th century. Regarding facsimiles or molds, copying (molds) is a very important concept in Chinese painting and calligraphy. The terms “mold” and “copy”, such as imitation, mimicry, copying, imitation and writing, are commonly used.

In 2004, the Dunhuang Research Institute edited and Shanghai Ancient Books Publishing House published *Dunhuang Frescos Line Drawings*, which combed the Dunhuang frescos left since the 20th century with the vision of line drawings (线描). As Fan Jinshi said in the preface, “As early as the 1940s, a group of painters and scholars led by Mr. Chang Shuhong founded the National Dunhuang Art Institute, which began a planned work of copying and researching Dunhuang frescos.” In copying, line drawing is the initial process and is called ‘drafting’ (起稿). A good or bad starting line (起稿线) affects the level of coloring and drawing that continues later, and a successful line drawing provides the basis for continued copying. Obviously, this is the Dunhuang frescos after the completion of the copy of the “draft”, which should be discussed with the Dunhuang frescos before the creation of the “drawing” meaning is not the same.

In summary, it seems that among these “manuscripts” with many names, there is a common feature: they are a part of the creative process of Chinese painting and a stage of learning and recreation. They appear in different forms, either simple or complex, Gongbi painting (工笔画) or freehand painting (写意画), plain or light-colored, inked or punched, or powdered or vermilion. It is an important part of the painting process. Even a draft reflects

the creator's thoughts, methods, means of expression and creative process. Its significance and role are as important as those of the finished work.

Zhang Daqian's Dunhuang Fenben and their Circulation

During Zhang Daqian's (1899-1983) more than 60-years painting career, he left a large number of powdered sketches. The most important sketches are those left behind during his two years in the Mogao Caves in Dunhuang from 1941 to 1943. Zhang Daqian manuscripts of the specific number of Fenben works (粉本) cannot be estimated. Additionally, the time span is large. Zhang Daqian entrusted more than 1,000 Fenben to the disciples of Sun Yunsheng. [7] Fortunately, Zhang Daqian's powdered manuscripts are now in the publication of the finishing touches, one after another, such as the first edition of 1947, *The First Collection of Dafeng Hall copying Dunhuang frescos* (line-bound and finely printed on rice paper). The front cover is marked by Xie Wuliang, a scholar and calligrapher. The title page is inscribed *Guiwei Jiaping in Chengdu*. The preface of the collection was written by Lin Shanyu, a famous scholar and then director of the Sichuan Library. Zhu Jieying edited *A Dream of Magnificent Stillness: Zhang Daqian's Dunhuang Album* (Beijing Normal University Press, 2009), Zhu Jieying edited *Beautiful Powdered Heritage* (Beijing Normal University Press, 2008), Zhu Jieying edited *The Elegant Manner of a Celebrity* (Beijing Normal University Press, 2009), *The World of Zhang Daqian* (Sichuan Fine Arts Publishing House, 2007), *The Complete Works of Dunhuang Fresco Paintings Donated by Zhang Daqian to the National Palace of Taipei* (Taipei Palace Museum, 1983, 1987), *Zhang Daqian's Copying of Dunhuang Frescos Paintings* (Sichuan Fine Arts Publishing House, 1985), *Selected Fine Works of Zhang Daqian in the 1940s* (Shanghai Painting & Calligraphy Publishing House, 2001), and *A Collection of Zhang Daqian's Fine Works* (edited by the Sichuan Museum and the Sichuan Research Center of Zhang Daqian, etc., and People's Fine Arts Publishing House, 2011). The book contains 476 of Zhang Daqian fine paintings, 13 calligraphy works, 66 Zhang Daqian works of calligraphy and painting seals, among others.

