

## *Shōgaku shōkashū shohen: A Study and Translation of The First Primary School Songbook of 1881 (2)*

Mark JEWEL

This paper constitutes the second part of a study and translation of the 1881 music textbook *Shōgaku shōkashū shohen* (*The First Primary School Songbook*; henceforth “*Shohen*”). My previous paper (Jewel) examined English-language studies of *Shohen* and its companion volumes of 1883 and 1884 to argue for the need for English translations of the texts to justify any generalizations made about the textual content of the volumes in the *Shōgaku shōkashū* series (henceforth “*Shōgaku*”). Here, after briefly introducing the Japanese sources upon which I have relied, I offer translations of all thirty-three songs in *Shohen*, the first volume of the series. The translations are accompanied by annotations that point out specific issues involved in translating the texts, refer to existing English translations to help clarify these issues, and list all known sources for the songs in *Shohen*, relying upon the exhaustive account in Sakurai et al.’s recent book *Aogeba tōtoshi: maboroshi no genkyoku hakken to Shōgaku shōka shū zenkiseki* (*With Reverent Respect: The Discovery of a Missing Original and the Complete Story of the Primary School Songbooks*). The intent is to establish a reliable basis for further research in English on this topic, including a more detailed analysis of the content.

Based on the level of the music in *Shohen*—which begins with an eight-bar, two-pitch, fully stepwise melody using only quarter notes and quarter rests—one might expect the texts to be similarly accessible to children of between, say, six and eight years of age. Roughly the first third of the songbook (up to song no. 12) appears to qualify in this respect.<sup>1</sup> These short opening songs contain descriptions of natural scenery; mentions of seasonal

plants, animals, and insects; references to place names with traditional poetic associations; and celebrations of the emperor's reign. The chief pedagogical aim is technical: making it as easy as possible for the students to learn how to sing. This goal reflects the approach found in the music textbooks from which the songs directly derive, those compiled by the American educator Luther Whiting Mason (1818-1896), who worked closely with Isawa Shūji (1851-1917), the head of the Music Investigation Committee (Ongaku Torishirabe-gakari) to compile *Shohen*.<sup>2</sup> Isawa himself touches on the texts of these songs in *Shōka ryakusetsu (Brief Explanations of School Songs)*, an explanatory booklet that was distributed in conjunction with a two-day recital of school music sponsored by the Music Investigation Committee in January 1882. In the booklet, Isawa forthrightly acknowledges that the texts of these early songs are of but “slight import” (*shin’i ni arazu*, qtd. in Endō 110).<sup>3</sup>

That is not to say that the moral concerns mentioned in the *Shohen*'s preface (also by Isawa) are completely neglected.<sup>4</sup> Indeed, song no. 3—“Agare” (“Rise Up”)—is a replacement for a song deemed by the Ministry of Education to be insufficiently “manly” (*ooshiu*) in spirit (Yamazumi 98). “Agare,” which exhorts a swallow to fly into the sky and a sweetfish to swim upstream, can certainly be said to be aspirational in its implications. Still, there is only so much ideological weight that songs like this can be made to carry, and arguably the opening songs function as much to familiarize students with basic Japanese poetic conventions as to instill attitudes appropriate to young citizens of an emerging modern nation-state (not that the two approaches are mutually exclusive). The implication that should be kept in mind—one borne out by later texts in *Shohen*—is that aesthetic instruction is scarcely less important than moral instruction in terms of the actual pedagogical effect of these songs.

In fact, the literary features of even these early songs (including the classical grammar) point to a sort of tension between the music and the texts of songs in the Shōgaku series that was to give rise to requests from school-teachers for help in explaining the texts to their students. For example, the very first song in *Shohen* assumes an awareness of the traditional poetic dis-

inction between *kaoru* (“be fragrant”) and *niou* (“be visually appealing”). The song also uses a classical variant of the word for “garden” (*sonō* rather than *sono*), while not much later (song no. 8) the standard *sono* appears, and a second variant, *misono*, turns up even later, in song no. 25. Matching the number of syllables to the beat is one reason for this variation, but what is a teacher supposed to tell a student who asks about differences in meaning?

As for other songs among the first twelve, song no. 5 contains an honorific verb form (*[i]masu*, “exist” or “be”); song no. 6 uses the poetic word *murazuru* (“flocked cranes”); song no. 8 has both the compressed imperative *kinake* (“come and sing”) and the elegant *karigane* (“geese”); and in song no. 9 we find the poetic *misago* (“fine sand”). Although these early texts were likely navigated with minimal difficulty, it must have come as something as a jolt to students when, in song no. 13, they encountered a text twice as long as the previous one, filled with “teachable moments” on poetic diction and classical grammar. It is no coincidence that the text of this particular song—“Miwataseba” (“Wherever Eyes Roam”), with an appealing melody adapted from Jean-Jacques Rousseau’s opera *Le Devin du Village* (*The Village Soothsayer*)—later underwent a wholesale makeover to become the song known today as “Musunde hiraite” (“Close Your Hands, Open Your Hands”).<sup>5</sup>

What this means is simply that the nuances of literary language are not always readily comprehended by young minds. But the ironic result is that many of the Japanese texts in *Shohen* and the other Shōgaku volumes present challenges no less formidable than those related to their musical qualities. On the one hand, the text of a song like “Chōchō” (“Butterflies,” song no. 17) is artless enough to be popular even today among preschoolers (at least with respect to the first verse). On the other hand, “Haru no Yayoi” (“In the Third Month of the Year,” song no. 15) offers a text that, whatever its conventional-ity, would hardly be out of place in a standard anthology of poetry for adults.

A market thus arose for guides to the texts of Shōgaku songs not long after the series came into use in Japanese schools (Yamazumi 254, 267). With their grammatical explanations, restatements of meaning, identifications of poetic allusions, and concise summaries of purpose, these guides resemble

nothing so much as the reference guides modern Japanese students use when first approaching literary works in the classical Japanese canon. Isawa's *Shōka ryakusetsu* can perhaps be counted the first such guide, even if it was not really intended as a reference for teachers and did not circulate widely, indeed receding into obscurity until after World War II. All postwar studies of the Shōgaku series rely on it for basic information about the songs, especially regarding provenance. The most detailed of these study guides—cited by such scholars as Yamazumi and Kurata (in Japanese) and May and Miller (in English)—is Hatano Shirō's *Shōgaku shōkashū hyōshaku (Notes and Commentary on the Primary School Songbooks)* of 1906. This is a comprehensive exegesis of all ninety-one songs in the Shōgaku series; it constitutes an invaluable reference aid that has informed my interpretations and enabled me to correct a number of my own misconceptions concerning the texts.<sup>6</sup> I have also consulted a second guide, Ishihara Wasaburō's 1896 book *Shōgaku shōkashū chūkai (The Primary School Songbooks, Annotated)*.<sup>7</sup> Although this is a slighter work than Hatano's (no doubt largely because it was published a decade earlier), it is of interest because Ishihara, in addition to being a prominent educator, wrote the texts of such popular (and easy-to-understand) *genbun-itchi* children's songs as "Usagi to kame" ("The Tortoise and the Hare"), "Kintarō," "Urashima Tarō," and "Hana-saka jijji" ("The Old Man Who Made the Cherries Bloom"). Finally, I have also referred to the annotations of Kurata Yoshihiro in *Kyōkasho keimōbun shū (Textbooks and Enlightenment Writings)*, published in 2006 as part of a major modern collection of literary works from the Meiji period. Kurata is an authority on Japanese popular entertainment and brings his expertise to bear on the texts; his version is convenient for the way it incorporates Isawa's explanations. I have mostly followed Kurata's example for inserting line breaks into the texts.

Regarding the translation itself, an attempt has been made to accommodate the texts to the rhythm of the originals. Unfortunately, the demands of the texts have placed constraints on my ability to do so—"unfortunately" because the truly radical innovation of the texts in the Shōgaku series is precisely the way the Japanese text has been matched to the (mostly Western)

musical rhythm. In this sense, it is notable that the adaptation took place at about the same time the famous *Shintaishi shō* (*Selection of Poems in the New Style*) volume of translations of Western poetry was published—and exerted a much greater influence on Japanese society, as Yamazumi points out (79-80).<sup>8</sup> Most of the translations do approximate the number of syllables found in the originals, usually with a maximum difference of two syllables per line; but I have given precedence to clearly conveying the meaning, so the syntactic fit may seem a bit rough at times (the reader is invited to compare the syllable counts of the transliterated versions with those of the translations). I can only hope that this compromise with regard to rhythm and sense has not proven excessively detrimental to both.

The comments contain short references to the topic(s) of each text—a sort of preliminary categorization of the content.<sup>9</sup> A more detailed attempt at thematic classification would take into account not just the thirty-three songs in *Shohen* but the fifty-eight songs in the other two volumes of the series as well. Such a study would, I believe, lead to a more fully nuanced understanding of the cultural work that was performed by the Shōgaku series.

### ***The First Primary School Songbook***

**Note:** All song sources come from Sakurai et al. (360-340; the pages progress in reverse order from the back of the book). The **immediate source** refers to the title in the songbook or other source from which the *Shohen* melody was directly transcribed. The **original source** refers to the earliest documented historical example of the same (or similar) melody, together with the accompanying original-language title or text. Multiple sources are given when that possibility exists or there is room for doubt. Sakurai et al. also list “nodal points” (*setten*) that illustrate what might be called family-tree relationships among the various potential sources, indicating the complex web of relationships that obtained among songbooks of the period. These nodal points have been mentioned where appropriate, but much information has necessarily been omitted. Titles, authors, and dates are, with certain exceptions, presented as they appear in the book, although the information has been reorganized and lightly reformatted.

Excluded from the translation are the notated scores and a page showing the musical ladders used in the classroom to teach singing. The slashes in the transliterated versions on the left indicate where punctuation marks (the small circles now referred to as *kuten* or *maru*) appear in the original. These mark semantic (and quite often rhythmic) divisions in

the text. To avoid clutter and possible confusion, slashes have been omitted at the end of lines, but they should be assumed to exist in the original (and in Kurata). Page numbers for references to Ishihara, Hatano, and Kurata are also omitted because they would be a distraction (the annotations can be found easily enough in the respective sources). Finally, long lines in English have sometimes unavoidably been wrapped for the sake of appearance.

## Preface

Generally speaking, the three mainstays of education are moral instruction, intellectual instruction, and physical instruction. In primary school, however, the greatest emphasis should be placed on instilling moral virtue. Music, rooted as it is in our natural disposition and emotions, possesses a marvelous capacity to correct the human heart and assist in developing moral character. For this reason, wise rulers and sage ministers since ancient times have especially desired to promote music and propagate it throughout the nation, as we clearly observe from accounts in the histories of Japan, China, Europe, and the United States.

When our government initially issued the Fundamental Code of Education, it designated oral music as a compulsory subject in the regular school curriculum. The subsequent Outline of Regulations for Primary School Education similarly included oral music at all levels of primary-school instruction, stipulating that it was to be a required subject of study.<sup>10</sup> Such an undertaking is not easily accomplished, however, because it is necessary to obtain a suitable body of songs and ensure proper training of the voice, all in accordance with sound educational principles.

The activities of the Ministry of Education have been noteworthy in this regard. Last year, following the establishment of the Music Investigation Committee, scholars and musicians from around the nation were assigned to the task, and a renowned teacher of music was invited to Japan from the distant United States.<sup>11</sup> The issues were thoroughly considered from all possible directions, and based on the distinctive musical scales of our own country—adjusting and augmenting as necessary—songs appropriate for use in the schools were selected. Then, relying on the cooperation of everyone involved, the suitability of a number of these songs was tested by adminis-

tering lessons to students of the Tokyo Normal School and Tokyo Women's Normal School as well as pupils in the primary schools affiliated with those institutions. After further winnowing, the songs that remained were collected until they eventually reached over thirty in number. Those songs are now being published here under the title *The Primary School Songbook*.

