

# Contributors

## T. H. BARRETT

T. H. Barrett studied Chinese at Cambridge and Buddhist Studies at Yale, and in Japan, before returning to the United Kingdom to teach at Cambridge for over a decade before switching to London. A portion of his doctoral work was published in 1992 as *Li Ao: Buddhist, Taoist, or Neo-Confucian?* Since 2014 he has been Professor Emeritus of East Asian History at the School of Oriental and African Studies, University of London, where much of his teaching and research was concerned with aspects of the religious history of China, primarily during the first millennium CE, such as the relationship between Buddhism and the development of Chinese printing; he continues to work in this area. His other interests include the history of cats in China, the transmission of the *Liezi*, the development of an understanding of China in Britain, eighteenth century Japanese critics of Buddhism, images of Mongol rule in China, the development of the academic study of Daoism, the ‘Zen and History’ controversy and other aspects of the history of Chan/Zen, and other topics. He has reviewed for the *London Review of Books*, *The Independent*, and other periodicals, and participated in the radio series ‘In Our Time.’

## CHEN Jinhua 陳金華

A member of the Royal Society of Canada, Jinhua CHEN is Professor of East Asian religious history at the University of British Columbia, where he also served as the Canada Research Chair in East Asian Buddhism (2001–2011). He has published extensively 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.

## Max DEEG

Max Deeg is Professor in Buddhist Studies at Cardiff University. He received his Ph.D. in Classical Indology and his professorial degree (Habilitation) in Religious Studies at Würzburg University, Germany. His main research interest is in the history of Buddhism and its spread; he has researched and published extensively on Chinese Buddhist travelogues. His most recent publications are: *Miscellanae Nepalicae: Early Chinese Reports on Nepal—The Foundation Legend of Nepal in its Trans-Himalayan Context* (2016), and *Die Strahlende Lehre—Die Stele von Xi'an* (2018).

## HUANG LU 黃露

Huang Lu 黃露 is currently a graduate student in the Department of Religion at Temple University. She obtained a B.A. from Nanjing University and an M.A. from Peking University. In 2019 she became a University Fellow at Temple University. Her interests include the study of scholastic debates within the Indian Sarvāstivāda School, the role of pre-Xuanzang Chinese Abhidharma specialists, social network analysis, Buddhist pilgrimage at Mount Jizu, and Buddhist history in Southwest China. Besides classical Chinese and Sanskrit, she has studied Tibetan.

## Jeffrey KOTYK

Jeffrey Kotyk (Ph.D., Leiden University, 2017) is presently the Sheng Yen Education Foundation Postdoctoral Fellow in Chinese Buddhism in the Department of Asian Studies at the University of British Columbia in Vancouver, BC, Canada. His diverse publications cover a variety of topics, including transcultural Buddhist history, the history of astronomy in China, material culture in medieval East Asia, and Sino-Japanese Buddhist relations. He has publications in journals such as *T'oung Pao*, *Asia Major* and *Studies in Chinese Religions*.

## LEI Wen 雷聞

Lei Wen (born in 1972, Ph. D of History, Peking University, 2002) is currently a professor at the School of History at Beijing Normal University. From 2003 to 2021, Lei served as a research fellow at the Institute of Ancient History of the Chinese Academy of Social Sciences. His other academic roles include: executive director of the Chinese Society of Tang History, executive director of the Dunhuang and Turpan Society of China. His main research fields include: Sui and Tang history, religious history of Medieval China, Dunhuang and Turfan studies. He has published more than 60 papers in these fields. Lei is also the author of the book entitled 'Beyond Suburban Rites and Imperial Ancestral Temples: State Sacrifices and Religions in Sui-Tang China' 郊廟之外: 隋唐國家祭祀與宗教 (Sanlian Bookstore, May 2009). His main work at present is the sorting and research of Taoist stone documents in the Tang, as well as the official documents and the operation of government affairs in the Tang Dynasty.

## D. Max MOERMAN

D. Max Moerman is Professor in the Department of Asian and Middle Eastern Cultures at Barnard College, Columbia University and Co-Chair of the Columbia University Seminar in Buddhist Studies. His research interests lie in the visual and material culture of premodern Japanese Buddhism. Moerman's publications have examined such topics as the representation of pilgrimage landscapes in painting, literature, and ritual; the burial of sutras and Buddhist images; the death of the Buddha in medieval painting and the print culture of the Edo period; islands of women in the history of Japanese maps; narrative and iconographic traditions of lepers and hot springs; Buddhist cartography and cosmography; and religious oaths inscribed on Japanese talismans. He is the author of *Localizing Paradise: Kumano Pilgrimage and the Religious Culture of Premodern Japan* (Harvard University Asia Center, 2005) and *The Japanese Buddhist World Map: Religious Vision and the Cartographic Imagination* (University of Hawai'i Press, forthcoming). Moerman received his Ph.D. from Stanford University in 1999.