Zhang Daqian's trip to Dunhuang

There are several reasons why Zhang Daqian went to Dunhuang:

- Although Dunhuang is located on the northwestern border of China, far from the mainland, war made it difficult to reach for some time. This is a better place to avoid war, although perhaps not the main reason.
- After Zhang Daqian returned to his hometown, he had frequent contact with celebrities from all walks of life and gained some understanding of Dunhuang. Zhang Daqian's second son, Zhang Xinzhi, said in his memories: "My father has always been hospitable, family friends from all walks of life continue to come, one of them called Yan Jingzhai, served as the inspector in Gan (Su) Ning (Xia), Qing (Hai) in supervisory institute. [8] He repeatedly introduced to my father the Mogao Caves of Dunhuang, Gansu (Cave of a Thousand Buddhas) Caves art. My father was extremely

interested in this, and after consulting some information about the art of the Dunhuang Caves, he resolved to go to Dunhuang to see and enjoy.” [9]

- His second brother, Zhang Shanzhuang, died suddenly. In 1940, Zhang Daqian and Zhao Wangyun met in Chengdu, Sichuan Province, when Zhang Daqian was preparing to go to the Mogao Caves in Dunhuang and traveled to Guangyuan, Sichuan Province, where he learned that his brother, Shanzhuang, had died of illness in Chongqing, so he went to Chongqing to mourn. The brother's influence on Zhang Daqian was not only brotherly love but also an important artistic incentive. Zhang Daqian said, “The reason why I have achievements in the art of painting is thanks to the teaching of my second brother.”
- Driven by the heart of scholarship. Zhang Daqian once said, “A successful painter, the skill of painting has reached the state of realization, and there is no fixed painting method that can constrain him and limit him. The so-called overlooking everything, from the heart, painting skillfully, why stick to the rules?” When Zhang Daqian returned from Dunhuang, he saw the greatness of Dunhuang, which confirmed his academic heart in pursuing art in the first place. “Zhang Daqian believed that the grand scale of the Dunhuang frescos is a manifestation of the great strength of the Chinese nation, surpassing the Yungang stone carvings in Shanxi and the Longmen statues in Henan in terms of artistic value. Zhang Daqian divided the impact of Dunhuang frescos on Chinese painting in ten ways: first, the rise of the Buddha statues and portraits; second, the line was valued; third, the retrofitting of the method of outlining and dyeing; fourth, turning the smallness of the painting world into greatness; fifth, making the simplicity of painting more precise; sixth, having a precise understanding of painting Buddha and Bodhisattva statues; seventh, making women fit; eighth, making paintings about historical facts realistic; ninth, making the Buddha paintings surrealistic to suit the tastes of the people; and tenth, Western paintings are not enough to appall the painting world of our country. Zhang Daqian's understanding of the art of Dunhuang was also translated into his own artistic practice, whether in terms of line, color, layout, etc. Before and after the trip to Dunhuang, his works were very different. He saw the frescos and realized that the ancient people's thoughtfulness, the spirit of the round to, and for the truth of art, sparing no effort, sparing no expense, not tired of the precise attitude of detail, inspired him to undo the meticulous style of the painting world, back to the ancient art of the spirit of the grand and liberal arts, in order to open up the new style of painting of the literati.” [10]
- If Yan Jingzhai's and Ma Wenyan's [11] description of Dunhuang gave Zhang Daqian a sensual understanding, then the fact that Zhang Daqian saw Li Dinglong copying Dunhuang frescos was a direct trigger for Zhang Daqian's trip to Dunhuang. His Dunhuang exhibitions in the 1940s attracted not only Zhang Daqian's attention but also the excitement of the art world at the time. In 1939, the painter Li Dinglong brought the frescos copied from the Mogao Caves in Dunhuang to Xi'an to organize the *Dunhuang Cave Art Exhibition* and went to Chengdu because they had to be framed. [12] Zhang Daqian visited Li Dinglong after seeing the works in the framing

store and said, “You have suffered too much, but it is worth it, you are the first person to copy Dunhuang frescos.” “You have done a great thing for Dunhuang art”.

Zhang Daqian arrived at Dunhuang in May 1941 and left in June 1943 from the Yulin Caves. During this period, Zhang Daqian himself, in addition to copying a large number of frescos, also examined the entire group of caves and numbered them one by one to record the frescos, colorful sculptures, and caves, such as the inscriptions. He arranged for students and assistants to copy the cave frescos and colorful sculptures.

