

If left in the hands of Euro-American scholars, where “male scholars in charge” was the norm for some decades, Otomae would be dead to history. In fact, eminent academic presses such as those of Cambridge University and Columbia University, where the “usual hands” are called the “safe hands,” have just in the past decade managed to publish about the *Ryōjin Hishō* while erasing Otomae’s name entirely. Waka poetry specialists, even now ignoring recent highly detailed Japanese studies of imayō, continue to replicate outdated commentaries and to propagate the view that song lyrics are a somewhat inferior or at least idiosyncratic category of poetry.

Arthur Waley was delighted by imayō songs and tried his hand at translating 14 songs in 1921. Bownas and Thwaite did eight in 1964. Donald Keene simply reprinted six of Waley’s in 1969. The most extensive was by Hiroaki Satō, the poet/scholar, and Burton Watson in 1981 in a volume where Watson translated *kanshi*, and Satō did the *imayō*.

But **Yung-Hee Kim**, first under Karen Brazell at Cornell and then at Ohio State, published partial analyses in the 1980s and then completed one of the most original and important scholarly works in her 1994 book *Songs to Make the Dust Dance*. And it was Kim’s pioneering work that inspired **Gladys E. Nakahara** to pick up the challenge, and translate the entire 566 lyrics contained in the *Ryōjin Hishō*.

This should have opened up whole new fields abroad. For eminent Japanese linguists, the lyrics are known to be one of the only singable and treasured accesses to vernacular 12th-century Japanese language. For musicologists the challenge of syllable beat opens the door to restoration of lost musical rhythms where “melody” is lost. But instead of the field of women singers blooming, so far in the west they have been plowed under.

English Language References

Arthur Waley, "Some Poems from the Manyōshū and Ryōjin Hisshō," in *Journal of the Royal Asiatic Society* (Royal Asiatic Society of Great Britain and Ireland, 1921), pp. 193-203. (14 songs)

Geoffrey Bownas and Anthony Thwaite (trans.), *The Penguin Book of Japanese Verse* (Penguin Books Inc., 1964). (8 songs)

Donald Keene (ed.), *Anthology of Japanese Literature: Earliest Era to Mid-Nineteenth Century* (Charles E. Tuttle Co., 1969). [Quoted Waley's translation] (6 songs)

Hiroaki Sato and Burton Watson (ed. and trans.), *An Anthology of Japanese Poetry: From the Country of Eight Islands* (Anchor Press, 1981). (32 songs)

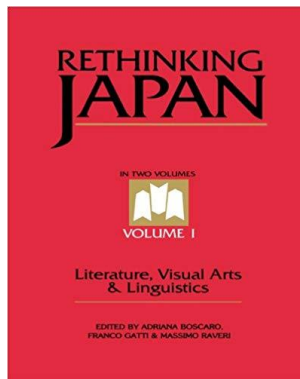
Yasuhiko Moriguchi and David Jenkins, *The Dance of the Dust on the Rafters: Selections from Ryōjin-hishō* (Broken Moon Press, 1990). [Free translation; no Japanese, nor Romanization] (141 songs)

Yung-Hee Kim, *Songs to Make the Dust Dance: The Ryōjin hishō of Twelfth-Century Japan* (University of California Press, 1994). [A thorough pioneering scholarly study of the *Ryōjin Hishō* with numerous selected translations] (222 songs)

Gladys Emiko Nakahara, *A Translation of the Ryōjinhishō: A Compendium of Japanese Folk Songs (Imayō) from the Heian Period (794-1185)* (The Edwin Mellen Press, 2003). [A translation and study of all the songs; original Japanese lyrics written in Romanization only] (All 566 songs) (plus 5 more songs GoShirakawa transcribed in his "Kuden" but did not include in the *Ryōjin Hishō*)

Barbara Ruch, "[Unheeded Voices; Winked-at Lives](#)," in *Rethinking Japan Vol. 1: Literature, Visual Arts & Linguistics* (Routledge, 1991).

Basic English Language Bibliography



“Unheeded Voices; Winked-at Lives”

Barbara Ruch, pp. 102-109

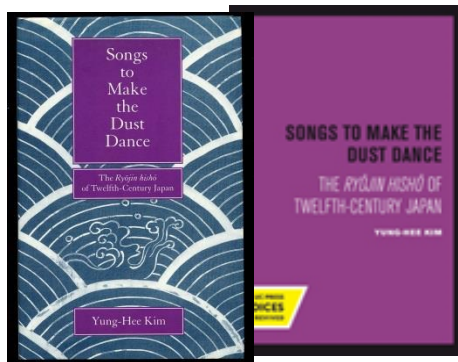
Rethinking Japan Vol 1.: Literature, Visual Arts & Linguistics

Routledge (1991)

ISBN-13: 978-0904404784

ISBN-10: 0904404781

(available in hardcover, paperback and eBook)



Songs to Make the Dust Dance: The Ryōjin Hishō of Twelfth-Century Japan Yung-Hee Kim

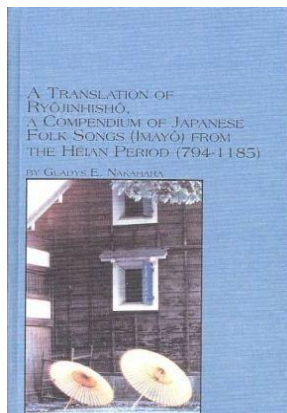
University of California Press (1994)

ISBN-10: 0520080661

ISBN-13: 978-0520080669

UC Voices Revised Series (2018)

ISBN-13: 9780520303065



A Translation of Ryōjinhishō: A Compendium of Japanese Folk Songs (Imayō) from the Heian Period (794-1185)

Gladys E. Nakahara

The Edwin Mellen Press Ltd. (New York) (2003)

ISBN-10: 0773466266

ISBN-13: 9780773466265

Some Japanese References

[斎藤茂吉『斎藤茂吉選集 第14巻』\(岩波書店、1981年\) pp.83-86](#)

馬場光子 (Baba Mitsuko) 『今様のこころとことば—『梁塵秘抄』の世界』(三弥井書店、1987年)

馬場光子 『梁塵秘抄口伝集全訳注(講談社学術文庫)』(講談社、2010年)

馬場光子 『走る女—歌謡(うた)の中世から』(筑摩書房、1992年)

関口(田口)裕子 (Sekiguchi Hiroko) 『文学に見る日本女性の歴史』(吉川弘文館、2000年)

関口(田口)裕子 『日本古代女性史の研究』(塙書房、2018年)

植木朝子 (Ueki Tomoko) 編 『「梁塵秘抄」とその周縁 —今様と和歌・説話・物語の交流—』
(三省堂、2001年)

後白河院著/植木朝子編集 『「梁塵秘抄」ビギナーズ・クラシック日本の古典』(角川ソフィア
文庫、2009年)

植木朝子編訳 『梁塵秘抄』(ちくま学芸文庫、2014年)

植木朝子 『梁塵秘抄の世界 中世を映す歌謡』(角川選書、2014年)

植木朝子 『虫たちの日本史「梁塵秘抄」からの風景(叢書・知を極める19)』(ミネルヴァ書房、
2021年)

沖本幸子 (Okimoto Yukiko) 『今様の時代—変容する宮廷芸能』(東京大学出版会、2006年)

脇田晴子 (Wakita Haruko) 『女性芸能の源流』(角川学芸出版、2001年)

脇田晴子 『中世に生きる女たち』(岩波書店、1995年)