



俄藏敦煌藝術品

俄羅斯國立艾爾米塔什博物館藏
敦煌藝術品

III

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序 言

樊錦詩 蔡偉堂

1914年，俄國中亞和東亞研究委員會組織了以考察我國敦煌為目的的第二次西域考察隊。其主要成員由五人組成，以佛教、中亞細亞古代史、藝術、民族文化專家С.Ф.奧登堡為隊長，隊員有：畫家兼攝影師杜金，地形測繪師斯米爾諾夫，民族學家龍貝格，藝術家具肯伯格。考察隊一行自俄羅斯出發，進入我國新疆，越過大漠戈壁，于1914年8月抵達敦煌。他們在敦煌滯留考察半年之後，于1915年1月離開莫高窟，返回俄羅斯^①。

俄國考察隊此次敦煌莫高窟之行，在半年時間內，對莫高窟大部分洞窟作了詳細文字記錄，抄錄了部分壁畫榜題，測繪了南區洞窟總立面圖和分層平面圖，摹寫影描了部分洞窟壁畫，以及拍攝了大量的洞窟內、外景照片。可以說，較之此前英人斯坦因、法人伯希和在莫高窟的工作更為全面細緻。但是，遺憾的是考察隊返俄後，這些考察成果被束之高閣，塵積多年，鮮為人知，至今尚未刊布。上海古籍出版社發心收集、整理、出版流失海外的敦煌文獻文物，經與俄方磋商，達成協議，多次赴俄現場工作，攝回有關資料的照片，並積極促進敦煌研究院和俄羅斯研究機構的學術交流。為完成這項重大工程，上海古籍出版社同敦煌研究院進行了全面合作，敦煌研究院充分發揮學術、資源和綜合能力的整體優勢，整理研究這批八十多年前流失在聖彼得堡的敦煌文物，以及俄國考察隊在敦煌莫高窟所做的測繪、臨摹和考訂記錄。這項出版工作，無疑是敦煌學界的一件大事，對於國際敦煌學的研究和發展，將起到積極的推動作用。

現將俄國考察隊在敦煌莫高窟考察期間拍攝的莫高窟洞窟內、外景照片資料的有關情況及其價值略作介紹如下。

奧登堡考察隊共攝制莫高窟照片2000餘幅，除去重複、遺失和受損嚴重者，本書刊登圖片1000餘幅。和他們的先行者相比，英人斯坦因僅刊布16個洞窟、50多幅圖片，法人伯希和《敦煌石窟圖錄》刊布100多個洞窟、300多幅圖片；俄國考察隊所攝不僅數量多，而且較全面、充分地記錄了莫高窟的各種遺迹，不僅記錄了150多個洞窟的形制、彩塑和壁畫，而且還記錄了他們的先行者所未記錄的石窟崖面和窟前許多遺迹。這也是首次科學、全面的記錄，對於研究莫高窟有較高價值。奧登堡考察隊攝制的照片距今已86年之久，經歷了80多年風雪滄桑的莫高窟已有了很大變化，文物遺迹在不知不覺中逐漸退化，無人管理時期的石窟文物橫遭破壞和偷盜。1944年敦煌藝術研究所（敦煌研究院前身）成立後，拆除了窟前不合理的建築，石窟及其崖面經過幾度維修和加固，窟前環境盡管至今基本保持原有格局，但也經過較大的整理和

改造。奧氏照片是20世紀初莫高窟遺迹較為全面、真實的記錄，應是一份珍貴的歷史檔案。

奧登堡考察隊的莫高窟黑白照片資料，按其內容，主要分為洞窟內景、洞窟外景兩部分。

洞窟內景照片，據實際清點近900幅，占全部照片的絕對多數。拍攝洞窟150餘窟，每窟詳略有別，多寡不同，少者一、二幅，多者達四、五十幅。全景、局部兼存，系統而有重點。照片使用的洞窟編號為伯希和編號，標注在照片一側，也有相當數量的照片未標明窟號，還有部分照片所標窟號與實際洞窟不符。此次整理，以照片使用的伯氏洞窟編號為序，括注敦煌研究院編號。照片所攝對象，始於十六國之北涼，下迄宋、元。照片內容有塑像也有壁畫。塑像包括佛、弟子、菩薩、天王、力士等，有組像也有單軀特寫；壁畫內容有佛像畫、供養人畫像、神怪畫、故事畫、經變畫、佛教史迹畫、裝飾圖案，以及重要題記等；或整壁全幅，或局部特寫。

