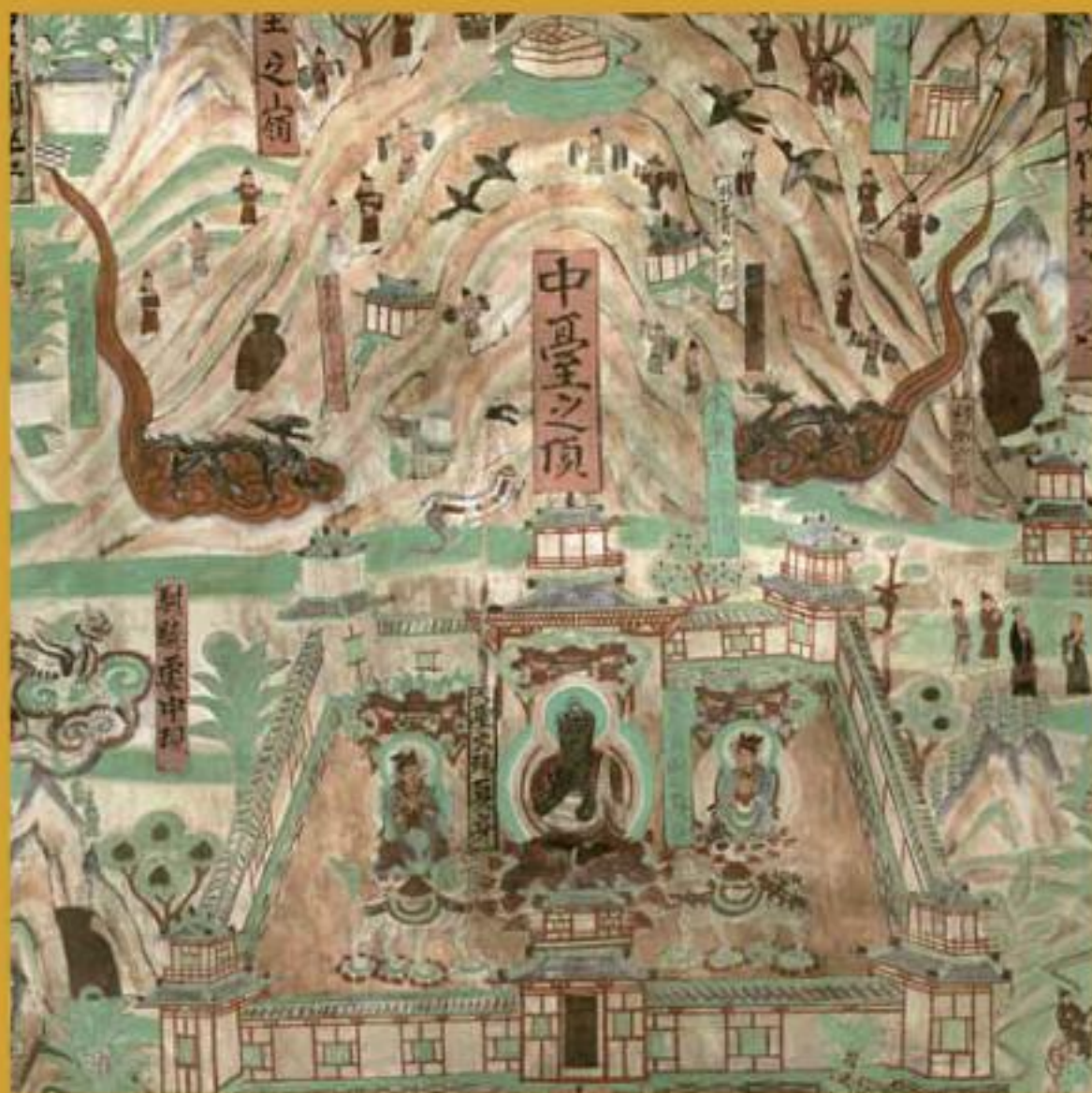


The Five-Colored Clouds
of Mount Wutai:
Poems from Dunhuang

Mary Anne Cartelli



The Five-Colored Clouds of Mount Wutai: Poems from Dunhuang, Mary Anne Cartelli, BRILL, 2012, 9004184813, 9789004184817, 224 pages. In "The Five-Colored Clouds of Mount Wutai: Poems from Dunhuang," Mary Anne Cartelli examines a set of poems from the Dunhuang manuscripts about Mount Wutai, the most sacred mountain in Chinese Buddhism. Dating from the Tang and Five Dynasties periods, they reflect the mountain's transformation into the home of the bodhisattva Ma ju r, and provide important literary evidence for the development of Buddhism in China. This interdisciplinary study analyzes the poems using Buddhist scriptures and pilgrimage records, as well as the contemporaneous wall-painting of Mount Wutai in Dunhuang cave 61. The poems demonstrate how the mountain was created as a sacred Buddhist space, as their motifs reflect the cosmology associated with the mountain by the Tang dynasty, and they vividly portray the experience of the pilgrim traveling through a divinely empowered landscape..

