

# Contributor Biographies

**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).

**Michael CAVAYERO 柯偉業** is Assistant Professor in the School of Arts at Peking University 北京大學藝術學院. He is also cross-appointed as Researcher at Peking University's Research Center for Aesthetics and Aesthetic Education 北京大學美學與美育研究中心. His research focuses on medieval Buddhist translation texts and language and their relationship to art historical terminology, including the early theoretical history of Chinese painting.

**Chiew Hui HO 何秋輝** is Senior Lecturer in East Asian Buddhism at the University of Sydney. He specialises in Chinese Buddhism with a focus on Buddhism in Medieval China. His area of research is the sociocultural history of Buddhism in China, especially how Buddhism was lived and practised on the ground by the laity. His first book, *Diamond Sutra Narratives: Textual Production and Lay Religiosity in Medieval China*, examines the role of the laity in shaping the Tang Diamond Sūtra cult by studying a substantial body of narratives extolling the sūtra in the Tang dynasty (618–907). Deeply interested in the interaction between storytelling, textual production, ritual, and material culture, he continues to study medieval Chinese Bud-

dhist narratives related to different systems of scriptural devotion. He has published on various topics, including Buddhist philosophy, the relationship between iconography and ritual, and narratives of the *Lotus Sūtra*. He holds a Ph.D. in Religious Studies (Buddhist Studies) from Stanford University.

**Chin-fung NG 伍展楓** is currently a Ph.D. student in Sinology at the Goethe University Frankfurt, Germany. After graduating from the Chinese University of Hong Kong with a degree in Chinese Language and Literature, he obtained his master's degree in Chinese Studies from Leipzig University in Germany with a thesis focusing on the poetry and academic works of Zhang Ruzhao 張汝釗 (1900–1969), a revolutionary heroine turned Buddhist nun and pioneer activist of the feminist movement in 20th century China. Under the supervision of Prof. Zhiyi Yang 楊治宜, Ng's current major area of research is classical Chinese literature related to Buddhism, especially poetry, during the late Qing and Republican periods.

**Ulrike ROESLER** is Professor of Tibetan and Himalayan Studies at the University of Oxford, where she has been teaching since 2010. After a Ph.D. in Indian Studies from the University of Münster (Germany), she obtained the Habilitation in Tibetan Studies from the University of Munich (Germany). At Oxford, she founded the Tibetan and Himalayan Studies Centre at Wolfson College in 2012. Her research interests include religious and cultural interactions between India and Tibet, the period of the 'later diffusion' of Buddhism in Tibet (late tenth to thirteenth centuries), and Tibetan historical, biographical, and narrative literature. Among her book publications are *Lives Lived, Lives Imagined: Biography in the Buddhist Traditions* (2010), *Frühe Quellen zum buddhistischen Stufenweg in Tibet* [Early Sources on the Graded Path to Awakening in Tibet] (2011), and *Tibetan and Himalayan Healing* (2015). At present, she is working on a monograph on the emergence of monasticism on the Tibetan plateau and the formation of the Kadampa school of Tibetan Buddhism.

**Peter SKILLING** is a Special Lecturer at Chulalongkorn University, Bangkok, an Adjunct Professor at the Department of Pali and Buddhist Studies, Savitribai Phule Pune University, Pune, Maharashtra, India, and an Honorary Associate, Department of Indian Sub-Continental Studies, University of Sydney, Australia. Until his retirement in 2017, he was a Professor of the French School of Asian Studies (EFEO). He specialises in the literary and material history of Buddhism in South and Southeast Asia. He publishes widely and has been visiting professor at leading universities worldwide. His recent book, *Questioning the Buddha* (Wisdom Books, 2021), contains translations of twenty-five from the Tibetan Kanjur. His forthcoming book, tentatively titled *Buddha's Words for Tough Times*, translates twenty sūtras from Tibetan and Pāli.

**Eviatar SHULMAN** is currently the Chair of the Department for Comparative Religion and member of the Department for Asian Studies at the Hebrew University of Jerusalem. His work focuses mainly on different aspects of Buddhist religion and philosophy, with special interest in recent years in Early, or more generally in Pāli, Buddhism. Among his many publications are *Rethinking the Buddha: Early Buddhist Philosophy as Meditative Perception* (Cambridge University Press, 2014), and *Visions of the Buddha: Creative Dimensions of Early Buddhist Scripture* (Oxford University Press, 2021). The latter work outlines a new approach to the composition of the early discourses (Suttas, Sūtras) attributed to the Buddha.

