

Research on the Clothing Worn by the Patrons Painted in the Dunhuang Grottoes

Xia Shengping

Xia Shengping (Tunhuangology Information Center of the Dunhuang Research Academy, Dunhuang, Gansu Province, China, 736200)

Abstract: *The existing portraits of patrons of the artists and temples stored within the Dunhuang Mogao Grottoes are important evidence of the caves' construction, and the study of the existing patron portraits of the Dunhuang Grottoes is of great significance. As in all studies in this field, understanding must come from multiple angles. In the Mogao Grottoes, almost every cave contained inscribed portraits of patrons. Due to the special geographical conditions of Dunhuang, the patrons and their clothing depicted in these paintings show distinct characteristics of the era in which they were painted. Portraits of patrons existed as a special form of ancient Chinese portraiture, serving as a self-depictions of Buddhists in the process of accumulating good deeds, and were ancient China's most extensive field of portraiture in terms of coverage of all people of all classes and ethnicities. For the person being depicted, the significance of the portrait was less about physical resemblance and more about fulfilling the subject's desire to worship the Buddha. For a Buddhist society, the true value of the many portraits of meritorious Buddhists in the temples lied in the promotion of Buddhism. Furthermore, the portraits of the patron in the Dunhuang murals have long been linked with the development of Chinese clothing styles across a millennium, from the rise to decline of these styles. These portraits thus serve as very important materials for the study of ancient Chinese clothing.*

Keywords: *Dunhuang Mogao Grottoes, Dunhuang Grottoes, patrons, clothing*

Date of Submission: 08-02-2020

Date of Acceptance: 25-02-2020

I. Foreword:

The city of Dunhuang is located at the western end of the Hexi Corridor, and served as the "throat" of the ancient Silk Road. Dunhuang County was established in the Han Dynasty. The meaning of the name "Dunhuang" is given in the *Chronicles of the Han Dynasty: Geography* as, "Dun, meaning great; Huang, meaning prosperous." During the Han Dynasty, Dunhuang, Jiuquan, Zhangye, and Wuwei Counties served as the four counties of the Hexi Corridor. [1] This was China's transportation hub to the west, a gateway of cultural exchanges, and a gathering place for traders, government envoys, monks, and pilgrims [2].

Dunhuang's Mogao Grottoes were located at this crucial geographical point, and can be said to be the most dazzling pearl on the ancient Silk Road. They are a treasure trove of Chinese culture and one of the best cultural representations of the Chinese nation. They also serve as a gem of Chinese and even international Buddhist art, and as such has an important position in the history of Chinese culture and even in the history of global culture. The Dunhuang Grottoes are a comprehensive work of art, incorporating architecture, painted sculptures, and murals. The Mogao Grottoes were first built between 4 and 14 AD, and underwent uninterrupted excavations during periods including the Northern Liang, the Northern Wei, the Western Wei, the Northern Zhou, the Sui, the Tang, the Five Dynasties, the Song, the Western Xia, and the Yuan Dynasty. At present, a total of 735 caves have been preserved, 492 of which have been preserved intact. There are 492 main caves in the southern area and 243 caves in the northern area (another 5 caves have been numbered), forming a cave group of 1,680 meters long from north to south [3]. Preserved artworks in the cave include 45,000 square meters of murals, more than 2,000 painted sculptures, 5 wood-framed eaves from the Tang and Song Dynasties, grotto temples, and nearly 50,000 manuscripts and artworks found in the Sutra Caves. The degree of preservation in the caves themselves reflects their environmental characteristics as an oasis in the midst of the Gobi Desert [4].

Almost 492 caves in Dunhuang Mogao Grottoes were found to contain portraits of patrons, and each portrait had its own inscription. According to incomplete statistics, about 7,000 inscriptions are currently in existence. From the inscriptions in Chinese are concerned, the identity of the patrons can be divided into the following categories: local officials (officials from Dunhuang, Hexi, and other local regions), nobility of all ranks from members of royal families to local officials, and their families. This article focuses on the clothing worn by the patrons in their portraits.