Given that the collection is the first of its kind, it may well be that imperfections remain. Nevertheless, it is hoped that it will contribute in some small way to the advancement of education in Japan.

November 1881

Isawa Shūji

Director of the Music Investigation Committee

**No. 1**

**Kaore**

**Scent the Air**

- |  |  |
|--|--|
| 1. kaore / nioe / sonō no sakura       | 1. Scent the air, brightly bloom—<br>garden cherry blossoms, do.       |
| 2. tomare / yadore / chigusa no hotaru | 2. Stop a spell, rest a spell—<br>fireflies in the grasses, do.        |
| 3. manuke / nabike / nohara no susuki  | 3. Bow down low, bend down low—<br>plume grass on the broad plain, do. |
| 4. nakeyo / tateyo / kawase no chidori | 4. Cry out now, stand tall now—<br>plovers in the shallows, do.        |

**Immediate source:** Untitled (begins “Lovely May, lovely May, drives the chilling winds away.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 7.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 360).

Text: Unknown.

**Original source:** “Alles neu, Alles neu.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 21.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** Each verse employs a conventional “season word” (*higo*) invoking a different season: spring, summer, autumn, and winter. The grammar of the verses is parallel, each verse beginning with two imperatives and concluding with the seasonal image. Comments by Hatano about the text following an ancient 3-3-7 poetic pattern should probably be taken with a grain of salt, given that the English source already follows that rhythmic pattern: it is the music most responsible for setting the rhythm. Kurata attributes the text to Inagaki Chikai. Inagaki was a member of the Music Investigation Committee and an instructor at the Tokyo Normal School (Endō 110). In his annotations, Kurata does not explicitly cite a source for his attributions to individuals, but it is Isawa’s *Shōka ryakusetsu*.

## No. 2

### Haruyama

haruyama ni / tatsu kasumi  
 akiyama ni / wataru kiri  
 sakura ni mo / momiji ni mo  
 kinu ki suru / kokochi shite

### Mountains in Spring

The haze that rises from mountains in spring,  
 And the mists trailing o’er autumn mountains—  
 Both appear as if garments lightly worn  
 By cherry blossoms and by tinted leaves.

**Immediate source:** Untitled (begins “Nature’s fair and bright, lovely to the sight.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 7.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 359).

Text: Unknown.

**Original source:** “Schön ist die Natur.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 22.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** A text focusing on the two traditional Japanese favorites among the seasons, spring and autumn. The personification of natural objects is conventional. Verses are numbered or not in accordance with the original; this text is intended to be a single verse. Hatano also describes this text as conforming to an ancient poetic rhythmical pattern, but there can be little doubt the language is simply following the musical beat. Kurata attributes the text to Inagaki Chikai. It will be noted that the Japanese titles almost always come from the opening word(s) of the text; the position of those words may change in the translation, but my titles follow the Japanese as closely as possible.

## No. 3

### Agare

1. agare / agare / hirono no hibari
2. nobore / nobore / kawase no wakayu

### Rise Up

1. Rise up, skylark, rise—  
     high up over the broad plain.
2. Climb, young sweetfish, climb—  
     far up the river shallows.

**Immediate source:** Untitled (begins “Bells do ring, bells do ring, in the forest birds do sing.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 7.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 359).

Text: Unknown.

**Original source:** “Glücklein klingt.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 22.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** Conventional season words (“hibari” and “ayu,” both for spring) are again being used in conjunction with natural description. As noted earlier, this text replaced the one originally planned for inclusion in *Shohen* because that version was not considered sufficiently inspirational. The substitution suggests the extent to which moral instruction informs even texts about nature, although poetic conventions are on prominent display. Here is where the translations start breaking the rhythmic patterns of the original (adopting a 5-7 rhythm rather than a 6-7 rhythm). Kurata identifies the Academic Affairs Division (Futsū Gakumu-kyoku) of the Ministry of Education as the institutional author.

#### No. 4

##### Iwae

1. iwae / iwae / kimi ga yo iwae

2. shigere / shigere / futaba no komatsu

##### Celebrate

1. Celebrate, celebrate,  
celebrate our sovereign's reign.

2. Thickly grow, thickly grow,  
newly sprouted seedling pine.

**Immediate source:** Untitled (begins “Sunshine bright, sunshine bright, comes to fill us with delight.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 8.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 359).

Text: Unknown.

**Original source:** “Glücklein klingt.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 22.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** This text fits the “felicitation” category of the classical poetic tradition, with obvious nationalistic implications for the early Meiji period. There is some uncertainty about the meaning of “futaba,” which literally means “two leaves/needles.” Kurata takes the “two leaves” literally to refer to the seed leaves (cotyledons) of a specific type of pine, while Ishihara says that the point is simply that the pine is a new seedling and that the exact number

of leaves is unimportant. The illustrations I have been able to find for the seed leaves of the *kuromatsu* and *akamatsu* pines mentioned by Kurata show more than two seed leaves, and given that most pines do have more than two, I have obfuscated. Kurata attributes the text to Inagaki Chikai.

## No. 5

## Chiyo ni

## A Thousand Years

- |   |  |
|---|--|
| 1. chiyo ni / chiyo ni / chiyo mase kimi wa | 1. A thousand years, a thousand years—<br>a thousand years may our sovereign live. |
| 2. imase / imase / wa ga kimi chiyo ni      | 2. May he live long, may he live long—<br>may our sovereign live a thousand years. |

**Immediate source:** Untitled (begins “Fair Spring days, joyous days! Give for them to God all praise.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 8.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 358).

Text: Unknown.

**Original source:** “Frühlingszeit.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 23.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** The nationalistic sentiment of the previous text is echoed here, even more directly (and abstractly) since a mediating image is lacking. In both texts, the repeated phrases signal an attempt to keep things simple for children; Hatano emphasizes the usefulness of varying the grammar in such a text. Kurata attributes the text to Inagaki Chikai.

## No. 6

## Waka-no-ura

## Waka-no-ura

- |  |  |
|--|--|
| Waka-no-urawa ni / yūshio michikureba    | When the evening tide rises<br>in the bay at Waka-no-ura,                        |
| kishi no murazuru / ashibe ni nakiwataru | The flocks of cranes on the mudflats<br>call out as they cross toward the reeds. |

**Immediate source:**

(1) Untitled (begins “The sun to cheer us brings the day, and blesses with his setting ray.”). Luther Whiting Mason, *National Music Charts, for the Use of Singing Classes, Seminaries, Conservatories, Schools and Families*, 2nd series, Boston: Ginn Brothers, 1872, p. 4.

(2) Untitled (begins as above). Luther Whiting Mason, *Second Music Reader: A Course of Exercises in the Elements of Vocal Music and Sight-Singing*, Boston: Ginn Brothers, 1870, p. 9.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 358).

Text: Unknown.

**Original source:** “Erfreued geht die Sonne auf.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 23.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** This is the first poetic place name mentioned, a famous scenic spot in what is now Wakayama Prefecture. The “wa” of “-urawa” in the first line of the original is simply a way of referring more generally to the area and was probably added to match the musical rhythm. The crane is conventionally a winter season word, but here there is a clear allusion to a poem by Yamabe no Akahito in the eighth-century *Man'yōshū* (Collection of Ten Thousand Leaves, mentioned by both Hatano and Kurata). Hatano cites an example of 7-9 rhythm from the *Kojiki* (Records of Ancient Matters, 705), but the music is surely the determining factor. The entire Japanese text is a single sentence (with an omitted topic particle after “murazuru”), posing perhaps the greatest grammatical challenge so far to young singers. Kurata attributes the text to Inagaki Chikai.

## No. 7

### Haru wa hanami

1. haru wa / hanami  
Miyoshino / Omuro

2. aki wa / tsukimi  
Sarashina / Ogura

### Spring Is for Viewing Blossoms

1. Spring is for viewing blossoms  
At fair Yoshino and Omuro.
2. Autumn is for viewing the moon  
At Sarashina and Ogura.

**Immediate source:** Untitled (begins “Trust in God, trust in God, who all blessings pours abroad.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*. Boston: Ginn Brothers, 1873, p. 8.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 358).

Text: Unknown.

**Original source:** “Ausgeschaut, ausgeschaut.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 23.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** The two “favorite” Japanese seasons, associated with respective scenic spots near the Heian capital and, in the case of Sarashino, farther to the north. “Miyoshino” is “Yoshino” with a beautifying prefix attached. The prepositions, conjunctions, and use of the definite article in English unavoidably increase the syllable count. Kurata attributes the text to Inagaki Chikai.

## No. 8

## Uguisu

1. uguisu / kinake  
ume saku / sono ni
2. karigane / watare  
kiri tatsu / sora ni

## Bush Warbler

1. O bush warbler, come and sing  
In this garden where the plum trees flow'r.
2. O autumn geese, wing your way  
Across the sky where the mists do rise.

**Immediate source:**

(1) Untitled (begins "Let us sing a merry lay, sing we ever, while we may."). Luther Whiting Mason, *National Music Charts, for the Use of Singing Classes, Seminaries, Conservatories, Schools and Families*, 2nd series, Boston: Ginn Brothers, 1872, p. 5.

(2) Untitled (begins as above). Luther Whiting Mason, *Second Music Reader: A Course of Exercises in the Elements of Vocal Music and Sight-Singing*, Boston: Ginn Brothers, 1870, p. 10.

Music: Unknown.

Text: Unknown.

**Original source:** Unknown.

**Comments:** Spring and autumn season words ("uguisu" and "ume" for the former, "karigane" and "kiri" for the latter), used for exhortatory purposes. One wonders whether schoolchildren might not have grown tired of repeated descriptions of spring and autumn, but then one recalls that these same topics have inspired Japanese poets (good and bad) for over a thousand years. This is how shared cultural values are created, blurring the line between aesthetics and ideology. Kurata attributes the text to Inagaki Chikai.

## No. 9

## Nobe ni

1. nobe ni nabiku / chigusa wa  
yomo no tami no / magokoro
2. hama ni / amaru / misago wa  
kimi ga / miyo no / kazu nari

## On the Broad Plain

1. The grasses bending low on the broad plain  
Show the true heart of subjects everywhere.
2. The grains of sand overflowing the shore  
Number the years of our great sovereign's reign.

**Immediate source:** Untitled (begins "See how the setting sun fades in the west."). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 9.

Music: Unknown. Because of the original source, "probably" Christian Heinrich Hohmann (Sakurai et al. 357).

Text: Unknown.

**Original source:** “Seht, wie die Sonne.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 24.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** Natural description is again being used to convey an ethical message. Ishihara, Hatano, and Kurata all note an allusion to Book XII (Chapter 19) of the *Analects* in the first verse and a poem from Book 20 of the *Kokinshū* (*Collection of New and Ancient Poetry*, compiled in 905) in the second. Ishihara adds a second *Kokinshū* poem for good measure. The numerous allusions to classical poetry (intended by the lyricists) act to qualify the meaning of “morality” in the Shōgaku series, particularly this first volume. Kurata attributes the text to Inagaki Chikai.

