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.¹ 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. 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). That is not to say that the moral concerns mentioned in the Shohen’s preface (also by Isawa) are completely neglected. Indeed, song no. 3—“Agare” (“Rise Up”)—is a replacement for a song deemed by the Ministry of Education to be insufficiently “manly” (ooshii) 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 schoolteachers 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-
tinction 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 sec-
ond 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 (i̇masu, “exist” or “be”); song no. 6 uses the poetic word muraz-
uru (“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 clas-
sical 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 Sooth-
sayer)—later underwent a wholesale makeover to become the song known
today as “Musunde hiraite” (“Close Your Hands, Open Your Hands”).

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 pres-
ent 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. I have also consulted a second guide, Ishihara Wasaburō’s 1896 book *Shōgaku shōkashū chūkai* (*The Primary School Songbooks, Annotated*). 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 jijii” (“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). 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. 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. 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. 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**

1. kaore / nioe / sonō no sakura
2. tomare / yadore / chigusa no hotaru
3. manuke / nabike / nohara no susuki
4. nakeyo / tateyo / kawase no chidori

**Scent the Air**

1. Scent the air, brightly bloom—
garden cherry blossoms, do.
2. Stop a spell, rest a spell—
fireflies in the grasses, do.
3. Bow down low, bend down low—
plume grass on the broad plain, do.
4. Cry out now, stand tall now—
plovers in the shallows, do.


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

Text: Unknown.


Music: Unknown. As noted above, "probably" Hohmann.

Text: Unknown.
Comments: Each verse employs a conventional “season word” (*kigo*) 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**

<table>
<thead>
<tr>
<th>Haruyama</th>
<th>Mountains in Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>haruyama ni / tatsu kasumi</td>
<td>The haze that rises from mountains in spring.</td>
</tr>
<tr>
<td>akiyama ni / wataru kiri</td>
<td>And the mists trailing o’er autumn mountains—</td>
</tr>
<tr>
<td>sakura ni mo / momiji ni mo</td>
<td>Both appear as if garments lightly worn</td>
</tr>
<tr>
<td>kiu ki suru / kokochi shite</td>
<td>By cherry blossoms and by tinted leaves.</td>
</tr>
</tbody>
</table>


Text: Unknown.


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**

<table>
<thead>
<tr>
<th>Agare</th>
<th>Rise Up</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. agare / agare / hirono no hibari</td>
<td>1. Rise up, skylark, rise—</td>
</tr>
<tr>
<td>2. nobore / nobore / kawase no wakayu</td>
<td>high up over the broad plain.</td>
</tr>
<tr>
<td></td>
<td>2. Climb, young sweetfish, climb—</td>
</tr>
<tr>
<td></td>
<td>far up the river shallows.</td>
</tr>
</tbody>
</table>


Text: Unknown.


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. iwaem / iwaem / kimi ga yo iwaem

2. shigere / shigere / futaba no komatsu

**Celebrate**

1. Celebrate, celebrate,

   celebrate our sovereign’s reign.

2. Thickly grow, thickly grow,

   newly sprouted seedling pine.


Text: Unknown.


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

Text: Unknown.

Comments: This text fits the “felicitations” 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**

1. *chiyo ni / chiyo ni / chiyo mase kimi wa*  
   1. A thousand years, a thousand years—  
      a thousand years may our sovereign live.

2. *imase / imase / wa ga kimi chiyo ni*  
   2. May he live long, may he live long—  
      may our sovereign live a thousand years.

**A Thousand Years**


Text: Unknown.


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-urawa *ni / yūshio michikureba*  
Waka-no-ura *ni / yūshio michikureba*

kishi no murazuru / ashibe ni nakiwataru  
kishi no murazuru / ashibe ni nakiwataru

**Waka-no-ura**

When the evening tide rises  
in the bay at Waka-ura,  
The flocks of cranes on the mudflats  
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.


Text: Unknown.


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.


Text: Unknown.


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.

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.


Text: Unknown.

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

<table>
<thead>
<tr>
<th>Harukaze</th>
<th>The Spring Wind</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. harukaze / soyofuku / Yayoi no ashiba akikaze / mi ni shimu / Hatsuki no yūbe</td>
<td>1. On mornings in the Third Month, the spring breeze gently blows; On evenings in the Eighth Month, the autumn wind stings the skin.</td>
</tr>
<tr>
<td>2. Yayoi wa / noyama no / hana saku sakari Hatsuki wa / misora no / tsuki sumu yogoro</td>
<td>2. In the Third Month, flowers in bloom cover mountains and plains; In the Eighth Month, the moon shines clear in the nighttime sky.</td>
</tr>
</tbody>
</table>


Text: Unknown.


