

The Research on the Composition Form of Landscape in Dunhuang Murals

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Abstract

From the scenery of Dunhuang murals, the characteristics and development of landscape painting in the Central Plains since the Wei, Jin, Northern and Southern Dynasties can be seen. Especially today, when none of the landscape paintings of well-known painters before the Tang Dynasty have been preserved, the scenery in Dunhuang murals has a unique value. Dunhuang landscape painting enriches the language of Chinese painting art, and its composition form has left a far-reaching impact. Like other paintings of Dunhuang murals, Dunhuang landscape painting is the artistic expression of important grottoes paintings. However, studying the composition forms of a nature landscape in Dunhuang murals at different historical stages can enrich and improve the research results on the landscape structure of Dunhuang murals. This paper studies the history of Dunhuang murals and the historical development process of landscape composition in Dunhuang murals and summarizes the composition characteristics and categories in different stages, which is a supplement and enrichment to the existing research.

Keywords: Dunhuang Murals; Landscape in Dunhuang Murals; Composition form

Introduction

Dunhuang murals are Buddhist paintings, and their subjects are mainly statues, classics, story paintings and so on drawn according to Buddhist classics. However, in these Buddhist paintings, many landscapes drawn as backgrounds can also be seen, and these landscape factors are the objects of this study. Although Buddhism is a foreign religion, Buddhist art has been influenced by foreign art. However, the landscape paintings in Dunhuang murals reflect a strong influence on Chinese traditional culture because the landscape is an important content in Chinese art. Since the appearance of landscape painting in the Wei, Jin, Southern and Northern Dynasties, landscape painting with the landscape as the centre has become a prominent theme of Chinese painting (Liang & Guo, 2017). There are many contents related to landscape in Chinese traditional aesthetic thoughts.

Based on the murals of Tang Dynasty Mogao Grottoes in Dunhuang, the researchers carried out an in-depth study of 45,000 square meters of murals in 493 grottoes from more than ten dynasties, including sixteen Kingdoms, Northern Wei, Western Wei, Northern Zhou, Sui, Tang, Five Dynasties, Song, Western Xia and Yuan. There are more than eighty caves with landscape paintings, such as Cave 89 /12/18/23/36/148 and Cave 428. This study will focus on analyzing 28 caves in Mogao Grottoes in the early Tang Dynasty, 11 of which have a lot of mountain and water elements, such as Cave 57, Cave 322, Cave 321, Cave 323, Cave 331 and Cave 209.

During the development of Dunhuang frescoes in the Tang Dynasty, the landscape structures in the frescoes are also developing and changing. Therefore, this study reorganizes the landscape composition in Dunhuang murals of the Tang Dynasty, and focuses on analyzing the landscape form in Dunhuang Mogao Grottoes murals in Tang Dynasty, namely:

1. To make a form analysis of the space composition of the Dunhuang fresco landscape in the Tang Dynasty.
2. Analysis and research on tang Dynasty Dunhuang fresco landscape composition.
3. Discuss the specific elements (such as mountains, rocks, water and trees) of the landscape in Dunhuang frescoes of the Tang Dynasty.
4. Research other elements and techniques of landscape composition in Dunhuang murals in the tang Dynasty, and
5. Decorative structure of Green Landscape Paintings in Dunhuang fresco in Tang Dynasty.

Research Objectives

1. The form factors of the Tang Dynasty Dunhuang fresco landscape are comprehensively analyzed from the aspects of space composition, composition form and schema, and the basic rules of form composition are also analyzed.
2. The development of the Dunhuang fresco landscape in the Tang Dynasty.
3. The study on Tang Dynasty Dunhuang fresco landscape elements, including rocks, trees and their performance techniques and application. The most important thing is recombining and reconstructing the structure of landscape elements in Dunhuang frescoes.

Literature Review

The landscape elements in Dunhuang fresco are not only complex in cultural attributes but also have special specific functions in the picture. Therefore, in addition to studying landscape and landscape tree stone ontology, this study also needs to analyze its story painting, Sutra painting, and Buddhist figure painting. Moreover, apart from Dunhuang frescoes, this study also involves many historical relics related to them, and the research results of this part are also a critical reference object of this study.

