

## 筆 者 略 歴

### NOTES ON CONTRIBUTORS

**Matt Gillan** is Professor of Music at ICU. 【Selected Publications】「琉球古典音楽における声・身体・節——世礼国男の上吟・下吟理論の意味を探る」『沖縄文化』51.2 (2018): 25-43; “Listening to the Voice in Kumi-udui: Representations of Social Class and Gender through Speech, Song, and Prosody” *Asian Music* 49.1 (2018): 4-33, 148; (共著)『唄、言語、文化——沖縄の「歌三線」伝統における琉球諸語』(三元社, 2016); “Ryukyuan Languages in Ryukyuan Music,” in *Handbook of the Ryukyuan Languages: History, Structure, and Use*, eds. Patrick Heinrich, Shinsho Miyara, Michinori Shimoji, 685-702 (Berlin: De Gruyter Mouton, 2015); “Whose Heritage? Cultural Properties Legislation and Regional Identity in Okinawa,” in *Music as Intangible Cultural Heritage: Policy, Ideology, and Practice in the Preservation of East Asian Traditions*, ed. Keith Howard, 213-228 (Farnham: Ashgate Publications, 2012); *Songs from the Edge of Japan: Music-making in Yaeyama and Okinawa* (Farnham: Ashgate Publications, 2012).

**Christopher E. J. Simons** is Senior Associate Professor of Literary Studies at ICU, specializing in Shakespeare, Romanticism, and contemporary British and Irish poetry. 【Selected Publications】He has published four collections of poetry, most recently *Underground Facility* (Tokyo: Isobar Press, 2017). Recent critical publications include chapters in *Canadian Music and American Culture: Get away from me* (London: Palgrave Macmillan, 2017) and *The Oxford Handbook of William Wordsworth* (Oxford: Oxford University Press, 2015).

伊藤 亜紀 (Iro, Aki) 本学教授 (西洋美術史)。【主要業績】『青を着る人びと』(東信堂, 2016年); (共訳)『マリア・ジュゼッピーナ・ムッツアレツリ』『イタリア・モード小史』(知泉書館, 2014年); (監訳)『ドレッタ・ダヴァ』

ンツォ = ポーリ (監) 『糸の箱舟——ヨーロッパの刺繍とレースの動物紋』 (悠書館, 2012 年).

矢嶋 直規 (YAJIMA, Naoki) 本学教授 (哲学). 【主要業績】 “Why Hume did not Become an Atheist: Butler’s Influence on Hume’s Dialogues”, *Journal of Scottish Philosophy*, 15.3 (2017): 249-260. <http://www.euppublishing.com/loi/jsp>; 「ヒューム哲学成立についての一考察: ヒュームとバトラー」『哲学論集』46 (2017): 1-19; 「神即自然と人間に固有の自然: ヒュームのスピノザ主義」『スピノザーナ』15 (2014-16): 47-67; 『ヒュームの一般的観点—人間に固有の自然と道徳』 (勁草書房, 2012 年).

**Constantinos Vassis** is a retired Ambassador of Greece, who has served in Congo, Germany, Hungary, Italy, Mexico, Saudi Arabia and lastly in Japan. Concurrently he has pursued a writer’s career in literature and international relations; in literature he has authored books of poetry, short story, essay, criticism and language, in international relations he has published, in Greek and other languages, on contemporary diplomatic issues. In 1997 he spent three months at ICU as Visiting Fellow proposed by Japan Foundation to study on Hearn. He has extensively written, in Greek reviews and newspapers, on Hearn, and has helped organize an international symposium on him, held in Athens, in October 1998. Until 1996 he published under the pen-name V. Constantinos, a reversal of his family name.

**Richard L. Wilson** is Professor of Art and Archaeology at ICU. 【Selected Publications】(共著)「乾山焼 画讃様式の研究 (三) ——和歌・物語・謡曲——」『人文科学研究 (キリスト教と文化)』49 (2018): (1)-(129); “Poet’s Gaze, Potter’s Touch: A 1705 Kenzan-Ware Dish with Landscape Décor,” *Waseda Global Forum* 14 (2017): 61-66; (共著)「乾山焼 画讃様式の研究 (二) ——草花・竹木・その他——」『人文科学研究 (キリスト教と文化)』48 (2017): (1)-(133); (共著)「乾山焼 画讃様式の研究 (一) ——山水・人物・禽獣——」『人文科学研究 (キリスト教と文化)』47 (2016): (1)-(126); (共著)「乾山焼——発想とデザインの資源——」『人文科学研究 (キリスト教と文化)』46 (2015): (1)-(115); (共著)『東アジアの言語・文化・芸術』(関西大学「日中関係と東アジア」講演録 第三輯) (丸善, 2011).

**Saeko Ogasawara** is former instructor at University of Hawaii. 【Selected Publications】 (共著)「乾山焼 画讃様式の研究 (三) ——和歌・物語・謡曲——」『人文科学研究 (キリスト教と文化)』49 (2018): (1)-(129); (共著)「乾山焼 画讃様式の研究 (二) ——草花・竹木・その他——」『人文科学研究 (キリスト教と文化)』48 (2017): (1)-(133); (共著)「乾山焼 画讃様式の研究 (一) ——山水・人物・禽獣——」『人文科学研究 (キリスト教と文化)』47 (2016): (1)-(126); (共著)「乾山焼——発想とデザインの資源——」『人文科学研究 (キリスト教と文化)』46 (2015): (1)-(115); Contributor, *Nihon-shi Bunken Jiten* (Tokyo: Kobundo, 2003); *Kenzan Yaki Nyumon* (Tokyo: Yuzankaku, 1999).