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  Flowering Cherries and Tinted Leaves
1. haru mi ni / yukimase / Yoshino no sakura 1. In spring, you must go to see
   aki mite / tsugemase / Tatsuta no momiji  the flowering cherries at Yoshino.
   In autumn, speak of tinted leaves
   you see floating on the Tatsuta.

2. Yoshino wa / sakura no / hana saku miyama 2. Yoshino is a fair mountain
   Tatsuta wa / momiji no / chirishiku nagare  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

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  Flowering Cherries in Spring
1. hana saku / haru no / ashita no keshiki 1. The sight of flowering cherries
   kaoru / kumo no / tatsu kokochi shite on a morning in spring
   Calls to mind sweet-scented clouds
   rising into the sky.

2. aki hagi / obana / hana sakimidare 2. The flowering bush clover and
   moto mo / sue mo / tsuyu michinikeri stands of tall plume grass
   Are 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.
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. 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=kQs5AQAAIAAJ&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:

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.

**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.15 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.


   Music: Christian Heinrich Hohmann.

   Text: Friedrich Sinapius.
Comments: Natural description filtered through a poetic sensibility, a type of subjective elegance characteristic of Kokinshū poetry. 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

<table>
<thead>
<tr>
<th>Haru no Yayoi</th>
<th>The Early Spring Dawn</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. haru no Yayoi no / akebono ni</td>
<td>1. In the early spring dawn,</td>
</tr>
<tr>
<td>yomo no yamabe o / miwataseba</td>
<td>in the Third Month of the year,</td>
</tr>
<tr>
<td>hanazakari ka mo / shirakumo no</td>
<td>I gaze at the distant mountains</td>
</tr>
<tr>
<td>kakaranu mine koso / nakarikere</td>
<td>lying all around</td>
</tr>
<tr>
<td></td>
<td>And see white clouds</td>
</tr>
<tr>
<td></td>
<td>trailing across each peak,</td>
</tr>
<tr>
<td></td>
<td>Then think they might really be</td>
</tr>
<tr>
<td></td>
<td>cherry blossoms in full bloom.</td>
</tr>
</tbody>
</table>

| 2. hana tachibana mo / niou nari           | 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. aki no hajime ni / narinureeba          | 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. In the gathering dawn
after a cold winter’s night.

The mountain path I meant to take
lies buried in snow.

Though my heart may not leave
a single trace behind.

In sadness I send my thoughts
ahead in my stead.

Music: Unknown.
Text: Andrew Young.

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. 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.
2. The cuckoo, crying out from between the clouds,
   And the deutzia blossoms, white on the hedge—
   Flowers and bird compete to proclaim
   To heaven and earth that summer is here.

3. The sound of the fulling block pierces the soul,
   And geese from a far-off land wing across the sky—
   For Yamato and China, both nations alike,
   The same mournful sound of the autumn wind.

4. The hail rapping at the window, the garden frost:
   Fallen leaves at mountains’ foot, snow upon their peaks—
   In the royal city, and in mountain villages, too,
   The same sharp chill below the clear winter sky.

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.

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 Anhange Flämmländischer und Französischer, nebst Melodien, Berlin: Friedrich Braunes, 1807, p. 79-81 [text only]. Also, Melodien zu der Sammlung Deutscher, Flämmländischer 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.


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 *Shōhen*, 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.

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**No. 18**

**Utsukushiki**

1. utukushiki / wa ga ko ya izuko
   utsukushiki / wa ga kami no ko wa
   yumi torite / kimi no misaki ni
   isamitachite / wakareyukinikere

2. utukushiki / wa ga ko ya izuko
   utsukushiki / wa ga naka no ko wa
   tachi hakite / kimi no mimoto ni
   isamitachite / wakareyukinikere

3. utukushiki / 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:

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). 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 / akeyuu kora ni  
asahi no kage no / sashisomenureba  
egura o izuru / momoyasototori wa  
kasumi no uchi ni / tomo yobikawashi  
yume miru chō mo / toki okidete  
muretsutsu hana ni / maiasobu nari  
asa ine suru mi no / sono okotari o  
ismuru 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.  
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 Shōhen; Hatano feels the need to spend nearly a page explicating the didactic significance of the imagery.