1. Patrons in the Dunhuang Grotto Murals and the Classification of Their Clothing

A large number of human figures are painted on the Dunhuang Grotto murals, the most important figures being the portraits of patrons. The inscriptions written in Chinese state the identities of the patrons as being either local officials (officials from Dunhuang, Hexi, and other local regions), nobility (ranging in rank from members of royal families to local officials), and their families. This article focuses on the clothing worn by the patrons in their portraits. There are also subjects from various non-Han ethnicities including Huns, Xianbei, Tubo, Uyghurs, Tanguts, and Mongolians. These inscriptions are records of real people who lived at the time, and most of them were not included in other extant historical records. These paintings are therefore rare and precious resources for the study of history of politics, military, economy, religion, ethnicity, and cultural exchanges between China and the lands to its west, particularly in the geographical context of Dunhuang, Hexi, and the Silk Road. These paintings have thus long attracted the attention of scholars both across China and around the world.

The portraits of patrons presented in the grottoes are not only the images of Buddhists worshipping the Buddha, but persons who were subjects of their emperors and members of society, and their portraits reflected multiple aspects of their existence. The religious activity of painting Buddhist portraits in the Dunhuang Grottoes was regarded as a “medium” for expressing the will of the patrons to their rulers and the society. One of the main functions of the portraits was their means of expression, and studying the existing portraits of patrons in the Dunhuang Grottoes is of great significance. In studying the Dunhuang Grottoes, we must not only study from the perspectives of art and archeology, but also from the perspectives of political history, social history, and the history of clothing.

II. Portraits of Patrons in the Dunhuang Grottoes

The portraits of the patrons in the Dunhuang Grottoes refer to the images praising the patrons and their families who financed the construction of the caves. They are generally placed in a cave’s front room, corridor, the four walls of the main room, or the lower part of the central pillar. These figures are referred to as patrons.

2.1 The Types of Portraits of Patrons in the Dunhuang Grottoes.

After the completion of the caves, the patrons had likenesses emphasizing their merits as Buddhists painted in the caves to show their devotion to the Buddha. When they built the caves and had the portraits painted, most of them included portraits of their families, in-laws, and subordinates. These figures included local leaders in Dunhuang, famous families, monks, and officials, especially those of the major clans and families of influence in Dunhuang, such as the Suo, Yin, Zhai, Li, Zhang, and Cao, major clans who were active in Dunhuang’s history. Mr. Duan Wenjie divides these figures into five categories: 1. Male patrons, including emperors and officials, specifically including kings, princes, ministers, and local officials. 2. Female patrons, including queens, princesses, wives, daughters, maids, and children. 3. Religious figures, including monks, abbots, Bhikkhu, Bhikkhuni, Upasaka, and Upasika. 4. Ethnic minorities: Huns, Xianbei, Tubo (medieval Tibetan), Uyghurs, Tanguts, Mongolians, etc. 5. Common persons: farmers, hunters, craftsmen, painters, coachmen, organization members, singing and dancing girls, maids, etc. [5] Some of the people who built the caves were monks, pilgrims, painters, maids, and lay Buddhists, and some of their portraits were also painted on the murals in the caves.

Some of the larger caves in Mogao Grottoes were excavated by craftsmen hired by the local feudal rulers. As Mr. Ma De wrote on page 21 of the *Historical Materials of Dunhuang Craftsmen*: “... the cave owners and patrons chose craftsmen to build Buddhist caves for them, but they had to pay a certain price. But from the craftsman’s perspective, the cave-building activities were often regarded as a form of worship, so they often demanded a smaller salary or even did it for free, especially when building caves for temples or monks.” These craftsmen worked hard for the temples. In the manuscripts of Dunhuang, it was stated that some of the craftsmen were monks, and most of these monk craftsmen mastered techniques involving the construction of the cave temples and the paintings and sculptures within, and this is not a matter of happenstance. In addition, craftsmen in Central Asia often worked in different places, and craftsmen from different regions and families may form different groups of craftsmen, each with their own techniques, tools, and styles. The number of craftsmen in Dunhuang ranged from as few as dozens to as many as hundreds during the construction and painting of the caves. The portraits of patrons in Dunhuang constitute a type of ancient Chinese portraiture, numerous in quantity and rich in content, and are unparalleled by portraits found in other ruins.