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The poetry of Mount Wutai Chinese Buddhist verse from Dunhuang, Mary Anne Cartelli, 1999, Religion, 285 pages. .

Stairway to Heaven A Journey to the Summit of Mount Emei, James M. Hargett, 2006, , . .

Ð'ÐŽŃ•Ð.â€šÐ«ÐŹĀ-Ā!ÐŹĀ«â€ŹjÐ'Ð,â€° , Ð'ÐŽŃ•Ð.â€šÐ«ÐŹĀ-Ā!, 2001, Antiques & Collectibles, 362 pages. Ðµâ€Ź!Ð•Ðµâ€°Ð...ÐµÐ•Ā¸Ð.Ā±ÐœÐŹĀ«œÒ'Ð.Ń'â€Ź Ðµâ€ŹjŃ"Ð.â€°â,-Ð,ĀŹâ€žÐµâ,-â€™Ð'Ńžâ€Ź Ðµ Ð‡Ń~ÐµĀ°Ð•Ð.Ā»â€žÐ,Āµâ€žÐµÐ%Ā©Ðµâ€ŹjŃ"Ð.â€°â,-.

Art, Religion, and Politics in Medieval China The Dunhuang Cave of the Zhai Family, Qiang Ning, 2004, Art, 178 pages. The cave-temple complex popularly known as the Dunhuang caves is the world's largest extant repository of Tang Buddhist art. Among the best preserved of the Dunhuang caves is

The Dunhuang Region During Tibetan Rule (787-848) A Study of the Secular Manuscripts Discovered in the Mogao Caves, Gertraud Taenzer, Jan 27, 2013, History, 450 pages. The finds of the Mogao Caves enable us to study contemporary sources concerning the Dunhuang Region in north-western China during Tibetan Rule (787-848 BC). In some areas of

Buddhist Monasticism in East Asia Places of Practice, James A. Benn, Lori Meeks, James Robson, Jul 10, 2009, Religion, 248 pages. The area of Buddhist monasticism has long attracted the interest of Buddhist studies scholars and historians, but the interpretation of the nature and function of monasteries

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The Teachings of Master Wuzhu Zen and Religion of No-Return, , Aug 13, 2013, Religion, 208 pages. The Record of the Dharma-Jewel Through the Generations (Lidai fabao ji) is a little-known Chan/Zen Buddhist text of the eighth century, rediscovered in 1900. The text relays a

A Buddhist Theory of Semiotics Signs, Ontology, and Salvation in Japanese Esoteric Buddhism, Fabio Rambelli, Mar 14, 2013, Language Arts & Disciplines, 280 pages. One of the first attempts ever to present in a systematic way a non-western semiotic system. This book looks at Japanese esoteric Buddhism and is based around original texts

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Dunhuang Art Through the Eyes of Duan Wenjie, Wenjie Duan, Jan 1, 1994, Art, Buddhist, 456 pages. Dunhuang Although Internationally Known Is Infrequently Visited. The Mogao Shrine At Dunhuang Is A Cluster Of 492 Caves, Containing 45,000 Square Metres Of Frescoes And 2,415

Distinguishing Phenomena from Their Intrinsic Nature Maitreya's <i>Dharmadharmatavibhanga</i> with Commentaries by Khenpo Shenga and Ju Mipham, , Aug 20, 2013, Religion, 112 pages. The Buddhist masterpiece Distinguishing Phenomena from Their Intrinsic Nature, often referred to by its Sanskrit title, Dharmadharmatāvibhaṅga, is part of a collection known as ...

Clouds Thick, Whereabouts Unknown Poems by Zen Monks of China, , Aug 20, 2013, LITERARY CRITICISM, 306 pages. Compiled by a leading scholar of Chinese poetry, Clouds Thick, Whereabouts Unknown is the first collection of Chan (Zen) poems to be situated within Chan thought and practice

In The Five-Colored Clouds of Mount Wutai: Poems from Dunhuang, Mary Anne Cartelli examines a set of poems from the Dunhuang manuscripts about Mount Wutai (Wutaishan), the most sacred mountain in Chinese Buddhism. Dating from the Tang and Five Dynasties periods, they reflect the mountain's transformation into the home of the bodhisattva Mañjuśrī, and provide important literary evidence for the development of Buddhism in China. This interdisciplinary study analyzes the poems using Buddhist scriptures and pilgrimage records, as well as the contemporaneous wall-painting of Mount Wutai in Dunhuang cave 61. The poems demonstrate how the mountain was created as a sacred Buddhist space, as their motifs reflect the cosmology associated with the mountain by the Tang dynasty, and they vividly portray the experience of the pilgrim traveling through a divinely empowered landscape.