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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
   katami ni omou / yorozu no
   kokoro no hashi o / hitokoto ni
   sakiku to bakari / utau nari

2. Both those who are leaving
   and those who stay behind,
   Mindful that the time they’ve shared
   has come now to an end,
   Gather together the strands
   of their countless thoughts
   And join in singing
   a heartfelt message of farewell.

3. Tsukushi no kiwami / Michi-no-oku
   umiyama tōku / hedatsu tomo
   sono magokoro wa / hedate naku
   hitotsu ni tsukuse / kuni no tame

3. Though separated far,
   by mountains or by seas,
   In remote Tsukushi,
   or in Michi-no-oku,
   Let no distance come
   between your hearts,
   But devote yourselves wholly
   to the country as one.

4. Chishima no oku mo / Okinawa mo
   Yashima no uchi no / mamori nari
   itaran kuni ni / isao shiku
   tsutomeyo wa ga se / tsutsuganaku

4. The far reaches of the Kuriles,
   and Okinawa, too,
   Are outposts that protect
   the homeland of Japan;
   No matter what
   your destination, dear friends,
   Go in good health,
   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:

Music: Traditional Scottish melody. Variations 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,
   Shepherd’s purse and cudweed—seven in all.
3. nanatsu no takara / sore yori koto ni 3. Much harder to find
egataki wa / yukige no hima  than the seven treasures
tazunete tsumu wakana nari Are the fresh spring herbs
From gap to gap
in the melting snow.

**Immediate source:**

**Music:** Hans Georg Nägeli.
**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 Nägeli u. Michael Traugott Pfeiffer, *Gesangbildungslehre nach Pestalozzischen Grundsätzen: Zweystimmige Gesänge*, Zürich: Bey H.G. Nägeli, 1810, p.3 (Sakurai et al. 348).

**Music:** Hans Georg Nägeli.
**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**

1. nemure yo ko / yoku neru chigo wa 1. Sleep, baby, sleep—a babe fast asleep
   chichi-no-mi no / chichi no ōse ya Is a father’s treasure; surely you’ll heed
   mamoru ran / nemure yo ko Your father’s appeal and sleep, baby, sleep.

2. nemure yo ko / yoku neru chigo wa 2. Sleep, baby, sleep—a babe fast asleep
   haha-so-ba no / haha no nasake ya Is a mother’s pleasure; surely you’ll sense
   shitau ran / nemure yo ko Your mother’s concern and sleep, baby, sleep.

3. nemure yo ko / yoku nete okite 3. Sleep, baby, sleep—sleep soundly and then
   chichi-haha no / kawaranu mikao When next you awake, you’ll see as before
   ogamimase / nemure yo ko 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.

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

1. kimi ga yo wa / chiyo ni yachiyo ni
sazareishi no / iwao to narite
koku no musu made / ugokinaku
tokiwa kakiwa ni / kagiri mo araji

2. kimi ga yo wa / chihiro no soko no
sazareishi no / u no iru iso to
arawaruru made / kagirinaki
miyo no sakae o / hogitatematsuru

Our Sovereign’s Reign

1. May our sovereign’s reign last
a thousand years, eight thousand years,
Until small pebbles grow
to form great rocks
Covered with moss,
unchanging, unmoving—
Eternally the same,
forever without end.

2. May our sovereign’s reign last
until from the deep ocean floor
Small pebbles rise
to form the craggy shore
Upon which cormorants rest
in auspicious testament
To the never-ending glory
of an august reign.

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).


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

Omoiizureba

1. omoiizureba / 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.
3. yūbe ni nareba / toko uchiharai
oyobi oritsutsu / haha machimasamu
wa ga omoigo wa / koto nashi hatete
haya itsu shi ka mo / kaeri konamu to

3. My mother is surely waiting,
counting on her fingers
As she readies the space
for bedding each eve,
Hoping that sometime soon
her dear son
Will return safe and sound
to the family home.

4. ashita ni nareba / kado oshihiraki
yūbe ni nareba / toko uchiharai
chichi machmasamu / haha machimasamu
hayaku kaeramu/ moto no kunibe ni

4. Opening the gate wide
early each morn;
Readying the space
for the bedding each eve—
My father must be waiting,
my mother must be waiting.
Let me return soon,
home to my native land!

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.


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).