## No. 10

### Harukaze

1. harukaze / soyofuku / Yayoi no ashita

akikaze / mi ni shimu / Hatsuki no yūbe

2. Yayoi wa / noyama no / hana saku sakari

Hatsuki wa / misora no / tsuki sumu yogoro

### The Spring Wind

1. On mornings in the Third Month,  
the spring breeze gently blows;

On evenings in the Eighth Month,  
the autumn wind stings the skin.

2. In the Third Month, flowers in bloom  
cover mountains and plains;

In the Eighth Month, the moon  
shines clear in the nighttime sky.

**Immediate source:** Untitled (begins “Kind, protecting God in heaven, goodness from thee ever flows.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 10.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 357).

Text: Unknown.

**Original source:** “Lieber, treuer Gott im Himmel.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 26.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** The seasons of spring and autumn again, referred to both by calendrical months and by season words or seasonal images. Hatano seems to regard the repeated alternation between the seasons as poetically effective. Kurata attributes the text to Inagaki Chikai.

## No. 11

**Sakura momiji**

1. haru mi ni / yukimase / Yoshino no sakura

aki mite / tsugemase / Tatsuta no momiji

2. Yoshino wa / sakura no / hana saku miyama

Tatsuta wa / momiji no / chirishiku nagare

**Flowering Cherries and Tinted Leaves**1. In spring, you must go to see  
the flowering cherries at Yoshino.In autumn, speak of tinted leaves  
you see floating on the Tatsuta.2. Yoshino is a fair mountain  
where pink cherry blossoms bloom.The Tatsuta is a river  
covered with scattered tinted leaves.

**Immediate source:** Untitled (begins “Though my cot be poor and scanty, 'tis a happy home for me.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*. Boston: Ginn Brothers, 1873, p. 10.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 357).

Text: Unknown.

**Original source:** “Arm und klein ist meine Hütte.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 26.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** A somewhat more sophisticated version of song no. 7, combining archetypical spring and autumn images and associated place names. Hatano references two poems from the *Kokinshū* on similar topics. The message is plainly aesthetic rather than ethical in nature. Kurata attributes the text to Inagaki Chikai.

## No. 12

**Hana saku haru**

1. hana saku / haru no / ashita no keshiki

kaoru / kumo no / tatsu kokochi shite

2. aki hagi / obana / hana sakimidare

moto mo / sue mo / tsuyu michinikeri

**Flowering Cherries in Spring**1. The sight of flowering cherries  
on a morning in springCalls to mind sweet-scented clouds  
rising into the sky.2. The flowering bush clover and  
stands of tall plume grassAre heavy from bottom to top  
with the autumn dew.

**Immediate source:** Untitled (begins “Birds that in the forest throng, sing a joyous, happy song.”). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 11.

Music: Unknown. Because of the original source, “probably” Christian Heinrich Hohmann (Sakurai et al. 356).

Text: Unknown. According to Sakurai et al. (356), the unattributed English text does appear earlier with a different melody in W.O. Perkins, *The Golden Robin*, Boston: Oliver Ditson, 1868, p. 14.

**Original source:** “Vögelein im grünen Wald.” Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 26.

Music: Unknown. As noted above, “probably” Hohmann.

Text: Unknown.

**Comments:** Following in the spring-autumn pattern of the previous text, but amplifying the descriptive imagery and, in the first verse, explicitly evoking the subjectivity of the speaker. Poetic elegance has come front and center. Kurata attributes the text to Inagaki Chikai.

### No. 13

#### Miwataseba

1. miwataseba / aoyanagi  
hanazakura / kokimasete  
miyako ni wa / michi mose ni  
haru no nishiki o zo  
Saohime no / orinashite  
furu ame ni / somenikeru
2. miwataseba / yamabe ni wa  
onoe ni mo / fumoto ni mo  
usuki koki / momijiba no  
aki no nishiki o zo  
Tatsutabime / orikakete  
tsuyu-shimo ni / sarashikeru

#### Wherever Eyes Roam

1. Wherever eyes roam, the willows green  
Mingle with the cherry blossoms pink,  
Filling the streets of the royal city  
With a fine springtime brocade  
Woven by the goddess Saohime  
Then dyed by her hand in the falling rain.
2. Wherever eyes roam, toward mountains far,  
On ridges high and below at their feet,  
Maple leaves tinted both yellow and red  
Form a fine autumn brocade  
Woven by the goddess Tatsutabime  
Then laid out by her hand in the dew and frost.

#### Immediate source:

(1) “Guide Me, O Thou Great Jehovah.” Julius Eichberg, J.B. Sharland, H.E. Holt, and Luther Whiting Mason, *The Fourth Music Reader*, Boston: Ginn and Heath, [1872] 1880, pp. 116-17.<sup>12</sup>

Music: Unknown. Similar to Cramer, below. Numerous hymns share the same melody, so determining the precise source is difficult. Puzzlingly, Sakurai et al. attach a number to this source even though no numbered second source is given (356). Perhaps the information about other possible sources (provided in a note) is intended to serve as a sort of second source, or perhaps the number is an editing error.

Text: William Williams, according to Sakurai et al. (356). However, no attribution actually appears in the source they cite, a scanned version of which I have examined at Google Books ([play.google.com/books/reader?id=kQs5AQAAlAAJ&printsec=frontcover&pg=GBS.PA116](http://play.google.com/books/reader?id=kQs5AQAAlAAJ&printsec=frontcover&pg=GBS.PA116)). The Hymnary.org website confirms the attribution, but further notes that

the original Welsh was translated into English by one Peter Williams in 1771 (hymnary. org/text/guide\_me\_o\_thou\_great\_jehovah).

**Original source:** Music from one of the following:<sup>13</sup>

(1) Jean-Jacques Rousseau, "Pantomime," *Le Devin du Village*, Paris: V. Delormel & Fils, [1753], pp. 64ff. Opera score.<sup>14</sup>

(2) Johann Baptist Cramer, "Rousseau's Dream: An Air with Variations for the Piano Forte," New York: Wm. Dubois. Sheet music. According to Sakurai et al., the sheet music is the first American printing of 1812 (356).

(3) Unknown, "Greenville." A large number of potential sources exist for this hymn, so precise identification is difficult. The earliest source so far identified is Lowell Mason, *The Boston Handel and Haydn Society Collection of Church Music*, 2nd ed., Boston: Richardson and Lord, 1823, p. 233. The melody, however, is apparently somewhat different from the one in *Shohen* (Sakurai et al. 356-55).

Text: William Williams (based on "Greenville," as noted above). However, the texts of "Greenville" listed by Sakurai et al. as nodal points are by different authors:

(1) Thomas Hastings, "Greenville" in Lowell Mason, *The Boston Handel and Haydn Society Collection of Church Music* 2nd ed., Boston: Richardson and Lord, 1823, p. 233 (nodal point 1). Curiously, the date given by Sakurai et al. for this text, 1831, postdates this source's year of publication (356), so that further clarification would seem to be in order.

(2) John Taylor, "Greenville" in Lowell Mason, *The Boston School Song Book*, Boston: Wilkins, Carter and Co., [1840] 1844, p. 115 (nodal point 2).

**Note:** Sakurai et al. list two texts as additional nodal points because they also traditionally accompany the same basic melody as "Greenville" (355). Details are omitted here, but it may be of interest to note that one of the texts is "Go Tell Aunt Rhody," a song familiar to many Americans of my own generation. The song apparently originally began with the words "Go tell Aunt Nancy" (355).

**Comments:** As noted earlier, a substantial increase can be observed in the length and grammatical difficulty of this text, even if the basic topic remains the seasonal appeal of spring and autumn. Each Japanese verse can in fact be parsed as a single sentence, and the translation adopts the same approach. The subjective elegance derives from the poetic tradition of the *Kokinshū*, from which (as Hatano and Kurata point out) the first verse directly derives.<sup>15</sup> Kurata attributes the first stanza to Shibata Kiyoteru of the Music Investigation Committee and the second stanza to Inagaki Chikai.

A great deal has been written in Japanese about the origins and enduring popularity of the melody of this song, including Ebisawa's thoroughly researched book. The change in the text associated with this song that came toward the end of the Meiji period (1868-1912)—from a traditional appeal to the beauty of the seasons to simple directions for physical play—is indicative of the shift toward the simpler colloquial language of the *genbun-itchi* and *dōyō* children's songs of the early twentieth century (and beyond).

For the translation of the opening phrase, I find the rhythmic fit of Eppstein's version too good to pass up. Here is Eppstein's complete translation, as provided in *The Beginnings of Western Music in Meiji Era Japan* (83): Wherever eyes roam – greening willow trees, / Blossoms of cherries with them intertwined. / Capital city's lanes grow narrow now, / Crowded

with spring's brocade so fine, / Dyed in full splendour by the falling rain / Sent by the Goddess of the glorious spring, [verse break] Wherever eyes roam to the mountains high, / Up to their ridges, down to mountains' feet, / Lightly and darkly maple leaves are dyed, / Glowing in fall's brocade so fine, / Glistening moistly in the dew and frost / Sent by the sprinkling Goddess of the fall.

This is a reasonable translation, meant to reflect the length of the original even if some padding must be added to do so. The chief problems are that the names of the goddesses have been excluded. "sprinkling Goddess of the fall" strikes me as rather awkward (does she sprinkle frost?), and the nice image of glistening brocade shifts the poetic emphasis of the original (Hatano notes that the reason brocade is exposed to the elements is to bring out the color); but it is thoughtful work.

**No. 14**

**Matsu no kokage**

1. matsu no kokage ni / tachiyoreba

chitose no midori zo / mi ni wa shimu

ume-ga-e kazashi ni / sashitsureba

haru no yuki koso / furikakare

2. ume no hanagasa / sashitsureba

kashira ni haru no / yuki tsumori

tsuru no kegoromo / kasanureba

aki no shimo koso / mi ni wa oke

**The Shade of a Pine**

1. Pausing for a spell

beneath the shade of a pine,  
I am thrilled by the green foliage,  
ever unchanged.

Setting a spray of  
flowering plum in my hair,  
I find myself standing  
under falling spring snow.

2. Placing a bonnet

of plum blossoms on my head,  
I seem to be wearing  
a thick layer of snow.

Donning a cloak woven  
from the feathers of cranes,  
I find myself covered  
in a chill autumn frost.

**Immediate source:** Untitled (begins "Though I wander blindly, till in death I sleep."). Luther Whiting Mason, *A Preparatory Course and Key to the Second Series Music Charts, and Second Music Reader*, Boston: Ginn Brothers, 1873, p. 11.

Music: Christian Heinrich Hohmann (not explicitly attributed to Hohmann by Sakurai et al., but see the original source, below).

Text: Unknown.

**Original source:** "Gottvertrauen." Christian Heinrich Hohmann, *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 2, Nörtlingen: C.H. Beck, 1852, p. 27.

Music: Christian Heinrich Hohmann.

Text: Friedrich Sinapius.

**Comments:** Natural description filtered through a poetic sensibility, a type of subjective elegance characteristic of *Kokinshū* poetry.<sup>16</sup> The metaphorical imagery would likely have been difficult for schoolchildren to appreciate; it is hard enough for an adult to follow (Hatano adds an association with aging, implied by the image of whitening hair). Poetic allusions are noted by Ishihara, Hatano, and Kurata; according to Kurata, the first stanza comes from vol. 10 of the twelfth-century collection *Ryōshō hiden kudenshū* (The Oral Tradition of Songs to Make the Dust Dance).

