

| Notes on Contributors

prof. dr hab. Ewa Pałasz-Rutkowska works at the Chair of Japanese Studies, Faculty of Oriental Studies, University of Warsaw. Her research interests include: history (mainly modern and pre-modern) and culture of Japan, history of Polish–Japanese relations, history of the Imperial House of Japan, and cross-cultural relations studies. Major works: *Historia stosunków polsko-japońskich* [*History of Polish–Japanese Relations*], vol. 1: 1904–1945 (co-authored with A.T. Romer) and vol. 2: 1945–2019 (2019); *Cesarz Meiji (1852–1912). Wizerunek władcy w modernizowanej Japonii* [*Emperor Meiji. The Ruler's Image in a Modernizing Japan*] (2012); “Polish Diaspora in Japan” (published in *Rocznik Orientalistyczny* vol. LXXII(1), 2019).

Okazaki Tsuneo was born in Japan on August 6, 1944. He graduated in French Language and Literature from Kyoto University. He was employed as a lecturer of Japanese language in SGH Warsaw School of Economics (1970–2019) and in the Department (today Chair) of Japanese Studies at the University of Warsaw (1973–present). In 2015, he received the Officer's Cross of The Order of Merit to the Republic of Poland, and in 2017 – the Order of the Sacred Treasure Gold and Silver Rays. In 2019, he published *Warushawa tayori* [*Letters from Warsaw*].

Prof. Inaga Shigemi is a specially appointed professor at Kyoto Seika University, visiting professor at the Open University of Japan, professor emeritus both at the International Research Center for Japanese Studies and at the Post-Graduate University for Advanced Studies (Sokendai). His main publications include *Crépuscule de la peinture* (1997), *L'Orient de la peinture* (1999), *Images on the Edge* (2014) as well as *In Search of Haptic*

Plasticity (2016). His most recent book is a critical biography *Yashiro Yukio* (2021). Editor of numerous proceedings in the *Nichibunken International Symposium Series*, he is also co-editor of *Vocabulaire de la spatialité japonaise* (2014). He is a recipient of the Suntory Prize for Academic Achievement, Ringa Art Incentive Award, Special Award, Shibusawa-Claudel Prize, Watsuji Tetsurō Cultural Award and laureate of the Prix de la publication de l'Académie de l'architecture. His most important academic papers are accessible at <https://inagashigemi.jp.org/>.

prof. dr hab. Agnieszka Kozyra is a professor at the Chair of Japanese Studies, University of Warsaw. She specializes in the philosophy and religion of Japan, especially Nishida Kitarō's philosophy and Zen Buddhism. She has completed research internships at Pembroke College (Oxford University), École française d'Extrême Orient (Paris), and at the International Research Center for Japanese Studies (Kyoto). She has published, among others: *Samurajskie chrześcijaństwo* [*Samurai-Like Christianity*] (1995), *Nihon to seiyō ni okeru Uchimura Kanzō* [*Between the East and the West – Uchimura Kanzō's Religious Thought*] (2001), *Filozofia zen* [*Zen Philosophy*] (2004), *Filozofia nicości Nishidy Kitarō* [*Nishida Kitarō's Philosophy of Nothingness*] (2007), *Estetyka zen* [*Zen Aesthetics*] (2010), *Mitologia japońska* [*Japanese Mythology*] (2011), *Neo-zen? Filozofia zen a racjonalizm, libertynizm i hedonizm* [*Neo Zen? Zen and Rationalism, Libertinism, and Hedonism*] (2019).

Wakui Yōko graduated in English Literature from Tōhoku Gakuin University Graduate School, Miyagi, Japan (1975) and in Japanese Intellectual History from Iwate University Graduate School, Iwate, Japan (2006). In 2021, she completed a PhD program in Japanese Intellectual History at Tōhoku University's Graduate School. Her publications include: "Motoori Norinaga ni okeru 'Waka' to 'Kōkoku' – *Ashiwakeobune* kara *Isonokami no Sasamegoto* made" ["'Waka' Poem and 'Japan' in Motoori Norinaga – from *Ashiwakeobune* to *Isonokami no Sasamegoto*"] (published in *Iwate Daigaku Daigakuin Jinbun Shakai Kagaku Kenkyūka Kenkyū Kiyō* [*A Journal of Human and Social Sciences of Iwate University*], 2006); "Shoki Norinaga Ron – *Ashiwakeobune* to *Isonokami no Sasamegoto o tsunagu mono*" ["On Early Works of Norinaga – The Continuous Relationship between *Ashiwakeobune* and *Isonokami no Sasamegoto*"] (published in *Nihon Shisōshi Kenkyū* [*A Journal of the Study of Japanese Intellectual History*], 2009).