2.2 The Number of Existing Patron Portraits in the Dunhuang Mogao Grottoes.

The patron portraits provide important evidence of the caves’ construction. There are 281 caves currently containing patron portraits in the Mogao Grottoes, accounting for 2/3 of the total Mogao Grotto caves. According to surveys, more than 9,000 patron portraits were created [6], and the Mogao Grottoes contain the cave with the most patron portraits among the Dunhuang Grottoes. From the late Sixteen Kingdoms to the Yuan

Dynasty, the patron portraits experienced four developmental stages. The first stage refers to the four periods of the Northern Liang, Northern Wei, Western Wei, and Northern Zhou. The second stage refers to the Sui and Tang dynasties. The third stage refers to the Five Dynasties, Song, and Uyghur Khaganate periods. The fourth stage refers to Western Xia and Mongolian Yuan periods. These portraits serve as the peak of Chinese portraiture of persons of all nationalities and classes across more than a thousand years of history. They serve as both a history of portraits and a history of human representation, and they also reflect the full picture of clothing in northwestern China during this time period.

2.3 Inscriptions on Patron Portraits in the Dunhuang Mogao Grottoes.

Almost every cave in the Mogao Grottoes contains a portrait of the cave's patron, with an inscription next to each portrait. This "patron's inscription" is used as a general name for these inscriptions, descriptions of merits, votive statements, etc. [7]. The patron's inscriptions mostly consist of their names and official positions, and some patrons also wrote a statement of merits or votives on the wall, indicating their desire to create the cave. According to incomplete statistics, there are about 7,000 existing inscriptions. The dates recorded on the extant patron's inscriptions related to the construction of Mogao Grotto caves dates back to as early as 538-539 AD (in Cave 285) during the Western Wei Dynasty. Later, during the Northern Zhou Dynasty, a votive note with the title of "Zhengguang (lit. 'direct/upright light')" was written on the northern wall of Cave 290. This was followed by a statement dating to 584 AD (in Cave 302) during the Sui Dynasty. During the Tang Dynasty, Cave 220 was built in 642 AD. Cave 100 was built during Five Dynasties by Cao Yuande after his succession to commemorate the merits of his father. On the northern and southern walls, there is a painting of Cao Yijin and the Uighur Princess Li of western Gansu depicting them traveling) [8]. In the front room of Cave 427, there is a story of the cave eave credited to Cao Yuanzhong on the repaired eave of the cave. This cave's patrons were members of the Wang family. In addition to the beams, life-size portraits of Cao Yuanzhong and his wife were painted on the two walls along the corridor,.

Combining the inscriptions of the patrons' portraits with the caves' manuscripts provides an understanding of the social identity and ethnicity of a given patron in the context of their time, along with the internal and external policies of the Cao clan's rule of Gao and Sha over more than 120 years, during which they oversaw a large number of cave constructions and reconstructions in the Mogao Grottoes, and the construction of the Dunhuang Grottoes.

In short, the patron's portrait is a meritorious image of patrons who invested in the construction of the cave, along with their families. By using the patrons' inscriptions and their clothing, as well as the characteristics and artistic style used in the portrait, researchers can infer the age of the caves and create a meticulous chronology of the caves. This in turn allows the caves' development patterns from each era to be inferred, and provide crucial evidence for the study of historical lifestyles, social conditions, and human activities in each era.

III. Characteristics of Patrons' Clothing in the Dunhuang Grottoes

The patrons' clothing, caps, shoes, accessories, hairstyles, and makeup are collectively referred to as the patrons' "clothing". Due to Dunhuang's special geographical conditions, the patrons and their clothing depicted in the Dunhuang Grottoes show significant characteristics of the periods of their depictions.