洞窟外景，包括洞窟外立面、莫高窟外景和建築遺迹。現存照片共141幅。其中南區洞窟外立面86幅，北區洞窟外立面25幅，莫高窟外景及其附近舍利塔等建築物30幅。

南區洞窟外立面照片，是分段分層拍攝的。因洞窟前樹木遮蔽，拍攝取景範圍受限制，或二、三個洞窟，或五、六個洞窟為一景。樹木稀疏而視野開闊處，則更多洞窟為一景。在某一光線條件下拍攝不夠理想，則選另一時間補拍。如此細致拍攝的外景照片，拼接起來，即是莫高窟南區洞窟整個外立面的全景，全面而詳細地記錄了洞窟位置、窟外崖面、梁椽孔眼諸建築遺迹、各窟之間交通棧道，以及部分洞窟前室的壁畫、塑像、木構窟檐等。

北區洞窟外立面照片，是自南而北，分段大面積兼小區域拍攝，遠攝近拍兼而有之。除北端幾個洞窟未拍攝之外，其它凡有窟龕的崖面都無一遺漏，是北區洞窟外立面的真實寫照。對於北區洞窟，以前我們只對有壁畫的五個洞窟（D.461-465）進行了編號，其中包括P.181（D.464）、P.182（D.465）窟。近年，敦煌研究院對整個北區洞窟進行了全面清理，並對現存窟龕統一編號，共編243窟號（前已編入南區編號序列的不計在內）。此次整理奧氏照片，即使用“敦煌研究院北區”編號，其縮寫為“D.B.”。

對莫高窟南、北區洞窟外立面如此詳細拍攝者，奧氏為第一人。他不僅拍攝具有藝術價值的塑像和壁畫，而且從學術的角度拍攝了對考古研究、古建築研究、洞窟保護研究等有極重要價值的洞窟外立面照片，這是頗有見地、難能可貴的。

莫高窟外景照片為遠景分段拍攝，反映了莫高窟的地理位

置、周邊環境、洞窟外貌、窟前臺地、宕泉河兩岸遺迹等。

莫高窟附近建築遺迹，包括分散在洞窟前臺地、洞窟崖頂上方、宕泉河東岸的遺迹，以及莫高窟以南成城灣諸塔和城堡等，其時代為宋、元、清各代。

五十年代以後，國家為保護祖國文化遺產，數次對莫高窟南區洞窟進行了大規模危崖加固。通過加固工程，莫高窟南區洞窟和崖面得到了全面維修，解除了崩塌的險象，並構築了上下左右（或縱橫）通道，無疑使祖國遺產得到妥善保護，使參觀考察和研究工作安全方便。然而，不可避免地又使窟外崖面上一部分古代遺迹被工程砌體所遮掩，無法看到原貌。要了解和研究古代窟外崖面的變遷，各窟之間的交通、相互關係，歷代對洞窟的改建、重裝、利用，木構窟檐的修建，以及根據崖面梁孔椽眼諸建築遺迹，推測復原古代窟前建築及崖貌等，就必須求諸維修加固以前的各種記錄，而翔實全面、記錄時間又早者，當推奧氏照片最有價值。

由於長期風沙侵蝕、日曬雨淋等自然因素的影響，以及數百年間無人管理，致使莫高窟壁畫存在多種病害，逐漸發生着變化，有的壁畫脫落，有的壁畫模糊，而奧氏的照片卻保留了較為清晰、完整的畫面。如P.182(D.465)窟北壁西側的藏傳佛教部分壁畫，在20世紀初葉的奧氏照片中保存完好，而今壁畫實物已經剝落，不知奧氏拍攝後何時脫落。這類照片，文物價值極高。