She has also translated Bernard Faure's *Chan Insights and Oversights – An Epistemological Critique of the Chan Tradition* (1993), published as “Zenshū-shi no Saikō” [“Reconsideration on the History of Zen”] in *Nihon Shisōshi Kenkyū* (2007; joint translation), as well as the Preface to Susan L. Burns's *Before the Nation: Kokugaku and the Imaging of Community in Early Modern Japan*, published as “Kokka izen – Kinsei Nihon ni okeru Kokugaku to Kyōdōtai no Hyōshō” in *Nihon Shisōshi Kenkyū* (2009).

Jędrzej Greń (PhD) graduated in Japanese Studies and in History from the University of Warsaw, where he also received his PhD in Literature. Employed as an assistant professor at the Chair of Japanese Studies, University of Warsaw, he researches medieval and early modern history of Japan, with a special interest in merchant-warrior relations and the earliest contacts between Japan and Europe. He is the author of books and articles on the subject, e.g.: *Japońskie miasto przyzamkowe – rozwój, struktura i rola w urbanizacji Japonii (1576–1700)* [*Japanese Castle-Town – Development, Structure, and Role in the Urbanization of Japan (1576–1700)*] (2013); *Anglicy w Japonii (1600–1623)* [*The English in Japan (1600–1623)*] (2014); *Srebro i herbata. Japońskie elity kupieckie Hakaty i Sakai w relacjach z wojownikami w drugiej połowie XVI w.* [*Silver and Tea. Japanese Merchant Elites of Hakata and Sakai and Their Relations with Warriors in the Second Half of the Sixteenth Century*] (2020); “Letters of Japanese Merchants (1550–1600)” (in: *Distant Symbols and Close Signs. Japanese Studies in Central Europe 2013*, ed. M. Tirala, M. Morita, Prague 2013) and “Relations with Warriors and Their Meaning as Depicted in Sources Related to Shimai Sōshitsu (1539–1615)” (in: *Hikaku Nihongaku Kyōiku Kenkyū Sentā Kenkyū Nenpō*, Tokyo 2020).

Yamanashi Makiko (PhD) studied Art History and Philosophy at University College London, followed by postgraduate studies in Edinburgh and Trier. While engaging in creative cultural projects, she has taught at Waseda University, Tokiwa University, and Trier University. Her publications include the monograph *A History of the Takarazuka Revue Since 1914. Modernity, Girls' Culture, Japan Pop* (2012), contributions in *Japanese Animation. Asian Perspectives* (2012), *A History of Japanese Theatre* (2016), *Routledge Handbook of Asian Theatre* (2016), and *The Palgrave Handbook of the History of Women on Stage* (2020).

Svitlana Rybalko (PhD) is a graduate in Art Studies, professor, Head of the History of Arts Department of Kharkiv State Academy of Culture, art critic, member of the International Association of Art Critics (AICA, UNESCO) and the International Association for Japanese Studies (IAJS). She is an art exhibition coordinator and international curator. Author of over thirty art catalogs and over fifty art projects in Ukraine, Europe, and China. Her research interests include: artistic traditions of Japan, collecting and examining Japanese art, Japonisme in the visual arts and design of Eastern European countries, dialogue of cultures.

Nomura (Owaki) Chieko (PhD) is a graduate in History of Arts, a culturalologist, and an art critic.

Aleksandra Görlich is an art historian, she graduated in Art History from Jagiellonian University. In the years 2005–2016, she was a curator at the Manggha Museum of Japanese Art and Technology and a founding member of the Polish Society of Oriental Art which became part of the Polish Institute of World Art Studies. Her area of research is Japanese woodblock prints iconography and foreign–Japanese relations in the nineteenth and twentieth centuries.

dr hab. Beata Kubiak Ho-Chi is a professor at the Chair of Japanese Studies, University of Warsaw. She has published extensively on Japanese literature, aesthetics, art, performing arts, the works of Mishima Yukio, and *bunraku* puppet theater, as well as human–animal relations in Japan. The list of books she has authored includes: *Mishima Yukio. Estetyka klasyczna w prozie i dramacie 1941–1960* [*Mishima Yukio. Classical Aesthetics in Prose and Drama 1941–1960*] (2004), *Estetyka i sztuka japońska* [*Japanese Aesthetics and Arts*] (2009), *Tragizm w japońskim teatrze lalkowym bunraku* [*Tragedy in Japanese Bunraku Puppet Theater*] (2011). She has also edited and co-edited books on Japanese culture, such as: *Japonia okresu Meiji. Od tradycji ku nowoczesności* [*Japan of the Meiji Period. From Tradition to Modernity*] (2006), *Dwa filary japońskiej kultury. Literatura i sztuki performatywne* [*Two Pillars of Japanese Culture. Literature and Performing Arts*] (2014), *Zwierzęta w kulturze japońskiej* [*Animals in Japanese Culture*] (2018).