3.1 Patrons' Clothing During the Northern Dynasties.

The portraits of patrons dating to the Northern Dynasty were painted during the early portion of that period. In most cases patrons are depicted alone, and in some cases a few are depicted together. There seem to be no portraits of servants from this period currently in existence. Portraits of patrons from this period are identical to those found during the same period in caves in Xinjiang. The portraits are small, and are mostly painted on the lower and middle part of the walls of the cave. They are mostly arranged under altars or on the lower edge of the central pillar. The characters appear stylized. Images of non-Han ethnic minorities appeared during this period, and the characters' clothing is depicted as plain, with the clothing of the northern ethnic minorities, such as Hu and Xianbei individuals, are even simpler. Representative examples of portraits from this period are found in Cave 275, dating from the Northern Liang Dynasty, and Cave 263, dating from the Northern Wei Dynasty. The portraits of patrons painted during the Western Wei Dynasty and the Northern Zhou Dynasty were the first to be painted on eye-catching wall surfaces. The style and content of these portraits are identical to those of the previous period. During the Western Wei and Northern Zhou, the size of the figures was enlarged, and slightly differs from the neat arrangement of the patrons' portraits from the Northern Liang period. Not only were the servants and slaves of the patrons now drawn during the period, they also began incorporating scenes with carriages and daily life. The postures of masters and servants differ in height and stand in front of and behind each other, and the characters show a "slim profile". Their clothing usually involves a loosened

gown with a wide girdle and narrow sleeves, short *Ru* skirts, and long skirts. Representative examples are found in Cave 288, 285, 249, and 290.

3.2 Patrons' Clothing During the Sui Dynasty.

The portraits of patrons dating from the Sui Dynasty were mostly painted on the lower part of the cave walls, and men and women began to be painted in rows facing the main shrine. Inscriptions from this period are relatively brief, reflecting an integration of art and idealization, and a combination of daily life and secularization. During this period, male patrons are painted in rows, more than a dozen per painting. The master's body is slightly higher than other patrons. The subjects are often painted wearing red robes with round necks and leather belts around their waists. Noble scholars are depicted wearing a *lanshan*, while their servants wear large wrinkled coats, wide-sleeved Chinese jackets, and shoes. Portraits of servants are smaller than those of their masters, and resemble children. The servants usually wear *youren* robes and shoes. At this time, female patrons are depicted as being slender, wearing V-necked short jackets, ribbons around their elbows, pants, and shoes with upward-tilted toes. Representative examples from this period include those of Cave 62, 427, 390, 282, 389, 302, and 280.

3.3 Patrons' Clothing During the Early Tang Dynasty.

Patrons' portraits painted during the Tang Dynasty are characterized by grand imagery, clothing, and painting sizes and positions, showing significant changes from the previous dynasty. During this era, portrait sizes went from small one to full life-size depictions of humans. Both male and female patrons are mostly painted on the lower parts of the shrine, the lower parts of main paintings, and the walls along the corridor. The number of characters in these paintings range from dozens to hundreds, with many beautiful women painted amongst carriages and horses. The content of the paintings has shifted from single persons to entire families, which resembles the portraits depicted on the murals of the Sui tombs [9]. During the Tang Dynasty, the portraits of patrons in Dunhuang entered their heyday, which roughly synchronized with the peak in the development of Chinese portrait art, and some portrait styles are also identical. These portraits are characterized by significant improvements in depictions of the human form, as well as a focus on portrait artistry and popular clothing. The portraits of patrons from the early Tang Dynasty were painted on the lower part of the caves' four walls. Not only are there a large number of portraits, but they are also mostly painted on the walls along the corridor, inscribed with name details and ranks. During the prosperous (early) period of Tang Dynasty, thanks to the nation's political stability, economic prosperity, social stability, and affluent society, the patron portraits from this era are quite magnificent, and the subjects' expressions fully showcase their personality. The patrons' different statuses and identities are also displayed. Patrons paintings during this period show new characteristics based on the paintings of the Sui Dynasty: Firstly, the shape of the figures are larger than those painted during the Sui Dynasty. Male patron wear *putou* (a type of caps) and round-necked robes, and female patrons wear narrow shirts with short sleeves and dresses. Secondly, the characters are extremely personalized. The imagery is very vivid, their body shapes are fit, their eyebrows are curly, and their cheeks are very full. Their figures are graceful and distinguished, which fully reflects the shift in aesthetics during the Tang Dynasty celebrating plumpness as a sign of beauty along with opulent and revealing clothing. Representatives of this style are shown in Cave 329, 331, and 334 in the Mogao Grottoes.