The significance of Zhang Daqian’s Dunhuang experience is, as he himself said in his *Me and Dunhuang* speeches: “I spent nearly three years copying Dunhuang frescos, and the influence on me personally was multifaceted. Such as the derivation of the Fresco paintings, the successive official costumes, as well as the study of appellations, inscriptions, colorful sculptures, and architecture, etc. This have given me a lot of insights, especially Dunhuang Fresco paintings to concentrate on the history of the ancient art of the great, on behalf of the Northern Wei Dynasty to the Yuan Dynasty, a thousand years in the development of our country’s fine arts.” [13] In 1943, an exhibition of Zhang Daqian’s copying of Dunhuang Frescos was shown in the Chongqing Central Library, causing an enormous sensation.

Collection of Zhang Daqian’s Dunhuang Fenben

There are many collections of Zhang Daqian’s works in his hometown province of Sichuan, and many more scattered elsewhere. Alternatively, major domestic museums and art galleries may more or less have Zhang Daqian’s works. According to incomplete statistics, the domestic collection of Zhang Daqian’s works includes the following:

- The Sichuan Provincial Museum has a total of more than 180 pieces by Zhang Daqian of copied Dunhuang frescos, more than 200 Fenben (粉本) only line drawings, more than 70 ink drawings, and more than 100 Daqian seals; it is one of the domestic collections of Zhang Daqian’s works at one of the other institutions. (2012 Liaoning Provincial Museum, Daqian and Dunhuang - Exhibition of Zhang Daqian’s Fine Paintings in the Collection of Sichuan Museum)
- Jilin Provincial Museum collection has more than one hundred Zhang Daqian paintings, mostly early and middle-aged Zhang Daqian creations, which are part of the works for the 1950s collection. (Zhang Daqian’s Paintings in the Collection of the Jilin Provincial Museum, edited by Li Honglin, Cultural Relics Publishing House, 2005, and Zhang Daqian’s Paintings in the Collection of the Jilin Provincial Museum, exhibited at the Dalian Museum of Modern Art in 2011.)
- Liaoning Provincial Museum. (Cheng Enrong, *The Fine Works of Zhang Daqian*, People’s Fine Arts Publishing House, 2011.)
- Du Fu Cao Tang Museum, Chengdu, Sichuan. (*Looking Back at Zhang Daqian*, exhibition of works from the Dufu Cao Tang Museum, 2008)

- Zhang Daqian Memorial Hall, Neijiang, Sichuan. (Cheng Enrong, *Zhang Daqian's Fine Works*, People's Fine Arts Publishing House, 2011.)
- There are more than 30 paintings by Zhang Daqian in the collection of the Palace Museum in Beijing.
- The Museum of History, Taipei, has more than 150 of Zhang Daqian's works in its collection. (The Retrospective Exhibition of Zhang Daqian's Painting Art at the Museum of Chinese History in 2001 and the Exhibition of Zhang Daqian and Pu Xinyu's Paintings and Calligraphy in the Collection of the Taipei Museum of History at the Liaoning Provincial Museum in 2009.)
- Tianjin Museum. (2006 Tianjin Museum, *Exhibition of Zhang Daqian's Works*)
- Beijing Capital Museum. (2011 Capital Museum, *The Great World - Zhang Daqian's Artistic Life and Artistic Charm*)
- Taipei National Palace Museum. *The Complete Works of Zhang Daqian's Donation of Dunhuang Fresco Paintings from the Taipei National Palace Museum*, published by the Taipei National Palace Museum, 1983, 1987.
- Zhang Daqian Memorial Hall, Taipei (owned by the Taipei National Palace Museum).
- Museum of Chinese History. (See Retrospective Exhibition of Zhang Daqian's Painting Art, Museum of Chinese History, 2001)
- Shenzhen Museum. (2013 Shenzhen Museum, Miles of Rivers and Mountains Frequently Enter Dreams: Cross-Strait Exhibition Commemorating the 30th Anniversary of Zhang Daqian's Resignation)
- Changliu Art Museum, Taiwan, China. (2014, National Art Museum of China, Miles of Jiangshan: Zhang Daqian's Art Exhibition)

In addition, such as the Museum of Modern Art in New York, USA. Zhang Daqian's forgeries are also found in many museums. Combing out "Dunhuang Fenben" by Zhang Daqian from all the Fenben is not a difficult thing. For more than two years, Zhang Daqian and his team at Dunhuang left the number of wall paintings in the powder to not be very large, and the conditions of hard and inconvenient production are important constraints.

