

Author Biographies

Huaiyu CHEN 陳懷宇 (Ph.D., Princeton University) is Associate Professor of School of Historical, Philosophical and Religious Studies at Arizona State University. He has numerous publications on medieval Chinese religious and cultural history, the Silk Road Studies, and modern Chinese intellectual history. He has held fellowships from Institute for Advanced Study in Princeton, Clare Hall of Cambridge University, and the Max Planck Institute for the History of Science in Berlin (MPIWG).

Jinhua CHEN 陳金華 is a Fellow of the Royal Society of Canada, and a professor of East Asian intellectual history (particularly religions) at the University of British Columbia, where he also served as the Canada Research Chair in East Asian Buddhism (2001–2011). He has received numerous grants and awards from major funding agencies for his work on East Asian state-church relationships, monastic (hagio-)biographical literature, Buddhist sacred sites, relic veneration, Buddhism and technological innovation in medieval China, and Buddhist translations. Dr. Chen is a prolific author, having published six monographs, and co-edited ten books, and written over seventy book chapters and journal articles.

Tamami HAMADA 濱田瑞美, Ph.D., is Associate Professor at Yokohama University of Art and Design 横浜美術大學 in Japan. She obtained her Ph.D. in 2007 at Waseda University 早稻田大學, Faculty of Letters, Arts and Sciences, History of Art. Her research focuses on Buddhist art history in East Asia, particularly in China from the seventh to twelfth centuries. Hamada's monograph, *Chugoku Sekkutsu Bijutsu no Kenkyu* 中国石窟美術の研究 [Study of Buddhist Cave Art in China] (Tokyo: Chuo Koron Bijutsu Shuppan 中央公論美術出版, 2012), examines the sources of Buddhist iconography in wall paintings and sculptures in Buddhist caves and cliff images in areas

including Dunhuang, Kizil, Sichuan, and Longmen, and explores the meaning of these works in religious cave spaces. It also attempts to provide an explanation for there being a vast number of Buddhist cave temples in China. Hamada has discussed topics such as: Preaching Buddha, Buddha of Traikālya, Buddha commissioned by the Indian King Udayana, Amitābha, Vimalakīrti scene, Bhaiṣajyaguru scene, Esoteric Buddhist art works, Thousand Armed Avalokiteśvara, etc.

Bing HUANG 黃冰 is an assistant professor of art history at Providence College. She obtained her Ph.D. from Harvard University and her M.Phil. from the University of Cambridge. She specializes in Chinese art, and her research interests include the artistic and cultural exchange between Europe and East Asia as well as the encoded relationship between the arts, sciences, and human consciousness.

George A. KEYWORD 紀強 received his Ph.D. in Chinese Buddhist Studies from the University of California, Los Angeles (UCLA). In 2011, he joined the Department of Religious Studies at the University of Saskatchewan in Canada as an Assistant Professor of Buddhist Studies and East Asian Religions. After receiving tenure in 2017, he transferred to the Department of History, where he has been teaching courses in the areas of premodern Chinese and Japanese history, Asian Studies, the history of religion in East Asia, and comparative manuscript studies. Dr. Keyword has published on topics ranging from Northern Song dynasty (960–1127) Chinese Chan Buddhism and the figure of Juefan Huihong 覺範惠洪 (1071–1128); Japanese pilgrims to Song China (e.g., Jōjin 成尋 [1011–1081]); apocryphal Chinese Buddhist scriptures and the particular case of the *Shoulengyan jing* 首楞嚴經 (**Śūramgama-sūtra*, T no. 945) using Chinese and Khotanese Sanskrit sources from Dunhuang; esoteric Buddhism in Tang (618–907) and Song China; Zen Buddhism in Edo (1603–1868) Japan and the figures of Xinyue Xingchou 心越興儔 (Shin'etsu Kōchū, 1639–1696) and Kakumon Kantetsu 覺門貫徹 (d. 1730); and old Japanese manuscript Buddhist canons (*issaikyō* 一切經), especially from Nanatsudera 七寺 the Matsuo shrine 松尾社 canon kept at Myōrenji. He is currently

working on two books, tentatively titled: *Zen and the Literary Arts* and *Copying for the Kami: A Study and Catalog of the Matsuo Shrine Buddhist Canon*. He has received grants from the Social Sciences and Humanities Research Council (SSHRC) of Canada to support his research projects.

Jeffrey KOTYK is an Associate Researcher at the University of Bologna, Ravenna Campus, in the Department of Cultural Heritage, where he is running an EU-funded project, SINO-IRAN, which examines Sino-Iranian religious, material, and cultural relations in antiquity. He graduated from the University of Alberta in 2009 and went on to do a M.A. degree in Buddhist Studies at Komazawa University in Tokyo, Japan, before completing a doctorate at Leiden University in 2017. His past research has dealt with a variety of topics, including Buddhist astrology and cosmology in East Asia, as well as historiography, and cultural relations between China and Japan. He has investigated the gradual integration of astral figures into the Buddhist pantheon and its related iconography in mandalas, wall murals, and manuscripts, both in China and Japan. This research has extended into the history of astronomy and calendars in East Asia, with a particular focus on the eighth-century monk Yixing. He has published in venues such as *T'oung Pao*, *Asia Major*, *Brill's Encyclopedia of Buddhism*, and *Japanese Journal of Religious Studies*. In addition to academic research, he has translated numerous books and papers of figures such as the late Master Sheng Yen of Dharma Drum Mountain. His forthcoming book is titled *Sino-Iranian and Sino-Arabian Relations in Antiquity: China and the Parthians, Sasanians, and Arabs in the First Millennium*.