3.3.1 Patrons' Clothing During the Mid-Tang Dynasty.

During this period, the patrons' portraits became larger. In addition to the main cave patron/donor/owner, their relatives, children, grandchildren, and servants are all drawn into the paintings. The figures are life-size, as tall as the adult humans they depict, and express a prominent political family history. They used these Buddhist caves as their ancestral shrine [10]. In addition to persons of Han ethnicity, there are numerous Tubo individuals, particularly the Tubo *tsempo* (the emperor of the Empire of Tibet). The Tubo *tsempo* wear triangular-shouldered robes with large and small lapels and wide, mid-length sleeves. Han clothing in the Mid-Tang Dynasty was a continuation of that of the Prosperous era of the Tang Dynasty. For the first time, male and female patrons wearing Tubo clothing were painted in the same cave. People wearing Han and Tubo clothing begin appearing simultaneously. The emergence of this phenomenon has a certain relationship with the history and geography of the times, expressing the characteristics of the era. Representatives from this era include Cave 359, 231, and 159.

3.3.2 Patrons' Clothing During the Late Tang Dynasty.

Patron portraits created during the Late Tang Dynasty are very distinctive, showing many new features. During this period, "travel paintings" of patrons on the road began appearing in the caves, forming another type of special patron portrait. During the Zhang family rule of the Guiyi Circuit (a state in *de facto* control of this region), there were new changes made on the basis of the portraits' artistic predecessors. One of the portraits'

most notable features is their sense of majesty. They began to be painted in corridors, and are usually depictions of cave owners or persons close to them. The characters in the portrait were shown to be increasingly prominent, and the clothing of female patrons became increasingly diverse, showing the great political power amassed by the Zhang family at that time, as well as reflecting the style of popular secular paintings popular in Dunhuang during the Late Tang Dynasty. [11] Representatives of this style can be found in Cave 196, 9, and 12 in the Mogao Grottoes.

3.4 Patrons' Clothing During the Five Dynasties, Song, and Uighur Periods

Portraits of patrons created during the Five Dynasties, Song, and Uighur periods all seem quite similar, and are stylistically dull and boring, but the figures' clothing are quite distinctive. During the Cao family rule of the Guiyi Circuit, the portraits maintained the style of the Late Tang Dynasty in terms of their general characteristics, with some added new features. The paintings of patrons bear strong resemblance to real people, and their size is even larger than the actual subject. Examples include the portrait of Cao Yuanzhong, military commissioner of the Guiyi Circuit, and the portrait of Zhai of Xunyang, Queen of Liang. Their clothing is mainly based on that of the late Tang Dynasty, showing the characteristics of the times. Representatives of this style include Cave 108, 61, 100, 22, 98, 237, 205, and 100, in the Mogao Grottoes.