## †Norman Harry ROTHSCHILD

For twenty years, the focus of Norman Harry Rothschild's research is Wu Zhao (624–705), better known as Wu Zetian or Empress Wu. His most recent book *Emperor Wu Zhao and her Pantheon of Devis, Divinities, and Dynastic Mothers* (Columbia University Press, 2015) examines the female emperor's sustained effort to deploy language, symbol, and ideology to harness the cultural resonance, maternal force, divine energy, and historical weight of a broad-base of female exemplars and divinities—Buddhist devis, Confucian exemplars, Daoist immortals, and mythic goddesses—to establish cultural, religious, and political legitimacy. Tapping into powerful subterranean reservoirs of female power, Wu Zhao built a pantheon of female divinities carefully calibrated to meet her needs at court. This pageant of goddesses and eminent women was promoted in scripted rhetoric, reinforced through poetry, celebrated in theatrical productions, and inscribed on steles. This work follows his first book, a biography of the female ruler titled *Wu Zhao, China's Only Female Emperor* (Longman World Biography Series, 2008). In addition, he has published an array of more than a dozen essays analyzing various facets of Wu Zhao's sovereignty—her connection to apocalyptic Buddhism, her utilization of avian symbolism, her deft manipulation of language in choosing reign names, and the significance of her rapport with non-Chinese subjects—in Canadian, Italian, Korean, Chinese and American journals. Recent essays have also examined other epiphenomena in early Tang history: one examines contested narratives of the environmental and political consequences of a locust infestation in 715–716 and another looks at escalating rhetoric opposing performances of a Sogdian dramas in the early eighth century after Wu Zhao's ouster and death.

## Morten SCHLÜTTER

Morten Schlütter (Ph.D., Yale University) is Associate Professor and Chair of the Department of Religious Studies at the University of Iowa, and the former Director of the University of Iowa Center for Asian and Pacific Studies. He is the author of *How Zen Became Zen: The Dispute over Enlightenment and the Formation of Chan*

*Buddhism in Song-Dynasty China* (University of Hawai'i Press, 2008), that focuses on crucial developments within Chan [Jp. Zen] Buddhism that came to dominate Chinese monastic Buddhism by the tenth century. He is the co-editor of *Readings of the Platform Sūtra* (Columbia University Press, 2012), and the author of many articles on Chinese Buddhism and Chan. He is currently at work on a book manuscript that traces the evolution of Chinese Chan through different versions of the *Platform Sūtra*. He is also working on a long-term project concerned with how Buddhist monastic communities in Southern-Song China (1127–1279) interacted with secular elite society.

### SHEN Ruiwen 沈睿文

Shen Ruiwen (Doctor of history, Professor of School of archaeology and Museology, Peking University) is engaged in teaching and researching archaeology of the Han and Tang Dynasties. His research involves the mausoleum system, funeral customs, religion, art, cultural exchanges between east and west, and ancient cities. He has presided over or participated in archaeological excavation projects such as 'Qinghai Dulan Tibetan Tomb' (1999) and 'Quanzhou Xiaopu Iron Smelting Site' (2019). His independently research projects include 'Research on burial customs in the Han and Tang Dynasties,' 'Belief and Funeral of Zoroastrianism in Medieval China' and 'Research on Murals in the Hall of Ambassador of Afrasiab.' He has published *The Arrangement of Tang tombs: Space and Order* (Peking University Press, 2009), *The Research of An Lushan Taking Medicinal Powder* (Shanghai Guji Press, 2016), *The History of Ancient Chinese Material Culture Sui, Tang and Five Dynasties* (Kaiming press, 2015), *Zoroastrianism in Medieval China: Their Beliefs and Funerals* (Shanghai Ancient Books Press, 2019) and other works.

### TAN Yingxian 談穎嫻

Tan Yingxian is currently a Ph.D. student in the department of Asian Studies at the Hebrew University of Jerusalem (HUJI). Her first M.A. thesis (HKU, 2016) focuses on the doctrinal differences

between what is known as Chinese syncretic Chan and Japanese pure Zen. Her second M.A. thesis (HUJI, 2019) reappraises the economic rationale behind Northern Zhou's persecution of Buddhism. Now she is working on the State-*Samgha* relation in late sixth and early seventh century China. Her Ph.D. dissertation deals with this subject from a double per-spective: that of the state's religious policy on the one hand and that of the Buddhist response on the other.

### Dorothy C. WONG 王靜芬

Dorothy Wong is currently Professor of Art and Director of the East Asia Center at the University of Virginia. Specializing in Buddhist art of medieval China, Dorothy Wong's research addresses topics of art in relation to religion and society, and of the relationship between religious texts/doctrine and visual representations. She has published *Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form* (2004; Chinese edition 2011), *Hōryūji Reconsidered* (editor and contributing author, 2008) *China and Beyond in the Medieval Period: Cultural Crossings and Inter-regional Connections* (co-editor with Gustav Heldt, and contributing author, 2014), and *Buddhist Pilgrim-Monks as Agents of Cultural and Artistic Transmission: The International Buddhist Art Style in East Asia, ca. 645–770* (2018). In addition to publishing numerous articles and book chapters, she is also preparing an edited volume on *Miraculous Images in Asian Traditions*, to be published as volume 50 of the journal *Ars Orientalis* in 2020.

### ZHANG Shuheng (Diana) 張舒姮

Shuheng (Diana) Zhang is a PhD student of the Department of South Asia Studies at the University of Pennsylvania. Zhang works primarily with early-medieval cultural history (namely, 3-10th centuries CE) with a focus on epigraph and textual practices in South Asia, East Asia and the Silk Road en route. Zhang engages with multilingual sources including Sanskrit, Prakrits, Tocharian, Kharoshti, Classical Chinese, and Classical Japanese. She hopes to include more South Indian sources such as Old Kannada and Old Telugu,

and Middle Iranian sources such as Pahlavi in the near future for her research on the first millennium from a broader and comparative perspective. Zhang also has a special interest in historical linguistics/dialectology and paleography, reading a variety of the medieval Brahmic family of scripts as well as historically continued and discontinued graphemic variants of the Chinese family of scripts.