

The Korean scholar **Sangyeob CHA**, born in 1969, is Assistant Professor of Buddhist Studies at Geumgang University near Nonsan in South Korea and he is the Vice Director of the university's *Geumgang Center for Buddhist Studies*.

He received the MA degree in 1999 from the Buddhist Dongguk University in Seoul, followed by the PhD degree in 2007 from the same institution with a dissertation on śamatha meditation practice, where he compared the explanations given in Tsong kha pa's *Lam rim chen mo* with related explanations from Indian Yogācāra texts, particularly the *Yogacarabhumi*. This made him one of the first Tibetologists to be educated in South Korea and he is today a leading Tibeologist in Korea.

He joined the Geumgang Center for Buddhist Studies in 2007 as a research fellow and was promoted to Professor in 2011. His research has mainly been concerned with meditation doctrines of the Yogācāra tradition in India and Tibet as represented in texts and Buddhist art. He has also done extensive work on the Buddhist doctrine of buddha-nature (*tathāgatagarbha*), especially as found in the commentarial writings on the *Ratnagoṭravibhāga* by the eleventh-century Tibetan scholar Rngog Blo ldan shes rab.

In the period 2007-2017, he was a leading scholar in a large ten-year team research project held at Geumgang University devoted to studying the adaptations of Indian Buddhism in Tibet and East Asia.

He is now visiting Poland in order to write a research article on Chinese and Tibetan historical narratives connected with the introduction of Chinese Chan Buddhism into Tibet during the ancient Tibetan Empire, as part of the ERC-funded project at Adam Mickiewicz University "Narrative Modes of Historical Discourse in Asia."

Today he will present us with some of his earlier research on Indian and Tibetan theories of the stages of śamatha meditation, the representation of these meditative stages in Tibetan Buddhist paintings, and how there also exists a comparable tradition of painting a series of stages of meditation in the Chinese Chan Buddhist and the Korean Soen Buddhist traditions, namely the so-called Ox-Herding Pictures.