## No. 15

**Haru no Yayoi**

1. haru no Yayoi no / akebono ni  
     yomo no yamabe o / miwataseba  
     hanazakari ka mo / shirakumo no  
     kakaranu mine koso / nakarikere
2. hana tachibana mo / niou nari  
     noki no ayame mo / kaoru nari  
     yūgure-sama no / samidare ni  
     yama hototogisu / nanoru nari
3. aki no hajime ni / narinureba  
     kotoshi mo nakaba wa / suginikeri  
     wa ga yo fukeyuku / tsukikage no  
     katabuku miru koso / aware nare

**The Early Spring Dawn**

1. In the early spring dawn,  
     in the Third Month of the year,  
     I gaze at the distant mountains  
     lying all around  
     And see white clouds  
     trailing across each peak,  
     Then think they might really be  
     cherry blossoms in full bloom.
2. The flow'ring orange blossoms  
     show their bright hue,  
     And the irises laid out  
     on the eaves scent the air;  
     As evening draws nigh,  
     in an early-summer rain,  
     A cuckoo in the mountains  
     announces its name.
3. Once the time has come  
     for autumn to begin,  
     More than half of the year  
     has already passed;  
     Watching the moon as it  
     descends in the sky,  
     I grow sad, for my life too  
     has entered its decline.

- |                                     |                                   |
|-------------------------------------|-----------------------------------|
| 4. fuyu no yosamu no / asaborake    | 4. In the gathering dawn          |
| chigirishi yamaji wa / yuki fukashi | after a cold winter's night,      |
| kokoro no ato wa / tsukanedomo      | The mountain path I meant to take |
| omoiyaru koso / aware nare          | lies buried in snow.              |
|                                     | Though my heart may not leave     |
|                                     | a single trace behind,            |
|                                     | In sadness I send my thoughts     |
|                                     | ahead in my stead.                |

**Immediate source:** "Happy Land." Julius Eichberg, J.B. Sharland, H.E. Holt, and Luther Whiting Mason, *The Fourth Music Reader*, Boston: Ginn and Heath, [1872] 1880, p. 126.

Music: Unknown.

Text: Andrew Young.

**Original source:** "Hindoo Air, 'Dancing Girl's Song.'" R.A. Smith, ed., *Select Melodies, with Appropriate Words, Chiefly Original*, Edinburgh: Robert Purdie, 1827, pp. 5-7.

Music: Unknown. This source provided the basis for subsequent references to the song as Indian in origin (an attribution followed by Isawa Shūji in *Shōka gaisetsu*), but no concrete evidence for the attribution exists.

Text: Andrew Young, transposed from "The Happy Land," *The Scottish Highlands, and Other Poems*, London: T. Nelson and Sons, 1876, pp. 117-18. This text—which Sakurai et al. date to 1838 (354)—differs from the text in "Hindoo Air," which is attributed to William Kennedy.

**Comments:** Each stanza is devoted to a different season; the plaintive tone of the autumn and winter stanzas certainly does not fit into an aspirational schema, once again suggesting a certain ambiguity regarding educational aims. The poetic source identified by Kurata (but pointed out as early as Ishihara) is the *Shūgyokushū* (*Collection of Gathered Jewels*) anthology of 1346.

## No. 16

### Wa ga Hi-no-moto

1. wa ga hi-no-moto no / asaborake  
kasumeru hikage / aogimite  
Morokoshibito mo / Komabito mo  
haru tatsu kyō o ba / shirinu beshi

### Our Land of the Rising Sun

1. As they look up at  
the hazy sun in the sky  
Bringing the gathering dawn  
to our Land of the Rising Sun,  
Surely those who live in  
China and Korea, too,  
Must be aware that today  
marks the first day of spring.

- |  |   |
|--|---|
| <p>2. kumoma ni sakebu / hototogisu<br/>kakine ni niou / utsugibana<br/>natsu kinikeri to / ametsuchi ni<br/>arasoitsuguru / hana to tori</p>          | <p>2. The cuckoo, crying out<br/>from between the clouds,<br/>And the deutzia blossoms,<br/>white on the hedge—<br/>Flowers and bird<br/>compete to proclaim<br/>To heaven and earth<br/>that summer is here.</p>                                   |
| <p>3. kinuta no hibiki / mi ni shimite<br/>tokoyo no kari mo / wataru nari<br/>Yamato Morokoshi / oshinabete<br/>onaji aware no / aki no kaze</p>      | <p>3. The sound of the fulling block<br/>pierces the soul,<br/>And geese from a far-off land<br/>wing across the sky—<br/>For Yamato and China,<br/>both nations alike,<br/>The same mournful sound<br/>of the autumn wind.</p>                     |
| <p>4. mado utsu arare / niwa no shimo<br/>fumoto no ochiba / mine no yuki<br/>miyako no uchi mo / yamazato mo<br/>hitotsu ni sayuru / fuyu no sora</p> | <p>4. The hail rapping at the window,<br/>the garden frost;<br/>Fallen leaves at mountains' foot,<br/>snow upon their peaks—<br/>In the royal city, and<br/>in mountain villages, too,<br/>The same sharp chill<br/>below the clear winter sky.</p> |

**Immediate source:** Same as for song 15.

**Original source:** Same as for song 15.

**Comments:** Like the previous text, a tour of human feelings proper to the four seasons. The first and third stanzas adumbrate song no. 27 in the way they prioritize the Japanese perspective, and Hatano and Kurata reference a tanka of 1785 by the National Learning scholar Motoori Norinaga (1730-1801). The nationalism is mitigated somewhat by the more general and local references in the other two stanzas. Koma and Morokoshi—the words used for Korea and China—were regarded as unfamiliar enough to be glossed by Hatano.

No. 17

Chōchō

1. chōchō chōchō / na no ha ni tomare  
na no ha ni aitara / sakura ni tomare  
sakura no hana no / sakayuru miyo ni  
tomare yo asobe / asobe yo tomare
2. okiyo okiyo / negura no suzume  
asahi no hikari no / sashikonu saki ni  
negura o idete / kozue ni tomari  
asobe yo suzume / utae yo suzume

Butterflies

1. Butterflies, butterflies,  
stop upon the rape-flower leaves.  
If tired of the rape-flower leaves,  
stop upon the cherry flowers.  
In our sovereign's splendid reign,  
with cherry flowers flourishing,  
Stop a spell, play a spell;  
play a spell, stop a spell.
2. Time to wake, time to wake,  
sparrows roosting in the nest.  
Before the rising sun's bright rays  
reach inside and find you there,  
Leave your nighttime nests behind;  
perch yourselves on treetops high.  
Play and sing, sing and play;  
little sparrows, play and sing.

**Immediate source** (not numbered in Sakurai et al., although two sources are listed [353]):

(1) "The Boat Song." Luther Whiting Mason, *National Music Charts, for the Use of Singing Classes, Seminaries, Conservatories, Schools and Families*, 1st series, Boston: Ginn Brothers, 1872, p. 10. This song is often called "Lightly Row," based on the song's opening.

(2) "The Boat Song." Luther Whiting Mason, *First Music Reader*, Boston: Ginn and Heath, [1870] 1879, p. 10.

Music: Traditional German melody (I can confirm that no attribution appears in either source).

Text: Unknown.

**Original source:**

(1) "Fahret hin" (or "Jägerlied"). Johann Gustav Gottlieb Büsching u. Friedrich Heinrich von der Hagen, *Sammlung Deutscher Volkslieder mit einem Anhang Flamländischer und Französischer, nebst Melodien*, Berlin: Friedrich Braunes, 1807, p. 79-81 [text only]. Also, *Melodien zu der Sammlung Deutscher, Flamländischer und Französischer Volkslieder*, Berlin: Friedrich Braunes, 1807, p. 11 [music and text]. This is listed by Sakurai et al. as a single source despite the double reference (353).

Music: Traditional German melody.

Text: Johann Gustav Gottlieb Büsching and Friedrich Heinrich von der Hagen.

(2) "Mailied." *Praktischer Lehrgang für den Gesang-Unterricht in Volksschulen*, vol. 1, Nörtlingen: C.H. Beck, [1850] 1852, p. 6.

Music: Traditional German melody. Isawa, in *Shōka gaisetsu*, attributes the melody to a Spanish original. The basis for Isawa's claim is uncertain since Mason's charts and readers do not contain that attribution. However, "Boat Song" in Lowell Mason and George James

Webb's *The Song-Book of the School-Room*, Boston: Wilkins, Carter, & Co., [1847] 1850, p. 30, refers to the music as a "Spanish Melody," as do other contemporary sources (Sakurai et al. 353). This mistaken attribution is sometimes repeated even today.

Text: Hermann Adam von Kamp.

**Comments:** The butterfly is a spring season word, and the playfully exhortatory message echoes the texts of songs no. 1, 3, and 8. Chronologically, this text is the oldest in *Shohen*, the first verse having been composed by Nomura Akitari, a teacher at the Aichi Normal School, at Isawa's request even before Isawa left Japan for the United States in 1875 (Kurata describes the circumstances and notes that the text actually draws on an Edo-period children's song). Kurata attributes the second verse to Inagaki Chikai. The question of whether the reference is to one butterfly or more than one has resulted in different translations. Given that the context is school music, I favor the plural.

*The Columbia Anthology of Modern Japanese Literature*, acknowledging the importance of the Shōgaku series to modern Japanese poetry, includes the following (rhythmically asymmetrical) translation by Leith Morton (46): Butterflies butterflies. Stop on the rape-flower leaves! / If you are tired of the rape-flower leaves, stop on the cherry blossoms! / In this imperial reign where the cherry blossoms flourish. / Stop and play! Play and stop! [verse break] Awake awake! Roosting sparrows. / Before the morning sunlight enters. / Come out from your nests. Stop on the treetops! / Play, sparrows, play! Sing, sparrows, sing!

For comparison, here is a translation of the first verse by Richard C. Miller (67): Butterfly, butterfly / pause on the grass. Leaving the grass, pause on the cherry blossom. / On the cherry blossom, in the prosperous Imperial Age / Pause and move, move and pause.

Morton's use of punctuation is distracting; Miller tends toward the reductive.

## No. 18

### Utsukushiki

1. utsukushiki / wa ga ko ya izuko  
utsukushiki / wa ga kami no ko wa  
yumi torite / kimi no misaki ni  
isamitachite / wakareyukinikere
2. utsukushiki / wa ga ko ya izuko  
utsukushiki / wa ga naka no ko wa  
tachi hakite / kimi no mimoto ni  
isamitachite / wakareyukinikere
3. utsukushiki / wa ga ko ya izuko  
utsukushiki / wa ga sue no ko wa  
hoko torite / kimi no miato ni  
isamitachite / wakareyukinikere

### Darling Child

1. Where, oh where, has our darling child gone?  
Our darling child—our eldest one—  
Has taken up his bow and bravely gone off  
To serve in the foreguard of our great lord.
2. Where, oh where, has our darling child gone?  
Our darling child—our middle one—  
Has girded his sword and bravely gone off  
To serve at the side of our great lord.
3. Where, oh where, has our darling child gone?  
Our darling child—our youngest one—  
Has taken up his pike and bravely gone off  
To serve in the rear guard of our great lord.

**Immediate source:** "The Blue Bell[s] of Scotland." Because of the large number of printed

versions available by 1881, no specific source has been identified (both singular and plural forms exist).

Music and text: See below.

**Original source:**

(1) “The Blue Bell of Scotland.” Philadelphia: Carr & Schetky. Sheet music.

Music: Unknown. Popularized in a version of about 1800 by the actress Dorothy Jordan, who performed at the Theatre Royal, Drury Lane, in London (see [musicofyesterday.com/sheet-music-b/blue-bells-scotland](http://musicofyesterday.com/sheet-music-b/blue-bells-scotland)). According to Sakurai et al., Jordan is mentioned on the sheet music as having led a successful “revival” of the song (351).