Research on the Landscape in Dunhuang Murals by Foreign Scholars

In the research history of Dunhuang landscape paintings, Japanese scholar Eiichi Matsumoto may have first noticed the landscape in Dunhuang murals. His achievements were first published in the early 1940s (Jian, 2017). In addition to making comprehensive textual research on Dunhuang Buddhist art in his masterpiece research on Dunhuang Paintings, the

landscape data in Dunhuang murals are also used for comparative research in the series of papers on the study of the Landscape Paintings of Shoso-in. Japanese scholar Xiadian Jingshi (1945) of the same period studied the characteristics and techniques the landscape painting in the Tang Dynasty by applying the landscape data in Dunhuang murals. In 1962, the American scholar Michael Sullivan published the *Birth of Chinese Landscape Paintings*, mainly discussing the landscape paintings before the Northern and Southern Dynasties, thus seldom referring to the landscape paintings of the Tang Dynasty, the most valuable mural in Dunhuang. In 1964, French scholar Anil de Silva published *Chinese Dunhuang Landscape Paintings*, the first book to comprehensively introduce Dunhuang landscape painting, analyzing the value and significance of these landscape murals. In 1982, Japanese Heibonsha and China Cultural Relics Publishing House jointly published five volumes of *Jiaohuang Grottoes and Jiaohuang Mogao Grottoes*, which published the *Landscape Paintings in Dunhuang Murals* by Japanese scholar Akiyama Kazuo, comprehensively analyzing the value of landscape paintings in Dunhuang murals, making an in-depth study, and predicting the painting situation of central Chang'an through collections in Dunhuang in the West and Japanese in the East. In 1987, Japan's Kodansha published the *Western Region Art - Dunhuang Painting Collection* of the British Museum, in which Roderick Whitfield mentioned in his paper that landscape painting is also a basis for identifying the era of painting.

Chinese Scholars' Research on the Landscape in Dunhuang Murals

Wang Bomin (2000) published the *Exploration of Dunhuang Landscape Painting* and began his research on Dunhuang landscape paintings. Since then, he has successively published several papers on Dunhuang landscape painting, which, in 2000, were compiled into a book, *Research on the Landscape of Dunhuang Murals*. In this group of papers, Wang (2000) comprehensively analyzed the techniques of landscape painting in Dunhuang murals. In addition, Gu Kaizhi's *Painting of Yuntai Mountain* was restored by investigating Dunhuang murals. Besides, Duan Wenjie (1983), former President of Dunhuang Research Institute, also published a paper on Dunhuang landscape painting. Zhao Shengliang (2002) mainly analyzes the landscape paintings of the Tang Dynasty from the perspective of the development history of landscape painting. Zhao Shengliang published the *Complete Works of Dunhuang Grottoes, Landscape Paintings*, mainly summarizing the development and style characteristics of Dunhuang landscape from the perspective of painting history.

This study has also consulted much research on Dunhuang cultural relics. The key documents are as follows: *General Record of The Contents of Dunhuang Mogao Grotto* compiled by Dunhuang Cultural Relics Research Institute, Fan Jinshi's *Stages of The Mogao Grottoes in Dunhuang in the Northern Dynasty*, *Stages of the Mogao Grottoes in The Sui Dynasty*, *Stages of the Mogao Grottoes in the Tubo Occupation Period*, Duan Wenjie's *The Early Mogao Grottoes of Art, the art of the mogao grottoes of the early Tang dynasty, the Art of the Mogao Grottoes in the late Period* and so on.

There are also some research results of story painting, sutra painting and statue painting in Dunhuang frescoes containing landscape, tree and stone images, such as Fan Jinshi and Ma Shichang's *Mogao Grottoes in the North Dynasty: Reexamination of Predestined Story*

Painting, Ma Shichang's Mogao Grottoes No. 323 Buddhist Story Painting, Wang Kewen's "Different Time and Same Picture" in Traditional Chinese Painting.

As for the atlas and catalogue this study consulted, it can be seen as follows: Dunhuang Cultural Relics Research Institute's *Grottoes of China, Mogao Grottoes of Dunhuang* (vol. 1-5) *The Complete Works of Dunhuang Grottoes* (volume 1-26) from Dunhuang Academy, *Complete Dunhuang Frescoes of China* (volume 1-11) by Editorial Committee of Complete Dunhuang Frescoes of China, Dunhuang Academy's *Interpreting Dunhuang* (volumes 1-11), *Chinese Grotto Art -- Mogao Grottoes*, *Chinese Grotto Art -- Yulin Grottoes* and Dunhuang Academy's "digital Dunhuang" resource library, Editorial Committee of Complete Collection of Chinese Tomb Murals' *Complete Collection of Chinese Tomb Murals*, Fu Yunzi's *Archaeological Records of Zhengcangyuan*.