除自然因素之外，莫高窟更為嚴重的破壞是來自歷史上的人為破壞。主要表現為在洞窟內修炕、設竈、用火，致使壁畫被烟薰毀，如P.015(D.155)、P.157a(D.342)、P.159b(D.347)、P.119b(D.452)窟等；游人刻劃題寫，毀壞壁畫的情況也極為普遍；更有甚者，某些外國的所謂探險家以惡劣手段，粘揭剝取切割壁畫，毀壞盜劫塑像等。如1924年，美國華爾納用膠布粘揭莫高窟壁畫20餘塊，其中有P.139(D.320)窟南壁中央《說法圖》主尊佛兩側的弟子、菩薩像，P.139a(D.321)窟南壁《寶雨經變》中部的菩薩，P.140(D.323)窟南壁中部《楊都金像出渚》故事畫部分畫面，P.149(D.335)窟南壁《阿彌陀經變》中的供養天女等，這些畫面都被粘揭，殘留斑駁痕迹于壁上；而在1914年的奧氏照片中，這些壁畫尚完好無損。又如莫高窟不少塑像的佚失，除已知被華爾納盜走者外，也有流失到俄國的。如P.124(D.435)窟中心柱西向龕內《釋迦苦修相》頭部，P.139a(D.321)窟西壁龕外南北兩側臺上二獸等，現均為俄收藏。在奧氏照片中，P.139a(D.321)窟二獸原物尚存，當為考察隊拍攝後掠去。

又人為切割剝取壁畫者，如P.120n(D.285)窟北壁西起第二鋪《說法圖》下發願文題記，因切割未遂而部分文字被毀，奧氏照片則有此完整題記之特寫，可以此補缺。P.181(D.464)窟為西夏、元時期洞窟，現存壁畫多處被切割剝取，滿壁瘡痍，加之游人題刻，畫面難辨。主室南、西、北壁西夏《觀世音經普門品》部分畫面和前室南、北壁元代《善財童子五十三參變》部分畫面均遭切割，或切割未遂而毀壞。這些在莫高窟同期洞窟中罕見的作品被毀壞，的確令人痛心扼腕，奧氏在毀壞之前完整而全面地攝下這些壁畫，可謂極其珍貴。

1915年以後，即奧氏拍攝照片之後，莫高窟的造像、重修等佛事活動仍在繼續。如現在作為莫高窟標志性建築的九層樓，即P.078(D.096)窟，在歷史上稱作“北大像”。據敦煌遺書和碑石記載，此窟創建於唐初，外觀為四層樓閣，後經晚唐、宋重修，增至五層閣。現存的九層樓是民國十七年至二十四年(1928-1935年)重新構築而成的。奧氏照片中的窟檐為五層，說明是清光緒二十四年(1898年)重修之後、民國時期重修以前的狀況，反映了此窟的營造歷史。又如，在部分洞窟內，還增補、改塑、重修了相當數量的塑像，增補的塑像大部分塑造水平極其拙劣。這類作品過去一般統稱為清塑，實際有一部分應是民國時期所作，可據奧氏照片予以訂正。這些情況，從另一個側面為我們提供了本世紀上半葉莫高窟營建的一點信息。

奧氏莫高窟照片，較之出版於1920-1924年、已為學術界廣泛使用而具有很大影響的伯希和《敦煌石窟圖錄》的照片晚拍攝七、八年。將兩者粗略對照，則各有所長，伯氏詳細拍攝的洞窟，奧氏略拍或未拍；而伯氏略而未拍者，奧氏詳細拍攝。伯氏圖錄中約30餘窟不見於奧氏照片，奧氏也拍攝了伯氏圖錄所沒有的80餘窟。這種情況，可能是奧氏來敦煌之前，與伯氏相會有約，或達成的默契^②。就照片整個情況而言，奧氏照片比伯氏《圖錄》多一倍以上。奧氏這批莫高窟照片出版後，與已刊伯氏《圖錄》參合使用，可互補或缺。