Text: Unknown. Adapted from Anne Grant, *Poems on Various Subjects*, Edinburgh: J. Moise, 1803, pp. 407-09. Sakurai et al. mistakenly omit the final “s” in “*Subjects*” and attach Grant’s home village of Laggan to the author’s name (351). The words “blue bell” do not appear in Grant’s text, suggesting that the title is a reference to a traditional melody known by that name rather than to anything in the text itself.

(2) “The Blue Bell of Scotland. A Favorite Ballad.” New York: G. Gilfert’s Music Store. Sheet music. The sheet music credits the song to Jordan and is said by Sakurai et al. to have been registered for copyright protection in 1800 (351).

Music: Unknown. Some differences exist from the first original source listed above.

Text: Unknown. Based on Grant (see above), but not identical to the text in the sheet music for the first source.

**Comments:** A song of family affection and (rather anachronistic) feudal loyalty. Ishihara considers the text profoundly patriotic. Kurata attributes the text to Inagaki Chikai. My choice of “pike” to translate “hoko” is based on the understanding that the pike was the most common long-handled weapon of samurai warriors; “halberd” is the usual translation, but the axe-like flange of a halberd does not match my mental image of the Japanese weapon.

Eppstein translates the text as follows (83): Oh, where are you going, my lovely son, oh where? / My first-born and brave one, my lovely son, oh where? / The bow you are to take, the day will come some time, for sure. / Be courageous and strong when you depart and go away. [verse break] Oh, where are you going, my lovely son, oh where? / My second and next one, my lovely son, oh where? / The sword will grace you belt, show who you are and what you can. / Be courageous and strong when you depart and go away. [verse break] Oh, where are you going, my lovely son, oh where? / My last-born and youngest, my lovely son, oh where? / The halberd take along – friend of your future life to come. / Be courageous and strong when you depart and go away.

I do not consider this to be close enough to the original, and phrases like “for sure” and “what you can” do not really work.

## No. 19

## Neya no itado

neya no itado no / akeyuku sora ni  
 asahi no kage no / sashisomenureba  
 negura o izuru / momoyasotori wa  
 kasumi no uchi ni / tomo yobikawashi  
 yume miru chō mo / toku okiidede  
 muretsutsu hana ni / maiasobu nari  
 asa ine suru mi no / sono okotari o  
 isamuru sama naru / haru no akebono

## My Wooden Bedroom Door

As the rays of the sun, rising in the whitening sky,  
 Strike my opened wooden bedroom door,  
 Countless hosts of birds, leaving their nests behind,  
 Call out to one another from within the haze.  
 Butterflies, too, long awake from their dreams,  
 Flit playfully in swarms out among the flowers.  
 It is a spring dawn the likes of which reproach  
 The idleness of one who has been tarrying in sleep.

## Immediate source:

(1) “Morning Song.” Luther Whiting Mason, *National Music Charts, for the Use of Singing Classes, Seminaries, Conservatories, Schools and Families*, 2nd series, Boston: Ginn Brothers, 1872, p. 22.

(2) “Morning Song.” Luther Whiting Mason, *Second Music Reader: A Course of Exercises in the Elements of Vocal Music and Sight-Singing*, Boston: Ginn Brothers, 1870, pp. 34-35. It is not clear why this chronologically earlier source should come second on the list, but perhaps the assumption is that Mason’s charts were produced before his readers.

Music: Unknown.

Text: Unknown.

**Original source:** Unknown. Sakurai et al. list as a nodal point “Morning Song” in Lowell Mason’s *The Boston School Song Book*, Boston: Wilkins, Carter and Co., [1840] 1844, p. 4, but hesitate to claim this as the original source since no attribution appears there (350). However, they conjecture that Luther Whiting Mason referred to *The Boston School Song Book* because Mason’s “Morning Song” simply deletes the bass notation found in *The Boston School Song Book* version (350).

**Comments:** Another call to diligence, attributed by Kurata to Inagaki Chikai. It is worth remarking on the difference from the less obviously didactic texts in *Shohen*; Hatano feels the need to spend nearly a page explicating the didactic significance of the imagery.

## No. 20

## Hotaru

1. hotaru no hikari / mado no yuki  
 fumi yomu tsukihi / kasanetsutsu  
 itsushika toshi mo / sugi no to o  
 akete zo kesa wa / wakareyuku

## Fireflies

1. After spending so many days  
 and months in study  
 By the light of fireflies  
 and window’s snowy glow,  
 On this morning—the years  
 having somehow passed by—  
 We open the cedar doors  
 and go our separate ways.

- |  |   |
|--|---|
| 2. tomaru mo yuku mo / kagiri tote<br>katami ni omou / yorozu no<br>kokoro no hashi o / hitokoto ni<br>sakiku to bakari / utau nari        | 2. Both those who are leaving<br>and those who stay behind,<br>Mindful that the time they've shared<br>has come now to an end,<br>Gather together the strands<br>of their countless thoughts<br>And join in singing<br>a heartfelt message of farewell. |
| 3. Tsukushi no kiwami / Michi-no-oku<br>umiyama tōku / hedatsu tomo<br>sono magokoro wa / hedate naku<br>hitotsu ni tsukuse / kuni no tame | 3. Though separated far,<br>by mountains or by seas,<br>In remote Tsukushi,<br>or in Michi-no-oku,<br>Let no distance come<br>between your hearts,<br>But devote yourselves wholly<br>to the country as one.  |
| 4. Chishima no oku mo / Okinawa mo<br>Yashima no uchi no / mamori nari<br>itaran kuni ni / isaoshiku<br>tsutomeyo wa ga se / tsutsuganaku  | 4. The far reaches of the Kuriles,<br>and Okinawa, too,<br>Are outposts that protect<br>the homeland of Japan;<br>No matter what<br>your destination, dear friends,<br>Go in good health,<br>and serve with firm resolve.                               |

**Immediate source:** Unknown. Because of the large number of printed versions of this song available by 1881, no specific source has been identified.

Music: Traditional Scottish melody. Variations exist (Sakurai et al. 350).

Text: Robert Burns. Sakurai et al. note the existence of certain textual issues (350).

**Original source:**

(1) "Should auld acquaintance be forgot." George Thomson, ed., *A Select Collection of Original Scottish Airs*, [Third Set], London: Preston, 1799, p. 68. The title was changed in later editions to the familiar "Auld Lang Syne" (Sakurai et al. 350).

(2) "Auld Lang Syne." James Johnson, *The Scots Museum*, vol. 5, Edinburgh: James Johnson, 1796, p. 426. Listed second because the melody differs substantially from the familiar one.

Music: Traditional Scottish melody. Variations exist.

Text: Robert Burns. Textual issues exist.

**Comments:** This song is now known by the title "Hotaru no hikari" ("The Light of Fireflies"); the text, attributed by Kurata to Inagaki Chikai, combines nostalgia for one's schooldays with the idea of serving the nation loyally after graduation (the cedar doors of the first stanza are school doors). The song has taken on a cultural significance beyond that of any

other school song in Japan (although two other songs in *Shohen*—song no. 13 and song no. 17—are no less familiar). Most Japanese, however, would likely be unable to continue singing past the first verse, and the exemplary tales alluded to there are but hazily comprehended. This is a rare case where Ishihara expends significantly more space than Hatano explaining the text.

Translations of the first line of Japanese (the second line of my translation) inevitably become frustratingly wordy if they are to make sense. Eppstein, in the third and last of his translations from *Shohen*, attempts only the first verse, with a highly problematic last line (83): By glowing light of fireflies, near windows light of snow / So many days and months we spent on reading books and write. / And unawares they grew to years - the years that have passed by. / The dawnbreak of today has come - the day to part and go.

Miller ventures the following complete, if quite cryptic, translation (1): Light of the fireflies, snow in the window / The days and months of study pile up / As years and months speed by / Bid goodbye at dawn of day [verse break] Staying or going, ceaselessly / Keep in mind a thousand, ten thousand / In the depths of the heart, in a word / In happiness do we sing [verse break] Heights of Kyoto, distant roads / No matter if the forking paths split / Always return to the unchanging spirit / To develop each person for the sake of the country [verse break] Distant Chishima and Okinawa too: / Protect these eight islands from the outside; / To improve the imperfect throughout the country: / The duty of our generation without fatigue

## No. 21

### Wakamurasaki

1. wakamurasaki no / me mo haruka naru

Musashino no / kasumi no oku

waketsutsumu / hatsuwakana

2. wakana wa nani zo / suzushiro suzuna

hotoke no za / hakobera seri

nazuna ni gogyō / nanatsu nari

### Young Gromwells

1. Deep into the haze  
of broad Musashino,  
Where young gromwells  
grow early in spring,  
I go to gather  
the first herbs of the year.

2. What are these spring herbs?  
Radish and turnip,  
Nipplewort, chickweed,  
and water dropwort,  
Shepherd's purse and cudweed—  
seven in all.

- |   |   |
|---|---|
| 3. nanatsu no takara / sore yori koto ni<br><br>egataki wa / yukige no hima<br><br>tazunete tsumu wakana nari | 3. Much harder to find<br>than the seven treasures<br>Are the fresh spring herbs<br>gathered as I move<br>From gap to gap<br>in the melting snow. |
|---|---|

**Immediate source:**

(1) "The Violet." Luther Whiting Mason, *First Music Reader*, Boston: Ginn, Heath, & Co., [1870] 1879, p. 74.

(2) "The Violet." L.W. Mason, *The National Music Teacher*, Boston: Ginn & Company, [1870] 1894, p. 62.

Music: Hans Georg Nægeli.

Text: Dana Shindler.

**Original source:** "Das Thälchen." Only the title appears immediately below the "original source" heading in *Aogeba tōtoshi*, but the earliest nodal point listed that carries a variation of the song is Hans Georg Nægeli u. Michael Traugott Pfeiffer, *Gesangbildungslehre nach Pestalozzischen Grundsätzen: Zweistimmige Gesänge*, Zürich: Bey H.G. Nægeli, 1810, p.3 (Sakurai et al. 348).

Music: Hans Georg Nægeli.

Text: Ignaz Heinrich von Wessenberg.

**Comments:** A reversion to the topic of the seasons, here in the form of a simple listing of the traditional seven herbs of spring (which under the lunar calendar starts the new year). Ishihara and Hatano note a number of literary references linked to the names of the flowers and herbs. Kurata attributes the text to Inagaki Chikai.

**No. 22**

**Nemure yo ko**

**Sleep, Baby, Sleep**

- |   |  |
|---|--|
| 1. nemure yo ko / yoku neru chigo wa<br>chichi-no-mi no / chichi no ōse ya<br>mamoru ran / nemure yo ko | 1. Sleep, baby, sleep—a babe fast asleep<br>Is a father's treasure; surely you'll heed<br>Your father's appeal and sleep, baby, sleep.   |
| 2. nemure yo ko / yoku neru chigo wa<br>haha-so-ba no / haha no nasake ya<br>shitau ran / nemure yo ko  | 2. Sleep, baby, sleep—a babe fast asleep<br>Is a mother's pleasure; surely you'll sense<br>Your mother's concern and sleep, baby, sleep. |
| 3. nemure yo ko / yoku nete okite<br>chichi-haha no / kawaranu mikao<br>ogamimase / nemure yo ko        | 3. Sleep, baby, sleep—sleep soundly and then<br>When next you awake, you'll see as before<br>Your parents' faces, so sleep, baby, sleep. |

**Immediate source:** Unknown. Sakurai et al. conjecture that the immediate source may have been "The Cradle Song" in Wm. B. Bradbury, *Musical Gems for School and Home*, New

York: Mark H. Newman, 1851, p. 21 (347, nodal point 5).