All these books, papers, extensive large-format picture albums and a substantial digital resource library provide a large number of precious image materials for this study, which helps to carry out more comprehensive and in-depth work in the study of form analysis and type comparison.

Conceptual Framework

Based on consulting a large number of texts, books, academic journals, statistics and other literature, in addition to analyzing relevant data and information, this study develops the following research conceptual framework, shown in Fig. 1:

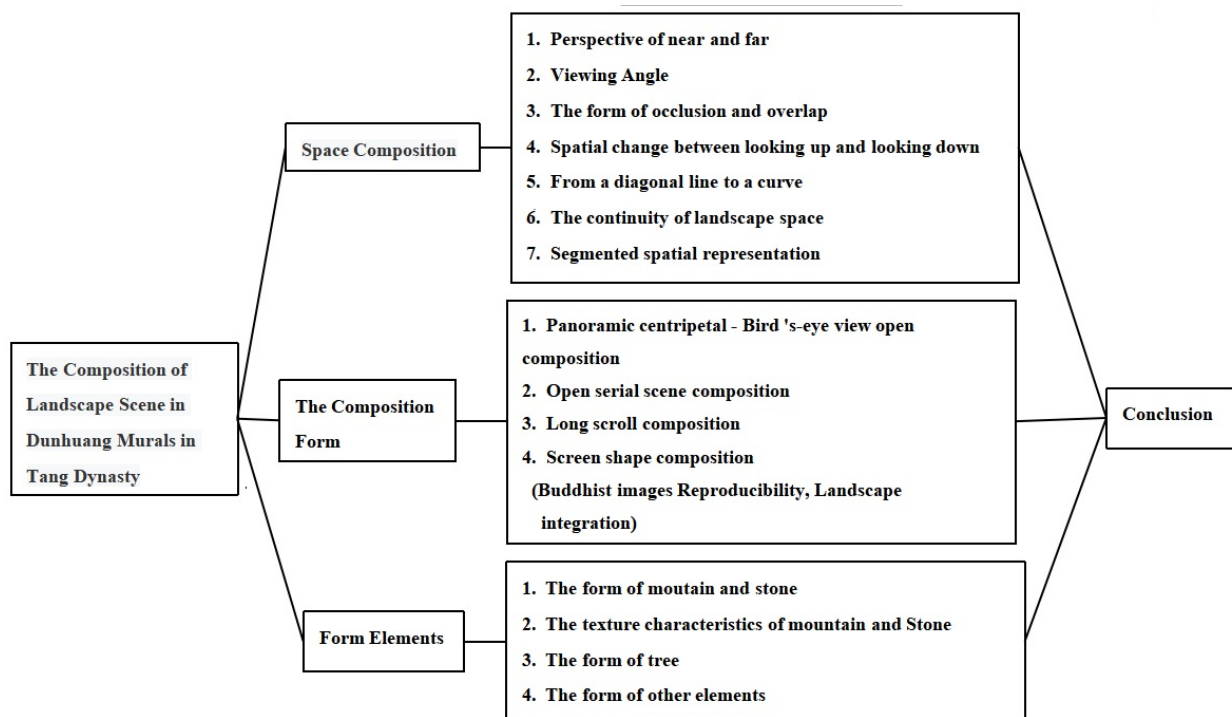


Fig. 1. The Conceptual Framework

Research Methodology

This paper mainly follows the inner connection between Dunhuang frescoes to grasp the inner logic of the beauty of Dunhuang art, and pays attention to the literature, with more emphasis on empirical research (such as caves, copy material), parallel comparison (both at home and abroad, the official art and folk art, history, folk custom), “textual research”, and “literature research” combined (note, grottoes, the combination of literature, comprehensive, three-dimensional, crossover study, to scoop a picture, the picture, the theory of painting). In order to achieve the research objectives, this study adopted a mixed research method combining qualitative and quantitative research.

