The Tale of Genji: A Bibliography of Translations and Studies

This is intended to be a comprehensive list and thus contains some items that I would not recommend to my students. I should be glad to remedy any errors or omissions. Except for foreign-language translations, the bibliography is restricted to publications in English and I apologize for this limitation. It is divided into the following sub-sections:
1. Translations
2. On Translators and Translations
3. Secondary Sources
4. Genji Art
5. Genji Reception (Nō Drama; Nise Murasaki inaka Genji; Twentieth-century Responses; Secondary Sources)
6. Film, Musical, and Manga Versions

1. Translations (arranged in chronological order of publication)
   A translation of the first seventeen chapters (“Kiritsubo” through “Eawase”).
   Yamata’s version covers the same nine chapters as Waley’s first volume: “Kiritsubo” through “Aoi.”
   Based on Yosano Akiko’s *Shin-shin’yaku Genji monogatari* (1938-1939).

GGR, September 2018

2. On Translators and Translations


See especially chapter 2, “Classical Japanese Texts.”
A review article that assesses Dennis Washburn’s 2015 translation of *Genji*.
A transcription of the full texts of fifteen reviews of Suematsu Kenchō’s 1882 translation of *Genji*.


McCullough concludes that “the real world of the shining prince is…a considerably more somber place than Waley would have us believe, and the contradictions it embraces lend new poignance to the familiar atmosphere of melancholy beauty. Thanks to Edward Seidensticker, Western readers are now in a position to appreciate the complexity of that world and the full achievement of its great historian.” (p. 110)


A comparison of the Seidensticker translation with the Waley and Benl versions, pointing out Seidensticker’s fondness for irony, briskness, and brightness, “often…because [he] has reproduced the Japanese with almost word-for-word fidelity” (p. 198).


My thanks to Machiko Midorikawa for directing me to this essay.


3. Secondary Sources


Part B of volume 2 comprises Cranston’s translations of the 795 poems in Genji with a running commentary on the tale itself.


__________. “Murasaki’s Literary Roots.” Journal of the Association of Teachers of


A collection aimed at the Japanese library market: volumes 1-3 reprint more than forty
articles and book chapters on *Genji* originally published in English between 1967 (McCullough’s “Japanese Marriage Institutions in the Heian Period”) and 2008 (several chapters from Shirane’s *Envisioning The Tale of Genji* collection); the fourth volume consists of explanatory material in Japanese.


Contains two essays about *Genji*: “The Tale of Genji: Two Cranes Flying Wing to Wing,” about Genji and Tō no Chūjō; and “The Uji Chapters: Maidens of the Bridge,” about Kaoru and the Eighth Prince.


4. Genji Art


Lippitt, Yukio. “Figure and Facture in the Genji Scrolls: Text, Calligraphy, Paper, and Painting.” In Shirane 2008, pp. 49-80.


5. Genji Reception

Nō Drama


Nise Murasaki inaka Genji (1829-1842)


Twentieth-century responses


Genji Reception: Secondary Sources


For a thorough review in Japanese, by Araki Hiroshi of the International Research Center for Japanese Studies (Nichibunken), see: http://doi.org/10.15055/00006937


Introduces writing by Kaoku Gyokuei (1526-after 1602) and Ōgimachi Machiko (1679-1724).


6. Film, Musical, and Manga Versions


Contains a full list of postwar films complete with detailed production notes.
See also Tateishi Kazuhiro’s homepage for a complete list of manga versions of Genji:
http://homepage3.nifty.com/genji_db/manga.htm