注釋

① 參見《俄藏敦煌藝術品 I》孟列夫《序言》、府憲展《序言》，上海古籍出版社，1997年12月。

② И. Г. 奧登堡《洞窟筆記整理說明》：“這項工作由 С. Ф. 奧登堡在1908—1909年擔負起來。在從事這項工作之前，他專門在柏林與格柳維捷里教授、在巴黎與伯希和教授這些他在中國新疆考察的先行者進行了磋商。”

Preface

FAN Jinshi & CAI Weitang

In 1914, aiming at observing Dunhuang of China, the Russian Commission of the Central and Eastern Asian Study organized the Second Western Region Survey Expedition, consisting of five members. The leader was Oldenburg, an expert of studies of Buddhism, ancient history of the Central Asia, arts and ethnic culture. Other members were Dudin, a painter and photographer, Smirnov, a topographic surveyor, Romberg, an ethnologist, and Berkenberg, an artist. The Survey Expedition got into Xinjiang from Russia and crossed the Gobi Desert in 1914 and reached Dunhuang in August the same year. They stayed investigating Dunhuang for six months and left the Mogao Grottoes and returned to Russia in January 1915 ①.

During their stay in the Mogao Grottoes of Dunhuang in six months, they noted down details of most of the Mogao Grottoes, made copies of some inscriptions on the Dunhuang murals, drew a general elevation and level plans of the caves in the southern part and took a large number of photos of both the interior and exterior of the caves. This investigation was the beginning of the archaeological studies of the Dunhuang Grottoes, and was of pioneering importance, which was more comprehensive and meticulous than the work done earlier by British Aurel Stein (1862-1943AD) and French Paul Pelliot (1878-1945AD). It's really a pity that the fruits of the investigation were then allowed to rest, covered with dust, thus, rarely known by the public and not published yet in print. Thanks to the Shanghai Chinese Classics Publishing House's enthusiasm in publishing these Dunhuang Buddhist statues, frescoes and valuable manuscripts, an agreement was reached after consultations held with the Russian side, and people were sent to and from Russia to sort out and photograph materials concerned. Eventually, in cooperation with the Dunhuang Academy, the Publishing House would publish the Dunhuang historical relics scattered in St. Petersburg and the photos, surveys and drawings, copies and records of examination and correction done by the Russian Survey Expedition in the Mogao Grottoes of Dunhuang. The publishing is a great event in the world of the Dunhuang study and will play a positive role in promoting the development of the Dunhuang study in the world.

The situation and value of the photos of the interior and exterior of the Mogao Grottoes taken during the Russian Survey Expedition's stay observing in Dunhuang are introduced as follows.

The photos reflecting the Mogao Grottoes taken by the Oldenburg Survey Expedition account for some 2,000 from which the book includes some 1000 photos. The book records not only the shapes color statues and mural paintings of 150 caves, but also cliff facades and historical remains in front of the caves. British M. A. Stein published in print over 55 photos of 16 caves and French P. Pelliot did over 300 photos of more than 100 caves in his collection of photos of the Dunhuang Grottoes. Compared with the forerunners, Russian Oldenburg took more photos and fully recorded all kinds of historical remains in front of the Mogao Grottoes, especially those of cave cliff facades and historical remains in front of the caves that were not recorded by the forerunners. It is also the first time of full and systematical recording of the Mogao Grottoes that are of high research value. 86 years has passed since the Oldenburg Survey Expedition took these photos. In the 86 years that elapsed, the Mogao Grottoes witnessed great changes and the cultural relics deteriorated gradually before people know it. Cultural relics of the caves were stolen and broken during the period when there was no administration. As the Dunhuang Academy was founded, unreasonable architecture in front of the caves were dismantled, and the cave environment was basically kept

as the original after the cave cliff facades were maintained and consolidated. But they still changed a little after sorting and transformation. Oldenburg's photos are comparatively full and realistic records of the Mogao Grottoes in the early twentieth century, which should be a precious historical archive.