Qualitative research is mainly dominated by a formal analysis and archeological typology, combined with iconology, sociology, and philology. By comparing the tree and stone images of Dunhuang frescoes in Tang Dynasty with similar themes in different areas in the similar Period, this study can determine their form origin, inheritance relationship, evolution direction and symbolic meaning, and sort out the landscape composition of Dunhuang frescoes in Tang Dynasty as well as the development history of the form and style of tree and stone images in the landscape. This study then combined the historical, observation, literature, case study, and in-depth interview methods to conduct a comprehensive analysis and research on landscape murals.

Quantitative research mainly adopts the questionnaire, and the survey objects include art teachers in universities and college students, mainly juniors and seniors. Through the questionnaire, this study obtained quantitative data and analyzed the data with the help of specific data analysis methods and software.

Research Results

Objective 1. The results showed that we could study and sort out Dunhuang murals in the Tang Dynasty to sort out the history of landscape painting and its formal structure, including the development and changes of space and composition, and clarify the relationship between the preceding and the following has been formed.

Objective 2. The results showed that the landscape in Dunhuang murals is the beginning of landscape painting, and its various manifestations can be analyzed based on the large painting images of Dunhuang in the Tang Dynasty.

Objective 3. The results showed that it is of great significance to recomb the development of various elements of the Dunhuang mural landscape in the Tang Dynasty. Many scenery scenes reflect the unique aesthetic phenomenon of Chinese landscape painting.

Discussions

Dunhuang murals are Buddhist paintings. Their themes are mainly based on the drawn statues, sutra illustration paintings, and story paintings from the Buddhist classics. However,

in these Buddhist paintings, a large number of landscapes drawn as the background can also be seen. Although Buddhism is a foreign religion and Buddhist art has been influenced by foreign art, the landscape paintings seen in Dunhuang murals reflect the strong influence of Chinese traditional culture. Because the landscape is an important content of Chinese art. Since the emergence of landscape paintings in the Wei, Jin, Northern and Southern Dynasties, they have developed to maturation in the Tang Dynasty, Landscape paintings centred on the landscape have become an essential theme of Chinese paintings, and there are many contents related to landscape in Chinese traditional aesthetic thought.

1. Landscape in Dunhuang murals

From the perspective of the development history of Dunhuang murals, it is found that the development history of Dunhuang mural landscape and the evolution process of Dunhuang mural landscape can be divided into the germination period (before the 1960s), exploration period (1970s-1980s), promotion period (1990s) and deepening Period (early 21st century).

Many landscape pictures in Buddhist grottoes are not from India or the Western Regions but the product of the influence of traditional Chinese thought. It is unique in the world that Dunhuang murals, such as the murals from the Northern Wei Dynasty to the Yuan Dynasty, have left such abundant landscape paintings. From the scenery of Dunhuang murals, the characteristics and development of landscape paintings in the Central Plains since the Wei, Jin, Northern and Southern Dynasties can also be seen.

2. The composition form of landscape in Dunhuang murals

The development of the early story painting of Mogao Grottoes in the early phase generally experienced the evolution from single-composition story painting to comic-strip composition. From the contents of Buddhist events, the early Buddhist story is simple, and a single painting can express the content of the whole story. However, with the in-depth dissemination and development of Buddhism, the story's content became increasingly affluent. The painter tried to deal with multiple circumstances in the single composition story painting. Although good results have been achieved, the weaknesses are apparent compared with the comic-strip style. Therefore, the long scroll composition came into being and gradually developed and improved. The early single-storey painting absorbed the advantages of the painting method of the Western Regions, which was simple, bold and decorative, but different from the characteristics of the Western Regions paying attention to the proportion of the human body, fine and patterning. After the Western Wei Dynasty, painters took advantage of the horizontal scroll composition from the Central Plains and the setting off of mountains, rivers and houses. In the meantime, they also absorbed some advantages of a single painting. They created this kind of comic-strip painting with the characteristics of large capacity, flexible plot design, completeness and unification of head and tail, and standardization of line drawing modelling techniques. In the Northern Zhou Dynasty, the long scroll comic-strip painting with local characteristics became a popular form. From the Northern Zhou Dynasty to the Sui Dynasty, long scroll comic-strip paintings became the most popular form of Buddhist stories.

The story painting in Dunhuang murals shows the occurrence, development and end of a story by depicting certain characters, actions, and the relationship between characters, which integrates various painting means to serve the ideological content of the story, different from other paintings of portrait painting, landscape flower-and-bird painting.