From the data published in various documents and books thus far, there may be approximately 400 works. The Sichuan Provincial Museum researcher Wei Xuefeng said, "Zhang Daqian lived in Dunhuang for a total of two years and seven months, copying the size of the Fresco a total of 276 pieces, currently hidden in the Sichuan Provincial Museum of 183 pieces; hidden in the National Palace Museum in Taipei, there are 62 pieces but also includes the Mogao Caves and Yulin Cave works. Another hundred or so line drawings of Zhang Daqian copying these frescos are also kept in the Sichuan Provincial Museum." [11] Regarding the timing of Zhang Daqian's Dunhuang works, there are two main periods: the Dunhuang period and the post-Dunhuang period. Zhang Daqian's "Dunhuang period" of the Fenben collection in the Sichuan Provincial Museum, which scattered many Fenben, may belong to the "Dunhuang later period".



Figure 2. Yangzhi Avalokitesvara (杨枝观音造像) in the Zhang Daqian Dunhuang frescos Fenben, Cave 69 of Zhang Daqian. Collected by Lujiang Thatched Cottage. (Provided by the author)



Figure 3. Ksitigarbha (地藏菩萨), the Zhang Daqian Dunhuang frescos Fenben, Cave 69 of Zhang Daqian. Collected by Lujiang Thatched Cottage. (Provided by the author)

Several Characteristics of Zhang Daqian's Dunhuang Fenben collected by Lujiang Thatched Cottage

- It is the same size as the Dunhuang fresco and is copied directly from the original fresco.
- The color of each part of the statue is marked in Chinese characters (traditional and variant) and is very complete and detailed, such as the dress, necklace, accessories, and facial features. With Zhang Daqian, other Fenben (粉本) are quite different, Zhang Daqian currently sees that powder color labeling text is very simple, mostly for the main parts of the label with color, such as clothing parts, etc. These Chinese characters mark the color of the method for the future creation of coloring as a footnote. **(Figure 2-3)**
- The number for Zhang Daqian grotto number, the “C” word at the beginning, such as C279, and the number after the position of the statue, such as C278 before the right view, “Guan” (观), is an abbreviation of the name of the Buddha statue, such as Guan Shiyin Bodhisattva.
- The ink line is easily outlined for the original draft, that is, the first-hand powder of this draft, without postprocessing. Therefore, it is the closest to the original.
- The paper used is mostly spliced, with a sense of economy, because the preliberation handmade bamboo paper is yellowish, thin, and conducive to copying copies. **(Figure 4)**

- The production of Fenben includes paper directly with nails or other materials in the Fresco and paper wet with oil, so the paper is slightly dry with ink line sketching. (Nail holes and oil stains are now left on the top of the paper.)
- This batch of Fenben is anonymous and unsealed. With the Republic of China during the “Central Daily News” package, there should be more than 60 years without unsealing, preserved as is and left as sand, with paper crumbled and easy to break.

In addition to the Zhang Daqian Dunhuang frescos Fenben production technique, a number of related studies have been published. Tang Huangzhen said, “Zhang Daqian hired five lamas at a price of 50 silver dollars a month to stitch the canvas for Zhang Daqian, smudge and polish it, and grind the pigments. Zhang Daqian led the painstaking work, and the principle of copying demanded that not a single stroke be traced. Inscription color, size, and complete identification of the truth. In caves where there is not enough light, one hand is sketched. In the face of colorful frescos, Zhang Daqian must study and observe dozens of times before he can put pen to paper. Every time he copied, he first sketched out the first draft on cellophane based on the original, then glued the first draft on the back of the canvas and used the daylight to transcribe it to the front with a charcoal pencil before sketching it with ink lines, and applying the colors after the draft was finalized.” [14] Zhang Xinzhi wrote in *Daqian Dunhuang*, “My father was serious about copying frescos, and every Fresco he copied had to be cross-referenced to frescos from the same era and with the same content. He said that cross-referencing would enable us to copy more accurately. The division of labor between Li Fu and me was that each of us worked in one color, similar to the current assembly method.”