According to the themes, the monochrome photos of the Mogao Grottoes taken by the Russian Survey Expedition are mainly divided into two parts as the cave interior and exterior.

According to the actual sorting and counting, there are some 900 photos that reflect the interior of some 150 caves accounting for the absolute majority. Photos for each cave number few or many. The few account for 1-2, while the many 40-50. They are in full or partial views, systematic but with key points attached. The cave numbers used in the photos following Paul Pelliot's order of cave numbers were marked on photo sides. A comparatively large number of photos had cave numbers unmarked. Few cave numbers marked did not agree with the actual cave numbers. In this book, photos are arranged by Paul Pelliot's order of cave numbers originally used with the Dunhuang Academy's order of cave numbers added. The caves reflected in the photos date from the years of the Northern Liang dynasty (397-439AD), through the years of the Song dynasty (960-1279AD) and to the years of the Yuan dynasty (1206-1368AD). From the photos, one can see, in particular, Buddhist statues and frescoes. The statues embrace Buddha, disciple, Bodhisattva, Lokapala, Vajrapanibalin, etc., in a series or in separation. The frescoes show portraits of Buddha, donor, god and spirit, pictures of Buddhist story, sutra story and Buddhist biography, decorative patterns, as well as important inscriptions and notes in full or in part.

The existing photos reflecting the exteriors of the caves include outer facades of the caves, exteriors of the Mogao Grottoes and architectural remains, totaling 141. Among them, 86 reflect outer facades of the southern caves, 25 the northern caves, and 30 outlooks of the Mogao Grottoes or historical remains of stupa.

Photos reflecting the outer facades of the southern caves were taken in sections and layers. For caves shadowed with thick woods, finding views were zoomed out with 2-3 caves or 5-6 caves a shot, for caves with sparse woods, more caves a shot. Such carefully taken photos reflecting the cave exterior comprise the whole view of the exterior of the southern Mogao Grottoes. The photos fully record the actual positions of the caves, cliffs out of the caves, remains of beam and rafter holes, passageways linking the caves, as well as some frescoes, statues, cave eaves of wood structure in the front rooms of the caves.

Photos reflecting the outer facades of the northern caves were taken in sections in large and small range of scenes with long and short shot of the caves from south to north. Almost all the cave niches with cliff facade were included except a few caves in the northern end, which is a portrayal true to the northern cave facade. Among these caves, only 5 have been numbered (Cave D.461-465), and Cave P.181 (D.464) and Cave P.182 (D.465) were located within the northern caves. In recent years, the Dunhuang Academy has checked up on the whole northern caves and unitarily numbered the existing cave niches, and 243 caves have been numbered excluding those already numbered. In sorting out Oldenburg's photos today, the Dunhuang Academy's order in numbering the northern caves were adopted for the first time with the abbreviation "D. B. ".

Oldenburg is the first one who photographed the exterior of the southern and northern Mogao Grottoes. He recorded not only statues and murals of artistic value but also outer facades of these caves of less artistic value but of much important value to archaeological studies, ancient architecture research, and cultural relics preservation study. This showed sound judgment and was hence worthy of esteem.

Photos reflecting the exterior of the Mogao Grottoes were taken in sections with long shots. They tell the original geographical position, the surrounding environment, and the outlook of the Mogao Grottoes as well as the relics along the banks of the Dangquan River.

Photos reflecting architectural relics in the vicinity of the Mogao Grottoes include those relics scattered over tablelands in

front of the caves, above ceilings of the caves, along the east bank of the Dangquan River, as well as pagodas and castles in the Chengcheng Gulf south of the Mogao Grottoes of the Song, Yuan and Qing dynasties.

Those photos reflecting the Mogao Grottoes taken by Oldenburg are faithful representation of the Mogao Grottoes over 80 years ago. For nearly 100 years, great changes have taken place as the Mogao Grottoes have survived decades of turmoil. The photos are one of the important materials recording changes of a century, and Oldenburg's photos are in themselves precious historical archives of the Mogao Grottoes.