Shape of composition	No. of Mogao Grottoes
Story painting of a single composition	175 Northern Liang, 254 Northern Liang, 275 Northern Liang, 254 Northern Wei Dynasty, 54 Northern Wei Dynasty
Long scroll composition	257 Northern Wei Dynasty, 285/428 Northern Zhou Dynasty, 290/296/299/301
Comic strip composition	320, 172, 148
Panoramic composition	431, 323, 114 Early Tang Dynasty, 115 Flourishing Tang Dynasty
Folding composition	159, Middle Tang Dynasty

3. Composition form of landscape in Dunhuang murals

The development of mural art in Dunhuang Mogao Grottoes has experienced the evolution from single painting to comic strip painting. However, with the growth of art and the in-depth dissemination and development of Buddhism, the performance content is becoming more affluent. Although a single painting has achieved good results, it has some weaknesses compared with comic strip painting. Therefore, the long scroll comic strip painting appeared, developed and improved. The early single-storey painting absorbed the advantages of the painting method of the Western Regions, which was simple, bold and decorative. After the Western Wei Dynasty, under the influence of the horizontal scroll composition from the Central Plains, this kind of comic strip painting with the characteristics of large capacity, flexible plot design, completeness and unification of head and tail, and standardization of line drawing modelling techniques was created. In the Northern Zhou Dynasty, the long scroll comic strip painting with local characteristics became a popular form. From the Northern Zhou Dynasty to the Sui Dynasty, long scroll comic strip painting became the most popular form of Buddhist stories.

3.1 Single composition story painting

The story painting in Dunhuang murals shows the occurrence, development and end of a story by depicting certain characters, actions, and the relationship between characters, which integrates various painting means to serve the ideological content of the story, different from other paintings of portrait painting, landscape flower and bird painting. The earliest stage of the Dunhuang mural story painting development is the Period from Northern Liang Dynasty to the Northern Wei Dynasty. A single painting mainly characterizes the story painting in this Period. In the north wall of No. 275 Grotto in Northern Liang, these story paintings reflect the whole picture of the story by showing a plot in the story. Because there is only one picture, the painter must choose the most typical and representative plot to depict so that people can

understand the beginning and end of the story at a glance. Therefore, this kind of story painting is called a single painting.

North Wall of No. 275 Grotto of Mogao Grottoes in Northern Liang



The simplicity of the picture is better, and its expression meaning is more explicit. This kind of Buddhist story painting promotes the Buddhist spirit, and the plot changes less. Other story characters are simply described for the in-depth description of the main plot. This simple composition and basic modelling fully reflect that the composition appears in the form of a single painting. With the further spread of Buddhism in China, the composition form of a single plot is gradually developing. There are many story plots in No. 254 Grotto of the Northern Wei Dynasty. The multi-level description method of a single painting is adopted, with the plot's highlights and ups and downs. It can be seen from No. 254 Grotto in Dunhuang that the painter not only made a simple illustration of the story but also expressed a richer aesthetic connotation through the organization of many plots and the depiction of characters. Through "shaping beauty to touch the eyes", "the beauty of meaning to feel the heart" was achieved.



North Wall of No. 254 Grotto of Mogao Grottoes in the Northern Wei Dynasty

The expression methods of Buddhist story paintings in the existing Kizil and other Western Regions Grottoes affected the creation of similar themes of Dunhuang from the Northern Liang Dynasty to the Northern Wei Dynasty. A single-story painting was influenced by the artistic style of the Western Regions. The symmetrical composition centred on Buddha is also influenced by the story painting method of "Plaid Karma" in Kucha murals, but here the picture is more remarkable, with more characters and richer levels.

3.2 Long roll composition form

From the late Northern Wei Dynasty to the Western Wei Dynasty, the composition of a single painting gradually changed to a long scroll composition. A Life of a Deer of Nine Colors in No. 257 Grotto of Dunhuang describes the story utilizing multiple plots arranged horizontally and connected. Each scene is both independent and indispensable. The plot extends from the middle to both sides and from the human visual centre to both sides in the form of movement, which emphasizes the main centre and climax of the picture description and has a continuous plot development. The story depicted in the mural on the south wall of