**Fang WANG 王芳** is now working on the Buddhist art in Central Asia and pictorial narratives of Buddha's life. She is a Ph.D candidate in the program Buddhism Studies, Ludwig-Maximilians-Universität in Munich, and her doctoral dissertation is entitled 'An Iconographic Survey on the Buddha's Life Legend in Mural Sequence of Kizil Cave 110'. From October 2018, she is employed as a research assistant in the project of 'Wissenschaftliche Bearbeitung der buddhistischen Höhlenmalereien in der Kuča-Region der nördlichen Seidenstraße', Sächsische Akademie der Wissenschaften zu Leipzig.

**Ben VAN OVERMEIRE** is Assistant Professor of Religious Studies at Duke Kunshan University. A comparatist, he examines how premodern Zen Buddhist genres, ideas and practices are understood today, particularly in popular literature. He has just finished a book manuscript on American Zen autobiography, describing how and why such narratives incorporate kōan, Zen riddles revolving around seemingly unsolvable questions such as ‘What is the sound of one hand clapping?’. His next project examines Buddhism and outer space. His work has appeared in *Religions*, *Contemporary Buddhism*, *The Journal of Popular Culture*, and *Buddhist-Christian Studies*, among other journals. Van Overmeire has presented his work at the annual conferences of the American Academy of Religion (AAR), the Modern Languages Association (MLA), and the American Comparative Literature Association (ACLA). He is a steering member of the Buddhist Pedagogy seminar at AAR, blogs on [benvanovermeire.com](http://benvanovermeire.com), and tweets @Zenmirrors.

**Ji Ho YI 李智浩** studied Economics and Art History at Seoul National University, Seoul, South Korea, and completed her M.A. in Art History at Seoul National University. She worked between 2012 and 2013 at the Kyujanggak Institute of Korean Studies as a manager of the exhibition space. Since November 2018, Ji Ho has been studying under the supervision of Prof. Dr. Monika Zin at the Universität Leipzig, conducting her research for her Ph.D. project on the monk and nun images painted in the Buddhist caves of ancient Kucha. She has worked as a doctoral student in the project group ‘Buddhist Murals of Kucha on the Northern Silk Road’ at the Sächsische Akademie der Wissenschaften zu Leipzig since March 2019.

**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.

**Haoqin ZHONG 鍾昊沁** received her Ph.D. at the Center of Buddhist Studies of the University of Hong Kong. She received her B.S. and M.S. from Peking University, and Tsinghua University respectively. Her research interests include Buddhist narrative literature, feminist Buddhism, early Buddhism, Chinese Buddhism, Vinaya Studies, and comparative religions.

**Monika ZIN** is the head of the research group ‘Buddhist Murals of Kucha on the Northern Silk Road’ at the Saxon Academy of Sciences and Humanities in Leipzig, Germany. She studied Dramatics, Literature, Art History, and Indology in Krakow and Munich where she also taught Art of South and Central Asia for twenty-five years. Zin’s dissertation focussed on the Sanskrit dramas discovered in Trivandrum; for her second dissertation (Habilitation) she studied the paintings at Ajanta. Among her research contributions are monographs (*Ajanta – Handbook of the Paintings 2: Devotional and Ornamental Paintings*, Wiesbaden 2003; *Compassion and Miracles. Difficult Conversions and their Iconography in Indian Buddhism*, Wiesbaden 2007; [with Dieter Schlingloff] *Samsāracakra. The Wheel of Rebirth in the Indian Tradition*, Munich 2007; all written in German; the English edition of *Samsāracakra. The Wheel of Rebirth in the Indian Tradition* was published in 2022) as well as numerous shorter studies on Buddhist narrative art ranging from Kucha in Central Asia to Borobudur on Java. One of her long-term research interests is the art of ancient Āndhradeśa; her book on the stūpa at Kanaganahalli (Karnataka) was published in Delhi in 2018. Her book *Representations of the Parinirvāṇa Story Cycle in Kucha*, the second volume of the Leipzig Kucha Studies, was published in 2020. Her *Gods, Deities and Demons in the Paintings of Kucha* was published in 2023 and won the prestigious Keimyung Silk Road Award 2023.