Zhang Daqian’s main work during his time at Dunhuang consisted of the following: first, an examination of the entire Mogao Caves area; second, numbering the caves, beginning with C (Stein numbered “S”, and Bohihe numbered “P”); third, Fresco inscriptions, frescos and colorful sculptures were recorded; fourth, he sent others to copy the wonderful colored sculptures; and fifth, he himself carried out copying the frescos. The following methods were used to copy Dunhuang frescos from the many published documents by Zhang Daqian. First, the size of the original Fresco copy was adjusted. Second, copying can be divided into three groups: a group of people, such as themselves; the Tibetan painter Angji group; and the two groups responsible for copying. The final draft by Zhang Daqian is responsible for important parts of the Fresco, such as the face, hands, and feet. There is also a group of people responsible for the preparation of painting materials and pigments. Third, Liu Lishang once talked about the difficulties and methods of copying frescos. “It is very difficult to outline with your head tilted back, and in the winter, you’re short of breath and sweaty and dizzy.” The process of copying is also quite complex. “First, use transparent paper to sketch out the first draft of the lines according to the original work, and at the same time record the color of each part of the picture. Then, the paper was stuck on the back of the taut canvas, facing the sun, on the canvas with charcoal strips outlined in the first draft and then traced with ink. According to the mark on the draft, one or two times the base color was used. Then, carry the easel into the cave, look at it, and draw a stroke.” [15]



(a)

Figure 4. (a) The Zhang Daqian Dunhuang frescos Fenben, Bodhisattva powder version, cave 125 numbered by Zhang Daqian, complete manuscript. Collected by Lujiang Thatched Cottage. (Provided by the author)



(b)

Figure 4. (b) The Zhang Daqian Dunhuang frescos Fenben, Yangzhi Guanyin powder version, cave 105 numbered by Zhang Daqian, complete manuscript. Collected by Lujiang Thatched Cottage. (Provided by the author)

Guan Shanyue, who copied the frescos at Dunhuang, said, "The ancient Buddhist art of the Mogao Caves was originally imported from abroad, but after the transformation of Chinese artists through the ages, it became our own national art. Due to the time limit, I can only be a small selection of pro. There are three principles in the selection. First, the content focuses on a selection of life-affirming and the most beautiful parts of Buddhist stories, many of which are also the offerings of sincere religious believers through the ages. Second, in the form of diversity, such as in the Western Wei, Northern Wei, and the Six Dynasties to the early Tang dynasty frescos, styles vary greatly, and modeling laws and techniques of expression are very different. Third, it is not a copy of the model, and the purpose of copying is to learn, study and seek to achieve how to 'use the past for the present'. Before copying, it must be considered, and thus, copying is usually performed without detailed drafts in the drawing of Dunhuang frescos rather than through rigid reproduction, both to maintain the spirit of the original work and to adhere to people's own subjective intentions. [16]

Conclusion

Regarding Zhang Daqian in the Dunhuang copy of the manuscript and its version in the circulation of the authenticity of the problem, the academic community has many controversies. The main controversy is that Zhang Daqian's powdered draft is not Zhang Daqian's individual behavior but rather team behavior. Actors, signatures, and other complex issues are involved. The key issue is that first-hand Fenben (粉本) are generally not signed; rather, they are different from drafts, and the creation of drafts is related to the issue of copyright. This requires a comparative study of the brushwork and penmanship of the maker. The more people involved, the more difficult it will be to identify. The auction market that only includes the Zhang Daqian *Dunhuang powder* is faced with this problem, which stems from either the hands of the disciples or Zhang Daqian's hand. Zhang Daqian should enjoy the ownership of Dunhuang Fenben. However, what about attribution and copyright? This is a problem often encountered in art history. This study is based on historical evidence combining the matter of Zhang Daqian in Dunhuang copying manuscripts and the circulation of works. The collection of this group of powder is a whole, including the size of the pencil drafts, such as large ink line drafts, grotto investigation reports, research manuscripts, and powder wrapping paper. From a chronological point of view, before 1944, Dunhuang Mogao Caves, in addition to 1937 Li Dinglong and the Zhang Daqian team, produced powder. Li Dinglong in Dunhuang has been studied in the academic community, and its pulse has become clearer. Mr. Zhang Daqian was in Dunhuang for a long time, raising the issues of the number of team members, the complexity of the relationship between people, the number of Fenben, and the interest in the study.