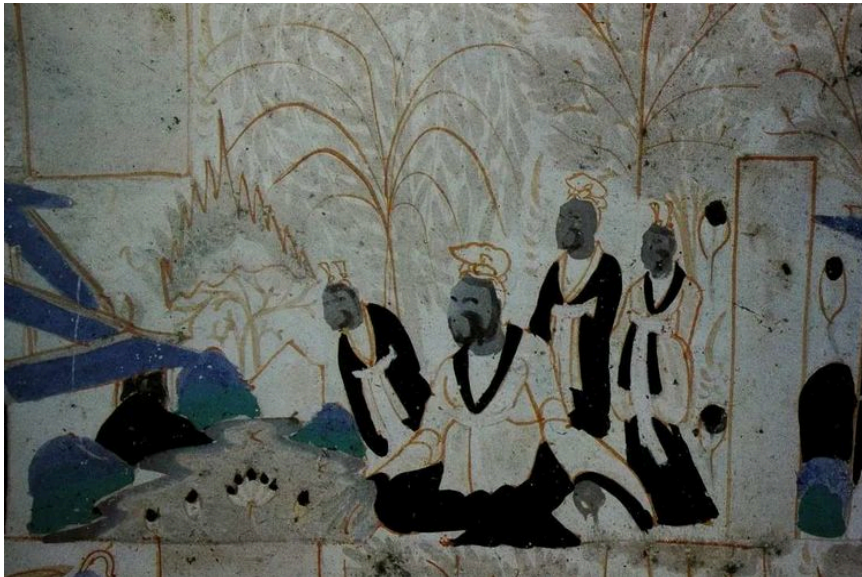
No. 285 Grotto unfolds with a broad landscape space, and the layout of vertical feeling is more prominent.

No. 257 Grotto of Mogao Grottoes in the Northern Wei Dynasty A Life of a Deer of Nine colours

The long scroll composition of the Northern Zhou Dynasty was more prosperous. There were nine grottoes, and 19 long scroll paintings took the form of long scroll composition, which accounted for a more significant proportion than in previous periods. Some were painted on the side wall of the grotto, and some even on the top of the grotto. Each scene is independent and coherent. In No. 290 Grotto, No. 296 Grotto, No. 301 Grotto and other grottoes, the description of the story plot is mainly line drawing, supplemented by colour, which strengthens the integrity of the picture.



No. 299 Grotto of Mogao Grottoes



Part of No. 299 Grotto of Mogao Grottoes

In short, the long scroll composition form has outstanding results in scale, picture effect, line drawing and colour assignment. The painter's rational combination of free combination of pictures, the environment of the story plot and the interspersed relationship of story characters is quite excellent, which also shows that the long scroll composition of the Northern Zhou Dynasty developed mature and prosperous.

3.3 Comic strip painting composition form

The composition of Dunhuang murals made brilliant achievements in the Tang Dynasty, and the rise of Sutra paintings reflected the new trend of the times in the Tang Dynasty. After the prosperous Tang Dynasty, the representative story of "preface product" in the Paintings of the Amitāyurdhyāna Sutra depicts the main story in the middle in the composition form and the storylines of "preface product" and "Sixteen Meditations of Amitabha" in the form of banners on both sides. A surrounding composition form appeared. "The plot of "preface"

existed in an independent sense." The plot of 'no resentment' is mainly characterized by banner composition. The north wall dominates No. 320 Grotto, and No. 172 Grotto is the most typical. In order to strengthen the integrity of the picture, the painter connects the story of each picture rationally. The south wall of No. 172 Grotto and the east wall of No. 148 Grotto are highly consistent.



South Wall of No. 172 Grotto of Mogao Grottoes at the Glorious Age of the Tang Dynasty



North Wall of No. 171 Grotto of Mogao Grottoes at the Glorious Age of the Tang Dynasty

Although there is a fixed composition style in the description of the story of “no resentment”, the three plots of the story of “no resentment” drawn from the East, south and north walls of No. 66 Grotto and No. 171 Grotto can analyze the painters' free and rational way of painting, which is also an embodiment of the comic strip composition form. The picture appears in multiple squares, emphasizing the independence of local storylines and the relevance and internal continuity between the pictures. The mural No. 171 Grotto of Mogao Grottoes is a sign of the maturity of Chinese comic strip composition. The comic strip composition has the artistic characteristics of the flexible composition, detailed plot description, strong relevance and continuity. Although it is an ideal way to express the story, this composition form has not been popularized from the expression form of Dunhuang murals emphasizing the overall effect composition.