Amitābha appears Ascend Aśoka bianwen bodhisattva bodhisattva Mañjuśrī Buddha Radiance Temple Buddhapāli Buddhist Buddhist doctrine cartouche Central Terrace Chang'an China Chinese Clear and Cold conjured temples Daoist Daoyi depicted Dharma disciples divine Dunhuang Dunhuang Cave 61 Eastern Terrace Emperor enlightenment Ennin Eulogy on Mount famous Fazang Fazhao five terraces five-colored cloud Flower Ornament Temple golden bridge Gu Qingliang zhuan Guang Qingliang zhuan GuangQLZ GuQLZ Hall Holy Regions Huixiang Indian monk Jietuo legends Lotus sūtra Mañjuśrī Master meditation monastery Mount Wutai poems mountain NGJG nianfo nirvāṇa Northern Terrace numinous numinous traces of the one's peaks pilgrimage pilgrims poet poetry Prajñā pure land Qingliang shan zhi QLSZ Qu Yuan records refer Sage Śākyamuni Buddha Samantabhadra scriptures sentient Songs of Mount Southern stanza stūpa summit sutra Tang dynasty Tathāgata teachings thousand bodhisattvas Tiantai trans transcendents translation True Countenance Vajra Grotto verse Vimalakīrti vision visited wall-painting Western Wutai shan Wuzhuo Xuanben Yanyi

In The Five-Colored Clouds of Mount Wutai: Poems from Dunhuang, Mary Anne Cartelli introduces a significant corpus of Chinese Buddhist poems from the Dunhuang manuscripts celebrating Mount Wutai. They offer important literary evidence for the transformation of the mountain into the earthly paradise of the bodhisattva Manjusri by the Tang dynasty.

The caves of Dunhuang 敦煌... 洞 contained the manuscripts of a series of poems about Mt. Wutai 五台山, most likely dating from sometime between the late eighth century at the earliest and the start of the tenth century, plus a mural from the period 947 to 951 depicting Mt. Wutai. The massif of Mt. Wutai is well over a thousand kilometers to the east of Dunhuang. This linkage over such a distance is evidence of the popularity of Mt. Wutai as a Buddhist pilgrimage site in that period. Aspects of this popular religion of Buddhism can be glimpsed through these poems (although this is not a large corpus) and the mural.

Through a series of alterations to translations of Indic sūtras dedicated to or involving Mañjuśrī, the bodhisattva of wisdom, Mt. Wutai came to be identified as the home of this bodhisattva who could manifest himself in innumerable ways (chiefly in visions, as an old man or five-colored clouds) to devotees who traveled to these rather forbidding mountains. This textual sleight-of-hand was married with a native Chinese tradition of venerating holy mountains where Daoist transcendents (道家 xian) lived and magical plants grew. These latter elements occasionally surface in these poems.

The main theme of this poetry is the transformations and manifestations of Mañjuśrī and his associates. These miraculous traces of Mañjuśrī were revealed to pilgrims in accord with their level of spiritual development and so the pilgrims are encouraged to aim for enlightenment. These poems then are didactic, and highlight faith and ascetic practices rather than mastery of theory, although the Avataśaka ideas of interpenetration underpin many of the beliefs.

Following the chapters on the poems, Cartelli relates them to the wall painting of Mt. Wutai found in cave 61 at Dunhuang. This was not so much a map as a visual reminder for pilgrims, an evocation of mood. Cartelli concludes that the mural is an icon, just like the mountain itself. The poems and the mural then deal with the sacred, and so they are not narratives, nor are they traditional Chinese poems or landscape paintings.

[2]. For a better translation of the source than that used by Cartelli, see Michael Finch, trans., "Samguk Yusa (Stories and Images)," in *Korean Buddhist Culture: Accounts of a Pilgrimage, Monuments, and Eminent Monks*, ed. Roderick Whitfield, *Collected Works of Korean Buddhism*, vol. 10 (Seoul: Compilation Committee of Korean Buddhist Thought, 2012), 388-417.

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