During the rule of the Uighur Khaganate, most of the caves build during earlier periods were rebuilt and repainted. New figures in the portraits were relatively tall, with several people painted together in the portraits, showing the daily life at that time. There were few original portraits of patrons created during this period, but the existing ones prominently feature the characteristics non-Han ethnicities. In the caves in Shazhou which were newly rebuilt during the Uighur period, portraits were painted of Uighur Khans, queens, princes, princesses, officials, and noble female patrons. The official gowns and ropes of nobility characteristic of the Uighur Khaganate also appear during this period. Male patrons wear ground-length robes with large arc-shaped lapels. Female patrons wore Uighur hairstyles, peach-shaped golden phoenix hats decorated with beads, and lapelled long-sleeved dresses. During this period, the princesses of the Uighur Khaganate wear round-necked shirt covered with floor-length robes with large arc-shaped lapels and narrow sleeves.

3.5 Patrons' Clothing During the Western Xia and Mongolian Yuan periods.

There are few extant portraits of patrons dated to the Western Xia and Mongolian Yuan periods. During this period, the heights of the portraits' subjects were proportionally reduced, and the size of the figures vary. The portraits are generally located on the lower part of the walls and the cave corridors. This shows the importance of these portraits on the Dunhuang Grotto murals. Clothing worn by the patrons during this period is representative of the era, showing distinct ethnic characteristics in the appearance of their physical features and clothing. Western Xia clothing strongly reflects the characteristics of Tangut clothing: patrons wear lotus hats, round-necked narrow-sleeved robes, and cross-necked wide-sleeved *youren* robes with side slits. Female patrons wear high hairstyles, peach-shaped hats, ribbons, golden hairpins, dangling earrings, and red cross-necked narrow-sleeved *youren* robes with slide slits. On their lower bodies, they wear long-pleated dresses with ribbons and shoes. Mongolian men wears a cross-neck underwear, *youren* robe with slits on both sides, small cuffs, and boots. The shape of the Mongolian robes worn in these paintings are basically identical to those of traditional Mongolian robes. A female Mongolian patrons wear larger cross-necked *youren* robes. Representatives of this style are shown in Cave 332.

In conclusion, the locations and styles of the patron portraits painted during the Northern Dynasties are simple, stylized, and similar across different periods. Some scholars believe that this is because patron portraits were not seen as an important part of cave art during the Northern Dynasties, and the portraits of this period are small in size and few in number. This phenomenon was caused by the low social status of patrons during this time. However, this statement is open to question. Patrons are persons who have contributed to the construction of a cave. Their portraits were painted under multiple altars out of worship and admiration of the Buddha. This is the reason that they were painted in significant places right below the portraits of the Buddha. From the perspective of caves as a whole, the status of patrons cannot surpass that of the Buddha, Bodhisattvas, Arhats, or their disciples, so they were mostly painted below the altar [12]. This approach is worth noting. Other scholars believe that there are many monumental grottoes among the Dunhuang Mogao Grottoes. Therefore, in addition to the Buddhist color paintings in these grottoes, portraits of family members were also painted [13]. Therefore, portraits in grotto murals have become major part of grotto construction, which leads to two theories on the portraits in the Dunhuang grottoes. One theory believes that patron paintings in the Dunhuang Grottoes since the Northern Dynasties display virtually identical clothing and headwear, except for minor differences in clothing styles and colors. The resemblance of the figures lies in the similarity of their temperament and expression instead of their direct physical appearance, and the patrons are effectively identical along these lines. At present, scholars who hold this attitude include Duan Wenjie, Liang Weiyong, and Fan Jinshi. Another theory is that the patron portraits of the Dunhuang Grottoes are all highly distinctive. Although their postures are all basically the

same, there are some differences in terms of facial features. Scholars who hold this view include Shi Pingting, He Shizhe, and Xie Chengshui. Zheng Binglin believes that the degree of individuality among the patron portraits in the Dunhuang Grottoes basically faded or disappeared, and their commonality increased and ultimately became overwhelming. The Dunhuang Mogao Grottoes are basically defined by the gradual disappearance of individuality and the increase in similarity. However, the physical expression of the portraits in each cave or period vary and express degrees of individuality [14].