Sara LAWS specializes in twentieth century American literature and poetry and transpacific poetry and poetics, with interests in texts that arise from the interactions, translations, appropriations, and collaborations between 'East' and 'West', American and Pacific cultures. In addition to teaching college writing seminars, she teaches courses on contemporary Asian American poetry and poetics, twentieth-century American poetry and poetics, and 'mindfulness' as transpacific phenomena. She has taught at Mongolia International University,

Beijing Normal University, and the University of Oklahoma, and currently teaches at American University and Northern Virginia Community College.

Yicong LI 李怡淙 is currently a first-year D.Phil. student in Archaeology at the University of Oxford and a member of Wolfson College. Her research focuses on the material culture of ancient Gandhāra, especially the diffusion of Gandhāran royal imagery. Before starting her D.Phil., Yicong obtained her M.Phil. and B.A. in Art History from Tsinghua University. She was awarded scholarships from The Karun Thakar Fund (in collaboration with the Victoria and Albert Museum) in 2021 and The China Oxford Scholarship Fund in 2022.

Barend J. TER HAAR 田海 teaches Chinese studies at the University of Hamburg, with a strong focus on cultural and religious history. Although first of all a social and cultural historian, the religious dimension is so central to Chinese traditional life that much of his research up to now has dealt with religious phenomena. In addition, he has worked extensively on issues of ethnic identity, violence and fear, and social organisation. An important concern of his is to demonstrate that traditional culture and cultural patterns are still relevant today, as becomes visible for instance in the case of the Falun Gong or the ongoing role of exorcist violence in political contexts throughout the twentieth century. Amongst other things, he published a book on a lay Buddhist group called the Non-Action Teachings (late 16th century to the present), which came out in 2014 with Hawai'i University Press as *Practicing Scripture: A Lay Buddhist Movement in Late Imperial China*. More recently he published *Guan Yu: The Religious Afterlife of a Failed Hero* in 2017 with Oxford University Press, and *Religious Culture and Violence in Traditional China* in 2019 with Cambridge University Press. He has just finished a monograph on Chinese fears and accusations of witches and witchcraft.

Erika VÖRÖS is a Ph.D. candidate of the Department of Chinese Studies at Eötvös Loránd University (Hungary) and currently a junior fellow of the Kyujanggak International Center for Korean Studies at Seoul National University. After majoring in Buddhism,

she received her master's degrees in Korean Folklore (The Academy of Korean Studies) and Japanese Studies (Károli Gáspár University of the Reformed Church). Her research interests include mountain worship and maritime religion in East-Asia, with special emphasis on the interactions between Buddhism and indigenous religions as well as the relationship of sacred and profane.

Beier WANG 王蓓兒 is a Ph.D. candidate from Leipzig University (Germany), specializing in Yogācāra Buddhism. She obtained her M.A. in Buddhist Studies from the University of Hong Kong and her B.Sc. in Psychology from the University of Toronto. Her current research investigates the Buddhist accounts of cognitive process and the role of 'conceptualisation' in shaping the perceptual world, based on the philosophy of early to middle Yogācāra school.

Eugene Y. WANG 汪悅進 is the Abby Aldrich Rockefeller Professor of Asian Art at Harvard University. He concurrently holds positions in the departments of History of Art and Architecture, Study of Religion, Theater, Dance, and Medium, and Inner Asia and Altaic Studies. A Guggenheim Fellow (2005), he is the art history editor of the *Encyclopedia of Buddhism* (2004). His extensive publications range from early Chinese art and archeology to modern and contemporary Chinese art and cinema. His book, *Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China* (2005), explores Buddhist worldmaking; it received the Sakamoto Nichijin Academic Award from Japan. His current research focuses on cognitive study of art and consciousness as well as biocentric art that integrates visual, biological, and ecological systems. He is also the founding director of Harvard CAMLab that explores the nexus of cognition, aesthetics, and multimedia storyliving, integrating humanistic research and sensorial-experiential staging of Asian cultural heritages.

Yingxue WANG 王映雪 is currently a Ph.D. student in the Department of History of Art and Architecture at Harvard University. Her research examines early Buddhist material culture in seventh-century Japan by situating Japan in the inter-regional networks of social, technological, and ecological exchange in East Asia. The particular

issues she has been investigating include the transmission of novel materials (such as aromatics and incense) and technologies (such as Chinese metallurgy and medicine); the role of nascent Buddhism in generating new ritual and sensory experiences in Japan; and the connections between Buddhist material culture and healing practices. Before her Ph.D., Yingxue completed her B.A. in Art History at Yale University, after which she studied at Harvard for her M.A. in Regional Studies: East Asia.

ZHAN Ru 湛如 is a Professor in Peking University's School of Foreign Languages. Additionally, he is a vice president of the Buddhist Association of China and vice president of the Peking University Orientalism Research Institute. His areas of research include: Buddhist and Buddhist literature, the Indian Ministry of Buddhism, Dunhuang Buddhism, Buddhist system.