

## | Notes on Contributors

**Katarzyna Sonnenberg-Musiał (PhD)** is an assistant professor in the Department of Japanese Studies and Sinology at Jagiellonian University. Author of monographs and articles on narrative strategies in Japanese literature of the Edo and Meiji periods. She has translated many of Japan's most distinguished authors, including Ihara Saikaku, Higuchi Ichiyō, Kunikida Doppo, Natsume Sōseki, Mori Ōgai, Nagai Kafū, Akutagawa Ryūnosuke, and Dazai Osamu.

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**Matthew Königsberg (PhD)** studied Japanese Studies at the University of Virginia (USA) and the University of Hamburg in Germany. He took his PhD at the University of Tübingen and has held academic positions at the University of Hamburg, Washington University (St. Louis), and Freie Universität Berlin. He conducts research on teaching Japanese language and on modern and pre-modern Japanese literature. His publications (in German) deal with the literature of the Korean minority in Japan and literary realism in the works of Ozaki Kōyō.

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**Agata Bice** is a PhD student at the University of Warsaw's Faculty of Oriental Studies, where she is currently researching translation and circulation of Japanese literature. She studied as an exchange student at Kobe University and was a Japan's Ministry of Education research student at the University of Tokyo. She has translated Matsuda Aoko's collection of short stories *Sutakkingu kanō [Stackable]* into Polish.

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**Jadwiga Rodowicz-Czechowska (PhD)** is currently a lecturer at the National Academy of Dramatic Art in Warsaw and Development Division Director at Józef Piłsudski Museum in Sulejów. She specializes in *nō* theater theory and translation. She is a former diplomat and author of books on Japanese *nō* theater, translations of *nō* drama, and Zeami Motokiyo treatises. As a dramatist, she has written *nō* plays on Chopin (*Chōritsushi/Piano Tuner*, 2009) and on the loss of life during disasters (*Chinkon/Repose of Souls*, 2012) which were staged in Poland and in Japan. The premiere of *Chinkon/Repose of Souls* in 2014 was attended by Their Majesties the Emperor and Empress. She is also active as a theater director: *Umiowanie/DeadWalkLove* for the Song of the Goat Theater (2015), *Dziady-Remiks/Ach czegoż potrzeba dla duszy [Ah, What it Takes for the Soul]* for the Theatre Olympics in Wrocław 2016, and *Dziady/Forefathers' Eve/Soreisai* independent group, staged in Warsaw (2018), Tokyo and Kyoto (2019), and in Szczecin (2019).

**Iga Rutkowska (PhD)** is an assistant professor at the Chair of Japanese Studies, University of Warsaw. She graduated in Japanese Studies and Cultural Anthropology (University of Warsaw) as well as Theater Studies (Academy of Dramatic Art in Warsaw). Her academic interests focus primarily on traditional Japanese performing arts in relation to cultural context, religion, literature, and art. She is the author of numerous publications on Japanese culture, with a particular focus on theater. Her book *Boska obecność. O względności tekstu i rytuału w teatrze kabuki [Divine Presence. On the Relativity of Text and Ritual in Kabuki Theater]* (2015), based on her doctoral thesis, is a monograph about the phenomenon of amateur kabuki.

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**Sean O’Reilly (PhD)** is a graduate of Harvard University’s History and East Asian Languages doctoral program with a secondary field in Film and Visual Studies. His research, which began with a Fulbright Scholarship to Japan in 2012, concerns the ways Japanese history is reinvented in film and popular culture. Publications include *Re-viewing the Past. The Uses of History in the Cinema of Imperial Japan* (2018). As Associate Professor of Japan Studies at Akita International University, where he has lived and taught since 2015, he offers courses on the history, popular culture, and cinema of Japan.

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**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).