IV. Conclusion:

In conclusion, the portraiture of Buddhist patrons was a special type of ancient Chinese portrait art. These paintings served as a personal demonstration of a Buddhist subject's accumulation of merits, and were ancient China's most extensive type of portrait in terms of depicting all classes and ethnic groups in society. For the subject, the importance of the portrait was not the physical resemblance, but whether their desire to worship the Buddha had been fulfilled. For a Buddhist society, the true value of the numerous portraits of meritorious Buddhists in Buddhist temples lies in their promotion of Buddhism. [15] In addition, the portraits of patrons on Dunhuang murals have provided very vivid materials for our study of ancient Chinese clothing, and these murals have long been associated with a millennium's worth of development of Chinese clothing, from its rise to its decline.

Acknowledgement:

* This article is one of the phased results of the "Arrangement and Research of Tunhuangology Academic Historical Data" (17ZDA213), a major project of the National Social Science Fund; and one of the research results of the China Dunhuang Grottoes Conservation Research Foundation's "Unearthed Texts of the Dunhuang Sutra Cave and Literature Research Catalog Database" project.

References:

- [1]. Shuhong, Chang. (1951). Dunhuang Art. New Observation. Volume 2. Issue 9.
- [2]. Hui, Fang. (1944). Management Research and Others on Dunhuang Thousand Buddha Caves. Journal of New Northwest. Volume 7. Issue 2 and 3.
- [3]. Yunhe, Pan and Jinshi, Fan. (2003). Dunhuang: Reality and Virtuality [M]. Zhejiang University Press. p23.
- [4]. Jinshi, Fan. (2006). Management and Monitoring of World Cultural Heritage Sites Based on World Cultural Heritage Values: A Case Study of Mogao Grottoes in Dunhuang. Dunhuang Studies. (6): 1-5.
- [5]. Wenjie, Duan. (1995). The Portraits and Grottoes of Patrons. Dunhuang Studies. Issue 3.
- [6]. According to the research groups of Zhang Xiantang's Research on Patrons in Dunhuang Grottoes. See Zhang Xiantang's Development and Evolution of the Portraits of Patrons in Mogao Grottoes: Centering on the Investigation of the History of Buddhism. (2008). Dunhuang Studies. Issue 4. p96
- [7]. Wenjie, Duan. (1986). Foreword: Inscriptions of Patrons in Mogao Grottoes in Dunhuang. Cultural Relics Publishing House.
- [8]. Gengyu, Wan. (1986). Precious Historical Materials: Inscriptions of Portraits of Patrons at Mogao Grottoes in Dunhuang. Inscriptions of Patrons in Mogao Grottoes in Dunhuang. Cultural Relics Publishing House.
- [9]. Da, Xiang. (1952). Introduction to Dunhuang Art. References for Cultural Relics. Volume 2. Issue 4.
- [10]. Edited: Xianlin, Ji. (1998). The Dictionary of Dunhuang Studies. Shanghai Lexicographical Publishing House. p80-81.
- [11]. Youhui, Guan. (1989). Portraits of Patrons on Murals in Dunhuang. Dunhuang Studies. Issue 3.
- [12]. Yifeng, Xiang. (1997). Preliminary Discussion on the Patrons of Buddhist Caves. Dunhuang Studies. Issue 1.
- [13]. Binglin, Zheng. (2006). A Study of the Eulogies and Related Issues in Dunhuang Manuscript: Research on the Portraits of Patrons in Mogao Grottoes I. Dunhuang Studies. Issue 6. A total of 100 issues.
- [14]. Binglin, Zheng. (2006). A Study of the Xiang Theories and Portraits of Patrons in Dunhuang Manuscript: Research on the Portraits of Patrons in Mogao Grottoes II. Dunhuang Studies. Issue 4. P7-8.
- [15]. Youhui, Guan. (1989). Portraits of Patrons on Murals in Dunhuang. Dunhuang Studies. Issue 3.

Xia Shengping. "Research on the Clothing Worn by the Patrons Painted in the Dunhuang Grottoes." *IOSR Journal of Research & Method in Education (IOSR-JRME)*, 10(1), 2020, pp. 38-43.