



Religious Art of Medieval China

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Message from the Guest Editors

In recent years, the study of religious art in medieval China has progressed rapidly. Not long ago, it was a small field with only a handful of scholars (in the western language spoken world), who mainly focused on Buddhist art. However, the past two decades have witnessed the growth of a large body of young scholars and their students. Beyond stylistic analysis and traditional iconographic studies, scholars increasingly studied images in new perspectives by examining how images were used in their original physical space, religious practice, or in integration with Chinese culture. In addition, other scholars focused on the development of Daoism and its art and other indigenous forms of religious art in China.

This Special Issue of *Religions* is devoted to examining the religious art of medieval China. It aims to present the most recent developments within the field. Scholars are invited to take contextualization and interdisciplinary approaches. We welcome scholarly contributions concerning all aspects of religious art of the period.





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Message from the Editorial Board

Fresh developments in the disciplines that consistently make significant contributions to our understanding of religious personality, authority, devotion, and community - disciplines ranging from psychology, sociology, and anthropology to history, art history, philosophy, literary criticism, and political science – fuel general, as well as scholarly, interest in the world's religions.

Religions is inviting innovative and comparative contributions. Please consider Religions as an exceptional, exciting enterprise ready to reward your trust, attention, and participation.

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