After 1950s, efforts were made to reinforce, many times, precipitous cliffs of the southern Mogao Grottoes in large scale. After reinforcement, the southern Mogao Grottoes and cliffs have been in good repair and out of dangerous state of collapse. Passageways linking top and bottom, left and right were built, and thus the cultural heritage is well preserved. But the reinforced project has made the ancient cave cliffs hidden by laid bricks and people cannot see the original appearance with their naked eyes. All the records of the caves before being repaired and reinforced are of precious value in understanding and investigating the vicissitudes of cliff exterior of ancient caves, the traffic and mutual relations between the caves, the renovation and use of the caves through the ages and the building of wood structure of eaves over the caves. They also form an important base for our study of the historical relics of cliff beam and rafter holes and help us infer and restore ancient cave architecture. Among them, Oldenburg's photos are of best value for their full, accurate and early shots.

Due to the natural influence of long years' erosion by winds and sands and hundreds of years without management, the murals of the Mogao Grottoes suffered various diseases and deteriorated gradually. Some had wall paint peeled off, and some had vague appearance. But in some of Oldenburg's photos, clear and full murals are retained. For example, photos of the cave numbered P.182 (D.465), reflecting Tibetan Buddhism in the western fresco of the northern caves peeled off early in the century, but in Oldenburg's photos, it looks as good as the original. Such kind of photos is of high value of cultural relics.

In addition to the natural factor, more severe sabotage in the Mogao Grottoes was brought artificially, which analyzed mainly as follows. Pits were dug for cooking food in the caves and the smoke spoiled the frescoes as shown by the caves numbered P.015 (D.155), P.157^a (D.342), P.159^b (D.347) and P.119^b (D.452). It was common that travelers cut and inscribed their names on the frescoes, which spoiled the frescoes at the same time, and what is more, some so-called foreign explorers sought dirty tricks as to tear off, strip, cut the frescoes and steal the statues, etc. Such conditions are all reflected in the Oldenburg's photos. For example, in 1924, American Langdon Warner tore off, with adhesive plaster, some 20 frescoes of the Mogao Grottoes. The frescoes include the likeness of disciples and Bodhisattva on both sides of a main Buddha in the picture *Buddha Preaching the Law* of the southern fresco of the cave numbered P.139 (D.320), Bodhisattva of the middle part in the *Bao-Yu-Jing-Bian* of the southern fresco of the Cave P.139^a (D.321), some parts of the picture of scripture story of gold Buddha drifting down the river in Yangdu of the middle part of the southern fresco of the Cave P.140 (D.323), and attendant Devakanya in the *Illustrated Aparimitayus-sutra* of the southern fresco of the Cave P.149 (D.335). All the above frescoes were torn off with adhesive plaster, with mottled traces remained on the cliff walls. But in Oldenburg's photos in 1914, they are as good and complete as the originals. Quite a few Buddhism statues of the Mogao Grottoes were lost. Some were stolen by Warner, some were dropped out to Russia. The statue head of the hard practicing Bodhisattva in the westward niche of the central pillar of the Cave P.124 (D.435) and the two beast statues on both southern and northern sides out of the western niche of the Cave P.139^a (D.321) are all collected in Russia. In Oldenburg's photos, the two original animal statues sit in the Cave P.139^a (D.321). The Russian Survey Expedition must have robbed them after taking shots at them.