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

<table>
<thead>
<tr>
<th>Sumidagawa</th>
<th>The Sumida River</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sumidagawara no / asaborake</td>
<td>1. In the gathering dawn</td>
</tr>
<tr>
<td></td>
<td>over the Sumida River,</td>
</tr>
<tr>
<td>kumo mo kasumi mo / kaoru nari</td>
<td>The clouds and haze carry a fragrant scent.</td>
</tr>
<tr>
<td>mizu no ma ni ma ni / fune ukete</td>
<td>I shall let my boat drift</td>
</tr>
<tr>
<td>hana ni asobamu / chiranu ma ni</td>
<td>with the flow of the water,</td>
</tr>
<tr>
<td></td>
<td>And delight in the blossoms before they scatter.</td>
</tr>
</tbody>
</table>

| 2. Sumidagawara no / aki no yo wa    | 2. On an autumn night                      |
|                                      | upon the Sumida River,                     |
|                                      | The water and the sky lie deep and clear.  |
| mizu mo misora mo / sumiwataru       | I shall let my boat drift                  |
| kaze no ma ni ma ni / fune ukete     | with the flow of the wind,                |
| tsuki ni asobamu / yo mo sugara      | And delight in the moonlight              |
|                                      | all the night long.                       |

| 3. Sumidagawara no / fuyu no sora   | 3. The cold winter sky                     |
|                                      | over the Sumida River—                    |
| yo wa shirotae ni / uzumorete        | The night lies buried deep                |
|                                      | in layers of pure white,                  |
| kigi no kotogoto / hana sakinu       | And the trees, one and all,               |
|                                      | bear flowering blossoms.                  |
| yuki ni asobamu / kienu ma ni        | 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).


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 *Shōhen* 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.
2. Those from distant lands
look up in admiration,
Those from our land
feel a deep sense of pride.
It glows with the brightness
of the sun and the moon
As the first shines down
and the second crosses the sky.
As I view from afar
that mountain called Fuji,
I see not its equal,
see nothing like it at all.

Immediate source: Unknown.
Music: Franz Joseph Haydn (based on the original source).
Text: Unknown (see below).

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 eighth-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.

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

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 keburi
   misora ni mo / amaru made
   tachimichinurame

2. uekogoe
   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.


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

<table>
<thead>
<tr>
<th>Tama no miyai</th>
<th>The Imperial Palace</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. tama no miyai wa / arehatete</td>
<td>1. Though the imperial palace lies neglected,</td>
</tr>
<tr>
<td>ame sae tsuyu sae / itoshige keredo</td>
<td>At the pitiless mercy of both rain and dew,</td>
</tr>
<tr>
<td>tami no kamado no / nigiwai wa</td>
<td>The prosperity of the lives of the people</td>
</tr>
<tr>
<td>tatsu keburi ni zo / arawarenikeru</td>
<td>Can be seen in the smoke rising from their hearths.</td>
</tr>
</tbody>
</table>

2. fuyu no yosamu no / tsuki saete |
| hima moru kaze sae / mi o kiru bakari | 2. The moon shines bright in the cold winter night, |
| tami o omōsu / mikokoro ni | Wind gusts through the cracks, biting into the flesh; |
| ōmikoromo ya / nugasetamaishi | With concern for his subjects filling his heart, the sovereign |
| | Has removed the august robes 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. When I see that
   a man’s bearing and attire
   Make an impression
   of modesty and restraint.
   I know that
   the quality called propriety
   Provides laws
   for the human heart in this world.

4. When I see that
   even secrets concealed by the gods
   Can be obtained
   by acquiring discernment,
   I know that
   the quality called wisdom
   Provides treasure
   to the human heart in this world.

5. When I see that
   the seasons, with the sun and moon,
   Follow the same
   unerring cycle of change,
   I know that
   the quality called faithfulness
   Provides protection
   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**

1. 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).

2. 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.

3. 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.
See Lincicome for a detailed discussion of Isawa’s educational philosophy as it had evolved by 1882 (60-69).

5 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).

6 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.

7 As of this writing, the Japanese version of Wikipedia gives the date as 1894 (see 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.

8 The second volume of D. Keene’s *Dawn to the West* discusses the “new style” of Japanese poetry (194-204).

9 One of the earliest attempts to categorize the content of Shōgaku songs was Niijima Shigeru’s 1955 article “Nihon no shōka [Japanese School Songs].” Niijima 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.

10 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.

11 The Japanese uses the term kakunen (“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).

12 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.

13 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.

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

15 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.

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

Works Cited


Sakurai Masato et al. *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], Tōkyōdō Shuppan, 2015.