Music: Unknown.

Text: Unknown.

**Original source:** “Schlaf, Kindlein, schlaf.” Original score 1781, but unconfirmed (Sakurai et al. 348). The earliest confirmed nodal-point source is “Wiegenlied” in D. Elster, *Schweizerische Volks-Gesangschule*, Baden: Zehnder, 1846, p. 142.

Music: Johann Friedrich Reichardt. A conjecture based on the attribution in nodal point 5 (Sakurai et al. 348-47).

Text: Sakurai et al. somewhat confusingly cite the 1808 collection *Des Knaben Wunderhorn* as a collective author in connection with the nodal-point source just mentioned, but for documentation the reader is obliquely referred to a Japanese translation of a song in this collection (348).

**Comments:** As a lullaby, the topic is the family. No specific attribution is to be found in Ishihara, Hatano, or Kurata, although all discuss the elusive etymology of the *makurakotoba* (pillow words) “chichi-no-mi” and “haha-so-ba.”-

## No. 23

### Kimi ga yo

### Our Sovereign's Reign

- |   |   |
|---|---|
| <p>1. kimi ga yo wa / chiyo ni yachiyo ni<br/>sazareishi no / iwao to narite<br/>koku no musu made / ugokinaku<br/>tokiwa kakiwa ni / kagiri mo araji</p> | <p>1. May our sovereign's reign last<br/>a thousand years, eight thousand years,<br/>Until small pebbles grow<br/>to form great rocks<br/>Covered with moss,<br/>unchanging, unmoving—<br/>Eternally the same,<br/>forever without end.</p>       |
| <p>2. kimi ga yo wa / chihiro no soko no<br/>sazareishi no / u no iru iso to<br/>arawaruru made / kagirinaki<br/>miyo no sakae o / hogitatematsuru</p>    | <p>2. May our sovereign's reign last<br/>until from the deep ocean floor<br/>Small pebbles rise<br/>to form the craggy shore<br/>Upon which cormorants rest<br/>in auspicious testament<br/>To the never-ending glory<br/>of an august reign.</p> |

**Immediate source:** Unknown. According to Sakurai et al., one strong possibility is the hymn “Weber” in L.W. Mason, *The National Hymn and Tune Book for Mixed Voices*, Boston: Ginn & Heath, 1880, p. 102 (347).

Music: Samuel Webbe, Sr. (based on the original source, below).

Text: Samuel Webbe, Sr. (based on the original source, below).

**Original source:** “Glorious Apollo.” Samuel Webbe, *A Selection of Glees, Duets, Canzonets, etc.*, vol. 3, London: R. Birchall, [1812], pp. 36-37. It is not clear to me where the presumed date comes from, but the online Petrucci Music Library mentions it. See [imslp.org/wiki/A\\_Selection\\_of\\_Glees\\_Duets\\_Canzonets\\_etc\\_\(Webbe,\\_Samuel\)](https://imslp.org/wiki/A_Selection_of_Glees_Duets_Canzonets_etc_(Webbe,_Samuel)).

Music: Samuel Webbe, Sr. Dated to 1782 based on the entry for Webbe in *The New Grove Dictionary of Music and Musicians*, vol. 20 (Sakurai et al. 347).

Text: Samuel Webbe, Sr. Dated to 1782 based on the entry for Webbe in *The New Grove Dictionary of Music and Musicians*, vol. 20 (Sakurai et al. 347).

**Comments:** The first stanza starts with the same text used in the current Japanese national anthem, which is often said to be *Kokinshū* poem no. 343. In fact, the *Kokinshū* poem opens with the phrase “wa ga kimi wa” rather than “kimi ga yo wa” (the national anthem draws from a later variant of the *Kokinshū* poem). The second stanza starts with a tanka from the *Konsen wakashū* (Selection of Current Poetry) of the twelfth or thirteenth century. Kurata notes that both stanzas (the last line and a half of each) were extended by Inagaki to fit the length of the melody. The text of the original poem (and thus the text of the Japanese national anthem) is by no means free of ambiguity; it does not seem likely that the children singing the song would have understood the text very well.

## No. 24

### Omoizureba

1. omoizureba / mitose no mukashi  
  
wakareshi sono hi / wa ga chichi-haha no  
  
kashira nadetsutsu / masakiku are to  
  
iishi omowa no / shitawashiki kana
2. ashita ni nareba / kado oshihiraki  
  
hikazu yomitsutsu / chichi machimasamu  
  
wa ga omoigo wa / koto nashi hatete  
  
haya itsu shi ka mo / kaeri konamu to

### When I Recall

1. When I recall that three years  
now have passed  
Since the day I left  
my father and mother,  
When they stroked my head  
and wished me well—  
How I long to see  
their faces once again!
2. My father is surely waiting,  
counting the days  
As he opens the gate wide  
early each morn,  
Hoping that sometime soon  
his dear son  
Will return safe and sound  
to the family home.

- |  |   |
|--|---|
| <p>3. yūbe ni nareba / toko uchiharai<br/>oyobi oritsutsu / haha machimasamu<br/>wa ga omoigo wa / koto nashi hatete<br/>haya itsu shi ka mo / kaeri konamu to</p> | <p>3. My mother is surely waiting,<br/>counting on her fingers<br/>As she readies the space<br/>for bedding each eve,<br/>Hoping that sometime soon<br/>her dear son<br/>Will return safe and sound<br/>to the family home.</p> |
| <p>4. ashita ni nareba / kado oshihiraki<br/>yūbe ni nareba / toko uchiharai<br/>chichi machimasamu / haha machimasamu<br/>hayaku kaeramu/ moto no kunibe ni</p>   | <p>4. Opening the gate wide<br/>early each morn;<br/>Readying the space<br/>for the bedding each eve—<br/>My father must be waiting,<br/>my mother must be waiting.<br/>Let me return soon,<br/>home to my native land!</p>     |

**Immediate source:** Unknown. Because of the large number of possible candidates, no specific source has been identified.

Music: James Miller and Stephen Clarke, as a 1788 Scottish adaptation of a traditional Irish melody (Sakurai et al. 346). However, no proximate reference is given in *Aogeba tōtoshi* to a specific work by these composers.

Text: Robert Burns.

**Original source:**

(1) “The Caledonian Hunt’s Delight.” Niel Gow, *A Second Collection of Strathspey Reels, etc.*, Edinburgh: Corri & Sutherland, [1788?], p. 1. The basis of the date is not made clear by Sakurai et al.

(2) “Ye Banks and Braes (of Bonnie Doon).” Other titles include “Bonnie Doon” and “The Banks o’ Doon.” James Johnson, *The Scots Musical Museum*, vol. 4, [1792], as reprinted by Hatboro, PA: Folklore Associates, [1853], p. 387. A more convenient and authoritative source would seem to be “The Banks o’ Doon” in James Johnson, *The Scots Musical Museum*, vol. 4, Edinburgh: Johnson & Co., 1792, p. 387, available online from the Internet Archive ([archive.org/details/scotsmusicalmuse04rugg](http://archive.org/details/scotsmusicalmuse04rugg)) or the National Library of Scotland ([digital.nls.uk/87797999](http://digital.nls.uk/87797999)). Sakurai et al. apparently prefer “Ye Banks and Braes (of Bonnie Doon)” as the song’s title because that is the most common modern form.

Music: As noted above, a 1788 Scottish adaptation by James Miller and Stephen Clarke of a traditional Irish melody.

Text: Robert Burns.

**Comments:** Home and family are the obvious topics—a son’s thoughts of his parents while he is far away, likely studying hard. Ishihara consistently gives “machimasan” instead of “machimasamu” in the second to fourth stanzas (for “waiting”), while Kurata uses “machimasan” only in the third stanza. Hatano, in contrast, consistently uses “machimasamu.”

Inspection of both the scanned original of *Shōgaku shōkashū shohen* and the Horp facsimile reveals that the text in the notated version of the song reads “machimasamu” in all cases, while the third stanza of the calligraphic text printed on the opposite page contains “machimasan.” Since Kurata prints the notated version above his transcription, it is unclear why he fails to remark on the inconsistency. The children would certainly be singing from the notated version, so I have followed Hatano here. Kurata attributes the text to Inagaki Chikai.

The Japanese follows a consistent 7-7 syllabic rhythm in each line that has proven difficult to approximate—all of the lines in the translation are shorter, despite an attempt to increase the length. This seems to suggest that the original is in a rather colloquial style.

**No. 25**

**Kaori ni shiraruru**

1. kaori ni shiraruru / hanasaku misono  
kasumi ni kakaruru / tori naku hayashi  
kimi ga yo iwaite / iku haru made mo  
kaore ya kaore ya / utae ya utae
2. tsukikage terisō / nonaka no shimizu  
momijiba nioeru / toyama no fumoto  
kimi ga yo taesezu / iku aki made mo  
terase ya terase ya / nioe ya nioe

**Known Only by the Scent**

1. A garden known only by the scent  
of flowers in bloom;  
A woods where birds sing  
hidden by the haze—  
Celebrate each new spring  
of our sovereign's reign  
By scenting the air, scenting it;  
by singing your song, singing it.
2. The clear water in the field  
reflecting the light of the moon;  
The nearby foothills ablaze  
with tinted leaves—  
In each new autumn  
of our sovereign's reign,  
Shine on, moon, shine on;  
blaze on, leaves, blaze on.

**Immediate source:** Unknown. Sakurai et al. note that the music, a hymn, appears in at least fifteen contemporary collections (345). They cite Lowell Mason, *The New Carmina Sacra*, Boston: Wilkins, Carter, & Co., 1850, p. 212, as one such collection.

Music: Unconfirmed by Sakurai et al., but based on the original source, they conjecture that the composer would have been either H.B. Oliphant or possibly Henry K. Oliver (345).

Text: James Allen (based on the original source).

**Original source:** “Otto.” Lowell Mason, *Carmina Sacra: or Boston Collection of Church Music*, 2nd ed., Boston: J.H. Wilkins & R.B. Carter, 1841, p. 212. The full title of this hymn is “Otto; Sweet the Moments; Divine Compassion”; Lowell Mason's version appears to be its first published appearance (Sakurai et al. 345).

Music: “H.B.O.,” which Sakurai et al. take to refer to H.B. Oliphant, whose name can be

found in several contemporary collections (345). The “H.B.O” attribution was apparently deleted in later editions. Henry K. Oliver is also suggested as a possible composer because that name appears in a nodal-point source from 1873 (344).

Text: James Allen.

**Comments:** The seasons of spring and autumn are tied to felicitous feelings for the emperor. Kurata attributes the text to Satomi Tadashi, a member of the Music Investigation Committee. As a note by Kurata makes clear, Isawa devoted quite a bit of space in *Shōka ryakusetsu* to explaining the auspiciousness of the imagery.