Conflicts of Interest:

The author has no conflicts of interest with respect to the research, authorship, or publication of the article.

Author Contribution:

The author has written the article alone without committing plagiarism.

References and Notes

- 1 [Tang Dynasty] Zhang Yanyuan's *Chronicles of Famous Paintings of All Dynasties*, Volume 2, On the Use and Expansion of Painting Styles and Techniques, said: "In ancient times, people liked to paint, and the patterns they drew were vivid and the handwriting was also beautiful."
[唐]《历代名画记》卷二《论画体工用拓写》：“古时好拓画，十得七八，不失神采笔踪。”
- 2 Early as 1978, Mr. Rao Zongyi, a Dunhuang scholar, also named such Dunhuang paintings as “puncture holes” and illustrated them with the illustration of S. painting 73 and the Buddha Fenben puncture holes in P.4517, and pointed out that these puncture holes were made of hard paper. Refer to Rao Zongyi's *Dunhuang Only line painting*, 1978, 14.
早在 1978 年，敦煌学者饶宗颐先生也把敦煌此类画稿命名为“刺孔”，并以 S.painting 73 说法图和 P.4517 中的佛像粉本刺孔为例说明，指出这些刺孔为硬纸制作而成。详见饶宗颐《敦煌白画》，1978 年，第 14 页。
- 3 Hu Suxin, “The Formation of Patterns: The Application of Pink Texts in the Composition of Temple Frescos,” *Dunhuang Research*, no.4 (2001): 50-55.
胡素馨,模式的形成—粉本在寺院壁画构图中的应用, 敦煌研究, no.4 (2001): 50-55. [cnki]
- 4 Sha Wutian, “Research on the Puncture of Dunhuang Fenben -- Also on the Evolution of Dunhuang Thousand Buddha Paintings and Their Manufacturing Techniques,” *Dunhuang Studies*, no.2 (2005): 57-71.
沙武田, 敦煌粉本刺孔研究——兼谈敦煌千佛画及其制作技法演变, 敦煌学辑刊, no.2 (2005): 57-71. [cnki]
- 5 Ouyang Lin, “Dunhuang Only line paintings,” *Dunhuang Research*, no.4 (2009): 33.
欧阳琳, 敦煌白画, 敦煌研究, no.4 (2009): 33. [cnki]
- 6 Rao Zongyi, *Dunhuang Only line paintings* (Paris: Archaeology Special Issue of the French Far East Academy, 1978).
饶宗颐,《敦煌白画》(巴黎: 法国远东学院考古学专刊, 1978).
- 7 Shi Pingting and Tai Huili, *New Compilation of the General Index of Dunhuang Inscriptions*, (Beijing: Zhonghua Book Company, 2000).
施萍婷, 郇惠莉,《敦煌遗书总目索引新编》(北京: 中华书局, 2000).
- 8 Sun Kai from Qingxin Hall said in the postscript of *A Dream of the Beautiful Quiet Realm*, “As my father (Sun Yunsheng) passed away, he repeatedly reminded me to continue his unfinished work before his death, to organize and interpret the over a thousand copies Fenben entrusted by Mr. Zhang Daqian, and to do everything possible to make them public to the world.”
清心堂孙凯先生在《瑰丽的静域一梦》后记中说：“先父（孙云生）弥留之际，犹再三叮咛，希望我能继续他生前未完之事，将太老师张大千先生所托付的千余幅粉本，加以整理诠释，并尽一切可能公诸于世。”
- 9 Yan Jingzhai (1886-1961), born in Weinan, Shaanxi, was a member of the Executive Committee of the Supervisory Yuan of the Nationalist Government before the liberation. He later served as the director of the Geological Library of the Ministry of Geology.
严敬斋(1886-1961)陕西渭南人,解放前任国民政府监察院常务委员,后任地质部地质图书馆馆长。
- 10 Zhu Jieying, *A Dream of Splendid Quiet Realm: Zhang Daqian's Dunhuang Volume*, (Beijing: Beijing Normal University Publishing House, 2009), 11.
朱介英,《瑰丽的静域一梦: 张大千敦煌册》(北京: 北京师范大学出版社, 2009), 11.
- 11 Wei Xuefeng, “On the Contemporary Significance of Zhang Daqian's Copying of Dunhuang Frescos,” *Dunhuang Research*, no.1 (2006): 18.
魏学峰,论张大千临摹敦煌壁画的时代意义, 敦煌研究, no.1 (2006): 18. [cnki]