3.4 Panoramic composition form

Panoramic composition prevailed in the early Tang Dynasty. In the story painting of no resentment on the north wall of No. 431 Grotto, all the story plots are depicted in a long scroll, and its narrative performance is weaker than integrity and authenticity. The story plot in the south and north walls of No. 323 Grotto, built in the early and prosperous Tang Dynasty, focuses on the story's climax. Taking the Buddha as the centre, the whole composition is unified using the close range, medium range and perspective. Each story plot is divided and balanced, and the overall layout changes skillfully, forming the unity of the overall layout with a large spatial environment. It is the prototype of panoramic composition.



South Wall of No. 323 Grotto of Mogao Grottoes at the Glorious Age of the Tang Dynasty



No. 321 Grotto of Mogao Grottoes in Early Tang Dynasty

The layout of the panoramic composition is reasonable, and the superb design ability of primary and secondary coordination continues and draws lessons from the processing method of ample space in Sutra paintings, forming a Buddha-centered emphasis on symmetry. The "Riddhi-nagara" in the Saddharmapundarika Sutra Painting of No. 321 Grotto and No. 332 Grotto in the early Tang Dynasty and No. 103 Grotto and No. 217 Grotto in the prosperous Tang Dynasty is also a typical panoramic composition.



East Wall Gate of No. 103 Grotto of Mogao Grottoes at the Glorious Age of Tang Dynasty: Vimalakirti Sutra (Whole Wall)



South Wall of No. 217 Grotto of Mogao Grottoes Riddhi-nagara of Narratives from the Lotus Sutra

3.5 Screen composition form

In the Middle Tang Dynasty, many storylines were arranged in Sutra paintings centred on Buddha due to the change in the pattern of Sutra paintings. There have been changes in Lotus Sutra, Suvaraprabhāsottama Sutra and Ulambana Sutra of Mahavaipulya Buddha paintings with neat external forms, rules, and flexible plot layout and large space capacity. This kind of complete and magnificent picture expression in the early Tang Dynasty can be called screen composition.