## No. 26

### Sumidagawa

1. Sumidagawara no / asaborake  
     kumo mo kasumi mo / kaoru nari  
     mizu no ma ni ma ni / fune ukete  
     hana ni asobamu / chiranu ma ni
2. Sumidagawara no / aki no yo wa  
     mizu mo misora mo / sumiwataru  
     kaze no ma ni ma ni / fune ukete  
     tsuki ni asobamu / yo mo sugara
3. Sumidagawara no / fuyu no sora  
     yo wa shirotae ni / uzumorete  
     kigi no kotogoto / hana sakinu  
     yuki ni asobamu / kienu ma ni

### The Sumida River

1. In the gathering dawn  
     over the Sumida River,  
     The clouds and haze  
     carry a fragrant scent.  
     I shall let my boat drift  
     with the flow of the water,  
     And delight in the blossoms  
     before they scatter.
2. On an autumn night  
     upon the Sumida River,  
     The water and the sky  
     lie deep and clear.  
     I shall let my boat drift  
     with the flow of the wind,  
     And delight in the moonlight  
     all the night long.
3. The cold winter sky  
     over the Sumida River—  
     The night lies buried deep  
     in layers of pure white,  
     And the trees, one and all,  
     bear flowering blossoms.  
     I shall delight in the snow  
     before it melts away.

**Immediate source:** Unknown. The song appears in numerous collections, making precise identification difficult.

Music: Unknown. Usually attributed to Lowell Mason because of the original source (Sakurai et al. 344).

Text: John Wesley, revised from a text by Isaac Watts (based on the original source, below).

**Original source:** “Hamburg.” Lowell Mason, *The Boston Handel and Haydn Society Collection of Church Music*, 3rd ed., Boston: Richardson and Lord, 1825, p. 241. This marks the first published appearance of the hymn (Sakurai et al. 344).

Music: Unknown. Usually attributed to Lowell Mason.

Text: John Wesley, revised from a text by Isaac Watts.

**Comments:** A very appealing description of the famous Sumida River in spring, autumn, and winter. The intersection of human subjectivity and the natural world is elegantly and effectively presented. Kurata attributes the text to Satomi Tadashi. Kurata notes that in *Shōka ryakusetsu* Isawa gives the song an explicit moral of the need to make effective use of one’s time, but given that the “use” to which time is put here is pleasure, that interpretation is forced. “Carpe diem!” and “Never put off till tomorrow what you can do today!” reflect two very different attitudes. Hatano notes a resemblance between the third stanza and a poem from the *Kokinshū*. Sakurai et al. remark that it is rare in *Shohen* for a purely secular text to be matched to church music, as it is here (344).

As with song no. 24, Kurata uses the calligraphic version of the text for his transcription, so in the second and third stanzas I have reverted from “asoban” to “asobamu” (the form in the notated version).

## No. 27

### Fujiyama

1. fumoto ni kumo zo / kakarikeru  
takane ni yuki zo / tsumoritaru  
hadae wa yuki / koromo wa kumo  
sono yukikumo o / yosoitaru  
Fuji chō yama no / miwatashi ni  
shiku mono mo nashi / niru mo nashi

### Mount Fuji

1. Clouds lie draped  
upon the great mountain’s foot,  
Snow lies in layers  
upon its lofty peak.  
The pure white snow is like skin,  
the clouds a flowing gown.  
As I view from afar  
that mountain called Fuji,  
Clad in this way  
in snow and cloud,  
I see not its equal,  
see nothing like it at all.

- |  |   |
|--|---|
| <p>2. tokkunibito mo / aogu nari</p> <p>wa ga kunibito mo / hokoru nari</p> <p>teru hi no kage / sora yuku tsuki</p> <p>tsuki-hi to tomo ni / kagayakite</p> <p>Fuji chō yama no / miwatashi ni</p> <p>shiku mono mo nashi / niru mo nashi</p> | <p>2. Those from distant lands<br/>look up in admiration,<br/>Those from our land<br/>feel a deep sense of pride.<br/>It glows with the brightness<br/>of the sun and the moon<br/>As the first shines down<br/>and the second crosses the sky.<br/>As I view from afar<br/>that mountain called Fuji,<br/>I see not its equal,<br/>see nothing like it at all.</p> |
|--|---|

**Immediate source:** Unknown.

Music: Franz Joseph Haydn (based on the original source).

Text: Unknown (see below).

**Original source:** Second movement of *Symphony No. 53 in D Major*, “L’Impériale,” 1777/79(?), with text added from one of the nodal-point sources listed below.

Music: Franz Joseph Haydn. Arranged as the hymn “St. Alban” by John Bacchus Dykes in 1868.

Text (candidates exist from three nodal points):

(1) Thomas J. Potter. Text to “St. Alban” in Julius Henry Waterbury, *Children’s Praise*, Rochester: D.M. Dewey, 1871, p. 9 (nodal point 1).

(2) Sabine Baring-Gould. Text to “Onward, Christian Soldiers” in P.P. Bliss and Ira D. Sankey, *Gospel Hymns No. 2*, Toronto: Copp, Clark & Co., 1877, p. 47 (nodal point 2). This well-known text was initially paired with the melody of “St. Alban” (Sakurai et al. 343).

(3) J.P. McCaskey. Text to “Singing in the Rain” in *Franklin Square Song Collection*, [no. 1], New York: Harper & Brothers, 1881, p. 34 (nodal point 3). Sakurai et al. mention this source because Endō previously cited it as the original source (*Meiji ongaku-shi kō* 117), but they consider it unlikely to have actually been available to the *Shohen* compilers (343).

**Comments:** Here we clearly have Mount Fuji serving as a nationalistic symbol, the starkness mitigated only slightly by the apostrophic and metaphorical touches. The assumed admiration of foreigners seems self-serving and even discomfortingly current. The contrast with the previous text—both dealing with descriptions of famous places—certainly gives one pause for thought. At the same time, as annotators since Isawa have pointed out, Mount Fuji has indeed served a symbolic purpose in literary works since the time of the eighteenth-century *Man’yōshū*. Kurata attributes the text to Kabe Iwao, a member of the Music Investigation Committee.

No. 28

**Oboro**

1. oboro ni niou / yūzukiyo  
sakari ni niou / momo sakura  
nodoka nite / nodokeki miyo no  
tanoshimi wa / hana saku kage no  
kono matoi / kono utage
2. chigusa ni sudaku / mushi no koe  
ogi no ha soyogu / kaze no oto  
mi ni shimite / me ni miru mono mo  
kiku mono mo / aware osouru  
aki no yo ya / tsuki no yo ya

**A Hazy Glow**

1. The night moon wears  
a hazy white glow,  
The blossoms of the peach  
and cherry richly bloom—  
The joys of this calm  
and peaceful reign  
Are shared here  
beneath the flowers  
By this fine company,  
at this fine banquet.
2. The chirping of the insects  
gathered in the grasses,  
The rustle of the bush clover  
in the passing breeze—  
Both touch the heart;  
and all that I see,  
All that I hear,  
overwhelms me with sadness  
On this autumn night,  
on this moonlit night.

**Immediate source:**

(1) "Murmur, Gently Lyre." Luther Whiting Mason, *National Music Charts, for the Use of Singing Classes, Seminaries, Conservatories, Schools and Families*, 3rd series, Boston: Ginn Brothers, 1872, p. 24.

(2) "Murmur, Gentle Lyre." L.M. Mason, *Third Music Reader*, Boston, Ginn Brothers, [1871] 1872, p. 25.

Music: Friedrich Silcher (based on the original source, below).

Text: S.F. Smith, according to W.W. Flowers, "School Songs by Lowell Mason," *Music Educators Journal*, vol. 28, no. 2 (Nov.-Dec., 1941), p. 21 (Sakurai et al. 343).

**Original source:** "Gebet." Fr. Silcher, *Zwölf Kinderlieder für Schule and Haus*, Heft II, Tübingen: H. Laupp, [1841-60 (?)], p. 3.

Music: Friedrich Silcher.

Text: Ernst Moritz Arndt.

**Comments:** Straightforward description of spring and autumn scenery, combined, however, with subjective pleasure (first verse) and poignancy (second verse), adding a touch of nationalism to the former. I find the second verse quite affecting. One imagines that the elegance sailed over the heads of the pupils in the classroom, even as this text marks a poetic high point with which the remaining texts contrast rather bleakly. No attribution is to be found in Ishihara, Hatano, or Kurata.

## No. 29

## Ametsuyu

1. ametsuyu ni  
 ōmiya wa / arehatenikeri  
 mimegumi ni  
 tamikusa wa / uruoinikeri  
 kakute koso / ima no yo mo  
 kamado no keburī  
 misora ni mo / amaru made  
 tachimichinurame

2. uekogue  
 nakimadou / tami mo ya aru to  
 mi ni kaete  
 kashikoku mo omōsu amari  
 arare utsu / fuyu no yo ni  
 nugitamawaseru  
 ōmiso no / atsuki sono  
 mikokoro aware

## The Rain and Dew

1. The great palace lies neglected  
 in the rain and dew,  
 As the sovereign's subjects  
 enjoy his gracious bounty.  
 Thus it is that even now,  
 in this later age,  
 The smoke rises from the hearths,  
 to fill the boundless sky.

2. Concerned that his subjects might be cold or hungry,  
 shedding tears of distress,  
 Overcome by thoughts of sacrificing  
 his own comfort for theirs,  
 The sovereign, on a winter night with hail  
 falling, removes his august robes.  
 How deeply moving it is,  
 the warmth of his great heart.

**Immediate source:** "O Sanctissima, O Purissima"; "Sicilian Mariners"; "Sicily"; "Sicilian Hymn."

Music: Unknown. This hymn appears in numerous collections under one of the above titles, so precise identification is difficult. Four contemporary collections by Lowell Mason listed as nodal points by Sakurai et al. (the earliest from 1840) contain the melody under the title "Sicily"; all of the melodies are accompanied by different texts (342).

Text: Unknown.

**Original source:** "The Sicilian Mariner's Hymn to the Virgin." *The European Magazine and London Review*, 22, 1792, pp. 385-88.

Music: Unknown. Said to be a Sicilian melody, but no documentary support exists for the attribution (Sakurai et al. p. 343).

Text: Unknown.

**Comments:** In this text and the next, the traditional Confucian image of the benevolent ruler has been localized to evoke reverence for the Japanese emperor, presumably with the intent of inspiring a sense of nationalism. Kurata attributes the text to Kabe and notes that the references are to an anecdote about Emperor Nintoku in the *Nihon shoki* (*Chronicles of Japan*, compiled in 720) and to an anecdote about Emperor Daigo in the *Ōkagami* (*The Great Mirror*, dating from perhaps the early twelfth century). The last four texts of *Shohen* are unremittingly didactic, and taking them as representative (which is all too easy to do) is bound to create a distorted impression of the volume as a whole. Rather, these final texts should be taken as an indication of the bureaucratic imperatives that were brought to bear in the later stages of the textbook project.

As elsewhere, I have followed Kurata for the formatting of the romanized version, but in

this case I have consolidated in the translation to reflect the regular semantic divisions found in Hatano.

**No. 30**

**Tama no miyai**

**The Imperial Palace**

- |  |   |
|--|---|
| 1. tama no miyai wa / arehatete<br><br>ame sae tsuyu sae / itoshige keredo<br><br>tami no kamado no / nigiwai wa<br><br>tatsu keburī ni zo / arawarenikeru | 1. Though the imperial palace<br>lies neglected,<br>At the pitiless mercy<br>of both rain and dew,<br>The prosperity of<br>the lives of the people<br>Can be seen in the smoke<br>rising from their hearths.  |
| 2. fuyu no yosamu no / tsuki saete<br><br>hima moru kaze sae / mi o kiru bakari<br><br>tami o omōsu / mikokoro ni<br><br>ōmikoromo ya / nugasetamaishi     | 2. The moon shines bright<br>in the cold winter night,<br>Wind gusts through the cracks,<br>biting into the flesh;<br>With concern for his subjects<br>filling his heart, the sovereign<br>Has removed the august robes<br>that are his by right to wear. |

**Immediate source:** Unknown. Sakurai et al. conjecture that the source may have been an arrangement of “The Land o’ the Leal,” referring the reader to a near match for the melody to be found in *Grove’s Dictionary of Music and Musicians*, vol. 5, 1910, p. 666 (341).