- 12 Ma Wenyan (1902-1983), pseudonym Cao Juntian. Born in Sanyuan, Shaanxi. In 1937, Ma, as a secretary, withdrew to Chongqing with Yu Youren and returned to Shaanxi in 1939. In 1941, he joined the Chinese Democratic League. After the liberation of Xi'an in May 1949, Ma Wenyan served as the director and section chief of the Construction Committee of Northwest Military and Political University. In 1950, he became a member and deputy secretary-general of the Northwest Democratic League General Branch and a member of the Shaanxi Provincial People's Government Supervision Committee.
- 马文彦(1902-1983),化名曹骏天,陕西三原人。1937年马作为秘书随于右任一同撤至重庆,1939年返陕西。1941年参加中国民主同盟,1949年5月西安解放后,马文彦任西北军政大学修建委员会主任、科长等职,1950年任西北民盟总支委员兼副秘书长、陕西省人民政府监察委员会委员。
- 13 Li Dinglong (1905-1999), formerly known as Li Yusheng, was born in Xincui County, Henan Province. He studied at Zhongyuan Art School, Shanghai Xinhua Art College, and Shanghai Art College. Proficient in poetry, calligraphy, painting, and seal carving. In 1941, he absorbed the essence of Dunhuang frescos and created a 400 square foot long scroll, "Paradise Map", which attracted great attention in the art world at that time. He is currently the earliest known person to copy Frescos in Dunhuang. Wang Ziyun, a painter who returned from France in the spring of 1941, led an art and cultural relics delegation of the Ministry of Education of the National Government to the northwest, made a preliminary investigation of the Frescos in the Mogao Caves of Dunhuang in various periods, copied some of the representative works, and held the "Dunhuang Art Exhibition" in Chongqing Central University and other places in 1942.
- 李丁陇(1905-1999),原名李玉声,生于河南新蔡县,先后在中原艺术学校、上海新华艺术专科学校、上海美专学习,擅诗、书画、篆刻。1941年他吸取敦煌壁画精华,创作了长四十余尺,达400平方尺长卷《极乐世界图》,在当时美术界引起极大关注。他是目前可知最早在敦煌临摹壁画的人。1941年春留法归国的画家王子云,率领国民政府教育部艺术文物考察团赴西北,对敦煌莫高窟各时期的壁画作了初步的考察,对部分代表作品进行了记录性的临摹,并于1942年在重庆中央大学等地举办“敦煌艺术展”。
- 14 Tang Huangzhen, *Cloud Mountain · Ink Splashing · Zhang Daqian*, (Taipei: HSIUNG SHIH Art Books Company, 1993),49-50.
- 汤皇珍,《云山·泼墨·张大千》(台北:雄狮图书股份有限公司,1993),49-50.
- 15 Quote From: Zhu Jieying. *A Dream of Splendid Quiet Realm: Zhang Daqian's Dunhuang Volume*, (Beijing: Beijing Normal University Publishing House, 2009), 11.
- 转引:朱介英,《瑰丽的静域一梦:张大千敦煌册》(北京:北京师范大学出版社,2009),11.
- 16 Xu Liping, *Guan Shanyue Copying Dunhuang Frescos*, (Xianghang: Han Mo Xuan Publishing House, 1991).
- 许礼平,《关山月临摹敦煌壁画》(香港:翰墨轩出版有限公司,1991).