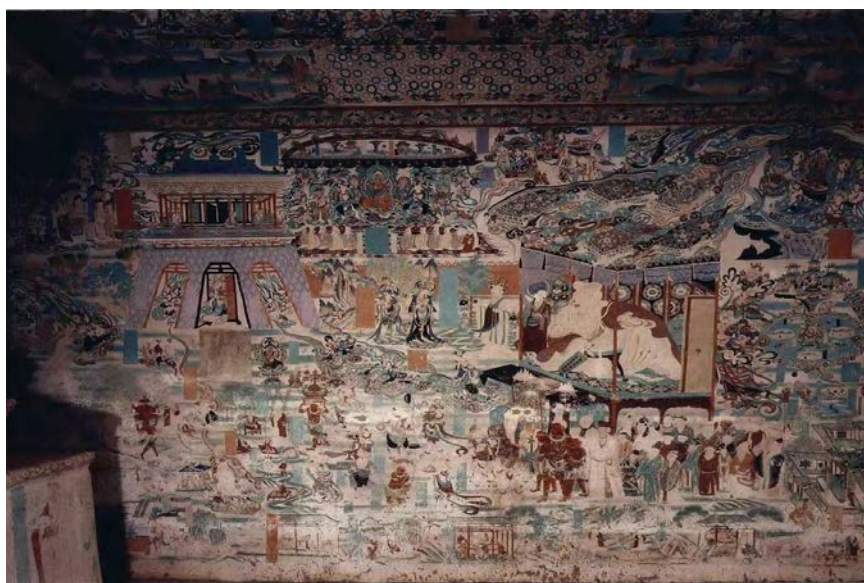


No. 159 Grotto of Mogao Grottoes in the Middle Tang Dynasty

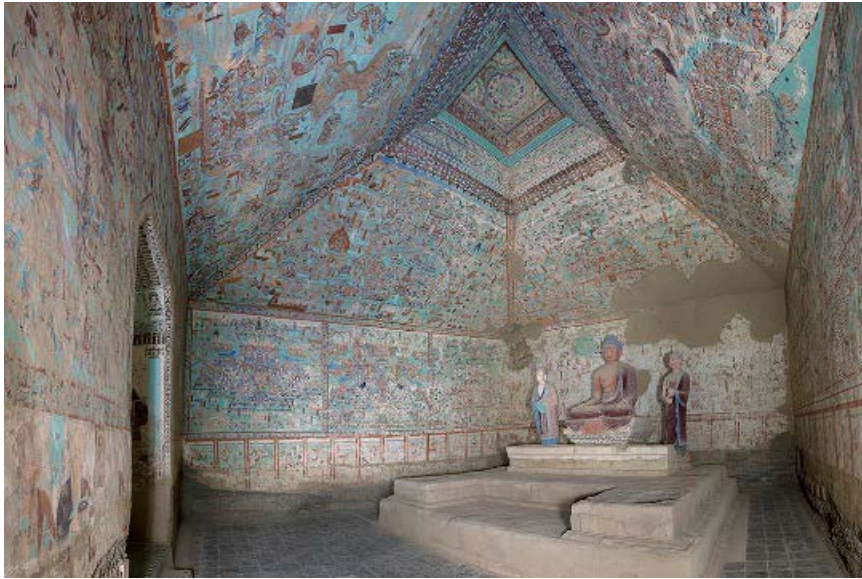
The screen composition form appeared as the role of Peaceful Sutra painting in the Middle Tang Dynasty, such as nine screen paintings in the lower part of the Three Pave Painting, "Sixteen views" and "no resentment" in the lower part of Amitayurdhyana Sutra on the south wall of No. 159 Grotto. Typical screen composition is the no. 231 Grotto, No. 237 Grotto, No. 238 Grotto in the Middle Tang Dynasty, and No. 9 Grotto and No. 85 Grotto in the late Tang Dynasty. The painting of many screen paintings shows that each one has independent painting form and ornamental significance, paying attention to the description and interpretation of the story. In the meantime, the topic words appear to tell the picture content to facilitate viewing and understanding of the story content.



No. 231 Grotto of Mogao Grottoes in the Middle Tang Dynasty



No. 9 Grotto of Mogao Grottoes in Late Tang Dynasty Vimalakirti Sutra



No. 85 Grotto of Mogao Grottoes in Late Tang Dynasty

Conclusion

The development of mural art in Dunhuang Mogao Grottoes is improved in continuous creation, which, from the initial stage, appears in an embryonic state, showing maturation and imperfection, but also full of vitality. In the prosperous Period, the immature aspects mature, and the imperfect aspects are improved, but they lack the vigorous creative spirit at some level. To a certain extent, the development law of this art is affected by politics, religion, economy and culture. However, as a small branch of the development law of Dunhuang mural art, from the perspective of the development of the composition form of the natural landscape, its artistic form can be divided into the evolution process of single painting composition - long scroll composition - comic strip composition - panoramic composition - screen composition.

Taking the content of Buddhist stories as the starting point, the early single-picture composition simply expressed the content of the Buddhist story. In the early Tang Dynasty, the painting of the picture paid attention to decoration and the balance, symmetry and unity of the picture. However, due to the spread and development of Buddhism, the story's content became more affluent and more prosperous, and the form of long scroll composition developed.

In the form of expression, with the story painting cooperating with the overall design of the grotto murals, there existed typical works similar to the comic strip composition of Grotto No. 171; with the process of historical development, the panoramic composition works similar to Grotto No. 323 have emerged. However, in the development of the landscape of Dunhuang murals, the form of any specific grotto is based on the coordination of the overall layout. Many excellent model works have not been further popularized due to the influence of some factors. Nevertheless, Dunhuang's mural art is broad and profound, with unlimited charm, an art treasure of Chinese murals and an art treasure of the world.

Suggestions

This paper analyzes and studies the constituent elements of the landscapes in Dunhuang murals in the Tang Dynasty at different historical stages and summarizes the constituent features and categories of different stages. This research structure can enrich and improve the research results of the structure of the landscape in Dunhuang murals, which is to supplement and enrich the existing research. This paper considers and studies the landscape paintings in Dunhuang murals as a complete system.

By studying and sorting out the Dunhuang murals in the Tang Dynasty to sort out the history of landscape painting and its formal structure, including the development and changes in space and composition, this paper believes that they have played a linking role in the entire development of landscape paintings in Dunhuang murals. The landscape in Dunhuang murals was the beginning of landscape painting and enriched the paintings of Dunhuang in the Tang Dynasty. Many landscape scenes reflect the unique aesthetic phenomenon of Chinese landscape painting. They are of great significance for re-analyzing the development of each element of the landscape paintings in Dunhuang murals in the Tang Dynasty.

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