Music: Traditional Scottish melody (see original source, below).

Text: Unknown (see original source, below).

**Original source:** “Hey Tuttie Tattie”; “Hey Tuttie Taittie.”

Music: Traditional Scottish melody. Several title variations exist.

Text: Unknown. Names associated with the texts of various nodal-point sources—Sakurai et al. list ten such sources—include Lady Nairne, Robert Burns, Jared Bell Waterbury, William Mitchell, and Edwin F. Hatfield (342-40).

**Comments:** Emperor-based nationalism drawing upon ancient and medieval Japanese historical records. No attribution is to be found in Ishihara, Hatano, or Kurata, although the historical references are the same as for the previous text.

Miller has translated the first stanza as follows (104): Although the precious imperial palace may lie in ruins / cherished only by the rain and dew / The prosperity of the people’s hearths / is visible in the rising columns of smoke

## No. 31

## Yamato nadeshiko

1. Yamato nadeshiko / samazama ni  
 ono ga mukimuki / sakinu tomo  
 ōshitateteshi / chichi-haha no  
 niwa no oshie ni / tagau na yo
2. nobe no chigusa no / iroiro ni  
 ono ga samazama / sakinu tomo  
 ōshitateteshi / ametsuchi no  
 tsuyu no megumi o / wasuru na yo

## Fringed Pinks of Yamato

1. Fringed pinks of Yamato, although you are free  
 To bloom as you please, each in your own way,  
 Stray not from the wise teachings of the garden  
 Imparted to you by your father and mother.
2. Wild grasses on the plain, although you are free  
 To bloom as you will, each in your own way,  
 Forget not the grace of the nurturing dew  
 Bestowed upon you by the sky and the earth.

**Immediate source:** Original composition.

Music: Shiba Fujitsune.

Text: Inagaki Chikai (first verse); Satomi Tadashi (second verse).

**Original source:**

As above.

**Comments:** Much more tediously didactic than earlier texts that also use natural imagery to impart moral lessons. Kurata attributes the first stanza of the text to Inagaki Chikai and the second stanza to Satomi Tadashi.

## No. 32

## Gojō no uta

1. nobe no kusa-ki mo / ametsuyu no  
 megumi ni sodatsu / sama mireba  
 jin chō mono wa / yo no naka no  
 hito no kokoro no  
 inochi nari
2. Hida no takumi ga / utsu sumi ni  
 magari mo naoru / sama mireba  
 gi to iu mono wa / yo no naka no  
 hito no kokoro no  
 sujime nari

## Song of the Five Constants

1. When I see that  
 the grasses and trees on the plain  
 Grow by the grace  
 of the rain and the dew,  
 I know that  
 the quality called benevolence  
 Provides life  
 to the human heart in this world.
2. When I see that  
 the carpenter from Hida  
 Snaps his ink line  
 to straighten that which is bent,  
 I know that  
 the quality called righteousness  
 Provides direction  
 to the human heart in this world.

- |   |  |
|---|--|
| 3. yosōi hoka ni / arawarete<br><br>tsutsushimiteru / sama mireba<br><br>rei chō mono wa / yo no naka no<br><br>hito no kokoro no<br>okite nari           | 3. When I see that<br>a man's bearing and attire<br>Make an impression<br>of modesty and restraint,<br>I know that<br>the quality called propriety<br>Provides laws<br>for the human heart in this world.                |
| 4. kami no kakuseru / himekoto mo<br><br>satori eraruru / sama mireba<br><br>chi to iu mono wa / yo no naka no<br><br>hito no kokoro no<br>takara nari    | 4. When I see that<br>even secrets concealed by the gods<br>Can be obtained<br>by acquiring discernment,<br>I know that<br>the quality called wisdom<br>Provides treasure<br>to the human heart in this world.           |
| 5. tsukihi to tomo ni / ametsuchi no<br><br>meguri tagawanu / sama mireba<br><br>shin chō mono wa / yo no naka no<br><br>hito no kokoro no<br>mamori nari | 5. When I see that<br>the seasons, with the sun and moon,<br>Follow the same<br>unerring cycle of change,<br>I know that<br>the quality called faithfulness<br>Provides protection<br>for the human heart in this world. |

**Immediate source:** Original composition.

Music: Shiba Fujitsune.

Text: Inagaki Chikai.

**Original source:** As above.

**Comments:** This song and the next are the only ones in *Shohen* with a Japanese title that cannot be found in the text itself—a clear signal of the didactic purpose. Hatano spends over six full pages explaining the text, by far the lengthiest explanation of any song in *Shohen*. Kurata attributes the text to Inagaki Chikai. Although Kurata for some reason writes five-line stanzas, the calligraphic version of the original and Hatano both use a more logical four-line pattern, and that format has been adopted here.

Miller translates the first stanza as follows (108): Just as it is natural that the spreading plants / are thanks to the rain and dew / so the thing in the world called benevolence / proves vital to a person's heart

## No. 33

**Gorin no uta**

fushi shin ari  
 kunshin gi ari  
 fūfu betsu ari  
 chōyō jo ari  
 hōyū shin ari

**Song of the Five Relations**

Between father and son, affection.  
 Between ruler and minister, righteousness.  
 Between husband and wife, distinction.  
 Between elder and younger, precedence.  
 And between friends, faithfulness.

**Immediate source:** Original composition.

Music: Luther Whiting Mason.

Text: Mencius (Mengzi) 3A4. The text is the Japanese reading of “父子有親、君臣有義、夫婦有別、長幼有序、朋友有信。”

**Original source:** As above.

**Comments:** A baldly pedantic recitation taken directly from a standard Confucian text. It is not possible to capture the compression of the original in translation (indeed, technically speaking, a verb or copula ought to be added to each line of the translation to accurately match the Japanese grammar). The English versions of the moral qualities have been taken from Van Nordon (71).

## Notes

- <sup>1</sup> Miller offers a comprehensive summary of the musical features of the songs in *Shohen*, demonstrating how they follow a pattern of gradually increasing sophistication (81-86).
- <sup>2</sup> J. Keene provides a concise evaluation of Mason's importance to music education in the United States (204-10). Keene notes that “the books which [Mason] wrote from 1870 to 1875 set the pattern for most series books for the next fifty years” (204). Howe has written the standard English-language account of Mason's career; the most detailed record in Japanese is the one in Nakamura. See Jewel for an overview of other English-language studies dealing with the collaboration between Mason and Isawa on the Shōgaku series.
- <sup>3</sup> Versions of *Shōka ryakusetsu* exist in both manuscript and printed form. The two-day January 1882 recital—with songs performed on the first day and instrumental music on the second—preceded by a little more than two months the actual publication of *Shohen* in April, even though the textbook contains a colophon dated November 1881. The delay in publication was caused by the revisions described in Yamazumi (80-100) and Saitō et al. (98, 622-24). The result has been that both 1881 and 1882 are used for the year of publication of *Shohen*, with 1882 perhaps now in ascendance. Endō, who (re-)discovered the manuscript of *Shōka ryakusetsu* in 1939, provides a substantially complete annotated version (the texts of long songs are often abbreviated). The first twelve songs listed in *Shōka ryakusetsu* are the same as the first twelve found in *Shohen*, with the exception of the song mentioned in the following paragraph. All twelve are disposed of by Isawa with a single two-sentence comment.

- <sup>4</sup> See Lincicome for a detailed discussion of Isawa's educational philosophy as it had evolved by 1882 (60-69).
- <sup>5</sup> See Ebisawa for a book-length study of the provenance of this song. Ebisawa places the establishment of the later, child-friendly version of the text to the period between 1903 and 1907 (282).
- <sup>6</sup> Hatano's book would serve as an excellent all-in-one introduction at the graduate-school level to Japanese school songs, traditional poetic conventions, and pre-World War II Japanese academic-writing style.
- <sup>7</sup> As of this writing, the Japanese version of Wikipedia gives the date as 1894 (see [ja.wikipedia.org/wiki/石原和三郎](http://ja.wikipedia.org/wiki/石原和三郎)), but the colophon of the volume listed in the Works Cited—from the National Diet Library—shows the year of publication as 1896. The apparently mistaken Wikipedia date has unfortunately metastasized to other websites.
- <sup>8</sup> The second volume of D. Keene's *Dawn to the West* discusses the "new style" of Japanese poetry (194-204).
- <sup>9</sup> One of the earliest attempts to categorize the content of Shōgaku songs was Nijjima Shigeru's 1955 article "Nihon no shōka [Japanese School Songs]." Nijjima points to the nationalistic and authoritarian content of eight specific *Shohen* texts and six additional texts from the other two Shōgaku volumes (15-16). He then states that many of the nature-oriented texts also manage to incorporate a nationalistic ideology (17). This is the same general characterization adopted by most English-language studies, although detailed analysis has largely been lacking. Ogawa has written a doctoral dissertation cited by Miller that might prove useful if it were readily available; but it is not, and Ogawa's other English work tends to be more general in scope and can sometimes be problematic.
- <sup>10</sup> The Fundamental Code of Education (*Gakusei*) was promulgated in August 1872. The Outline of Regulations for Primary School Education (*Shōgakkō kyōsoku kōryō*) was established in May 1881. Isawa is somewhat disingenuously neglecting to mention that although oral music (singing) was technically a required subject, both the Fundamental Code and the Outline postponed official implementation of the requirement.
- <sup>11</sup> The Japanese uses the term *kakumen* ("last year") at the beginning of this sentence, and Kurata appends a note specifying that the reference is to the founding of the Music Investigation Committee in October 1879 (Saitō Toshihiko et al. 99, note 15). But since the preface is dated November 1881, "last year" does not match the chronology. I have chosen to interpret the grammar to imply that the activities described took place in 1880, the year after the Music Investigation Committee was established (Mason himself arrived in Japan in March 1880).
- <sup>12</sup> The date in brackets, here and elsewhere in the publication information, refers to the date the book was registered for copyright protection. Sakurai et al. provide it because this date is printed in the source they actually cite. The first printing of the book, in other words, is not readily available.
- <sup>13</sup> The first source listed below, a music-only scene from Rousseau's one-act opera *Le Devin du Village* (translated into English as *The Village Soothsayer*), was composed sometime between the opera's first performance in October 1752 (when the piece was not included)

and the publication of the complete score in March 1753 (Ebisawa, 282). Sakurai et al. follow Ebisawa in supposing that the piece then underwent arrangement before being adapted by Cramer, and that the main melody of “Rousseau’s Dream” was arranged by an unknown hand as hymn music for “Greenville” (356). Rousseau is often credited as the composer on printed scores of “Greenville,” but the differences from “Pantomime” are apparently significant. See Ebisawa for a book-length study of the song’s provenance, tracing its development through post-World War II Japan.

<sup>14</sup> See Ebisawa for the basis of the date (66-67), which is Rousseau himself.

<sup>15</sup> The relevant tanka is poem no. 56, by Sosei: miwataseba / yanagi sakura o / kokimazete / miyako zo haru no / nishiki narikeri. Carter renders the poem as follows (129): Looking far, I see / willows and cherry blossoms / mingling together— / making the capital / into a brocade of spring.

Shirane explicates the entire poem in conjunction with explaining the grammar of the particle *keri* (72), suggesting just how representative the poem is of classical aesthetic values.

<sup>16</sup> See the classic explanation of this elegant subjectivity in the “early classical period” in Brower and Miner (186-93).

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