Some frescoes were cut down and taken away such as the inscription of vows in the lower part of the second picture *Buddha Preaching the Law* from the west of the northern fresco of the Cave P.120ⁿ (D.285). The attempted cutting spoiled parts of the inscription. In Oldenburg's photos, there is a close-up shot of the inscription in full, with which we can fill the vacancy. The Cave P.181 (D.464) was drawn during the years of the Western Xia regime (1038-1227AD) and the Yuan dynasty (1206-1368AD). The existing fresco has many parts cut off, and everywhere in the fresco scenes of devastation and travelers' inscriptions meet the eye, and thus the drawings of the fresco are blurred. Some parts of *Samantamukhaparivarto*

namavalokitesvara-vikurvana-nirdesa created during the years of the Western Xia regime on the southern, western and northern walls of the main room and drawings of *Sudhana-sresthi-daraka Paying His Respect to the Buddha* created during the years of the Yuan dynasty on the southern and northern walls of the front room were all cut off or spoiled, about which we filled with bitter hatred. Oldenburg's photos are most precious as he photographed these frescoes completely and thoroughly before they were spoiled and sabotaged.

After 1915 when Oldenburg took shots of the Mogao Grottoes, activities of Buddhism such as erecting and rebuilding Buddha statues kept on going in the Dunhuang Grottoes. The symbolic 9-storey structure numbered Cave P.078 (D.096) and the "North Grand Buddha Statue" known in history in this cave were all rebuilt then. According to an inscription on a tablet of the Tang dynasty (618-907AD), this cave was drawn in the early years of the Tang dynasty in a 4-storey form. It was extended to a 5-storey structure through the years of the late Tang dynasty and the Song dynasty (960-1279AD). The existing 9-storey structure was rebuilt during the years between the 17th year and the 24th year (1928-1935AD) of the Minguo period. In Oldenburg's photos, the cave numbered P.078 (D.096) is a 5-storey structure. The photos illustrated the actual condition of the cave after it was rebuilt in the 24th year (1898AD) of the reign of Emperor Guangxu of the Qing dynasty (1616-1911AD) and before it was reconstructed during the years of the Minguo period and recorded the history of building the cave. For instance again, a comparative number of Buddha statues were supplemented and remolded and re-erected in some caves. Among them, the supplemented statues were molded with clumsy skill and technology. Such kind of statues had been regarded as the works of the Qing dynasty, while some of which were actually created during the years of the Minguo period. Correction can be made according to Oldenburg's photos. This provides us a little information about the construction of the Mogao Grottoes in the first 50 years of the century from another source.

Oldenburg's photos reflecting the Mogao Grottoes were taken 7 or 8 years later than those taken and published in Paul Pelliot's *An Illustrated Catalogue of the Dunhuang Grottoes* published between 1920 and 1924, which has been used by academic world widespread with a great influence. Through a rough comparison between the two, each has its own features. The caves photographed in detail by Paul Pelliot were shot in brief or not shot by Oldenburg, and the caves shot in brief or not shot by Paul Pelliot were photographed in detail by Oldenburg. There are about over 30 caves photographed by Paul Pelliot not shot by Oldenburg. There are some 80 caves not shot by Paul Pelliot photographed by Oldenburg. Such a situation may result from Oldenburg's meeting Paul Pelliot or perfect mutual understanding before Oldenburg headed his Survey Expedition for the Dunhuang Grottoes^②. On the whole with regard to the photos reflecting the Dunhuang Grottoes, those shot by Oldenburg are more than double of those published by Paul Pelliot. After being printed and published, this batch of photos shot by Oldenburg can be consulted together with Paul Pelliot's collection of photos already published. They can make up for each other's deficiency.

Annotation

① See also Menshikov's *Preface*, Fu Xianzhan's *Preface* in the *Dunhuang Art Relics Collected in Russia*, Volume I, published by the Shanghai Chinese Classics Publishing House in December 1997.

② E. G. Oldenburg: *Cave Notes* "The main responsibility of the work was carried out by Oldenburg in the years between 1908 and 1909. Before that, he went to Berlin to meet Professor Grunvegely and went to Paris to meet Professor Paul Pelliot and held consultations with either forerunner in the investigation of Xinjiang, China. "

English translation by WANG Renfang

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敦煌莫高窟洞窟外景

The Exterior of the Mogao Grottoes

P. 爲伯希和, D. 爲敦煌研究院編號縮寫

P. is the abbreviation of Pelliot, while D. is the Dunhuang Academy

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