



**2021 HAWAII UNIVERSITY INTERNATIONAL CONFERENCES**  
SCIENCE, TECHNOLOGY & ENGINEERING, ARTS, MATHEMATICS & EDUCATION  
ARTS, HUMANITIES, SOCIAL SCIENCES & EDUCATION JUNE 9 - 11, 2021  
HAWAII PRINCE HOTEL WAIKIKI, HONOLULU, HAWAII

# SONGS OF JAPONISME - EARLY 20<sup>TH</sup> CENTURY ART SONGS FROM JAPAN AND THE WEST



TIMPONE, SAHOKO SATO  
COLLEGE OF MUSIC  
FLORIDA STATE UNIVERSITY  
TALLAHASSEE, FLORIDA

Dr. Sahoko Sato Timpone  
College of Music  
Florida State University  
Tallahassee, Florida

## **Songs of Japonisme – Early 20th Century Art Songs from Japan and the West**

### **Synopsis:**

Songs of Japonisme, is a lecture recital presentation that surveys the musical influence of the Japonisme movement in the art-song repertoire of the early twentieth century. The works performed are by both Japanese and Western composers, such as Yamada, Nobutoki, Marx, Santoliquido and Martinů. This presentation is to showcase some of these composers' neglected works, performed in five languages, English, French, German, Japanese and Czech.

## Songs of Japonisme – Early 20<sup>th</sup> Century Art Songs from Japan and the West

Sahoko Sato Timpone, mezzo-soprano

Megumi Kurachi, piano

Yoritsune Matsudaira (1907-2001)

Asakusa Overture 浅草序曲 (video presentation)

Kenneth Merrill, piano

Andy Biskin, clarinet

Kiyoshi Nobutoki (1887-1965): From *Ogura Hyakunin Isshu* 小倉百人一首より

Hisakata no 久方の

Hana no iro wa 花の色は

Hito wa isa 人はいさ

Kōsaku Yamada (1886-1965): from *Yūin*

Hana no iro wa 花の色は

Kiyoshi Komatsu (1899-1975): from *Neufs Tankas*

C'est un jour du printemps... 久方の

Francesco Santoliquido (1883-1971): *Petits Poèmes Japonais*

I. Tombe doucement...

II. Quand je suis sorti...

III. Sur les fleurs du prunier...

Joseph Marx (1882-1964)

Japanisches Regenlied

Bohuslav Martinů (1890-1959):

*Nipponari*, Seven Song Settings of Japanese Poetry for Female Voice and Piano, H. 68 a

Modrá Hodina – The Blue Hour (Andante)

Stáří – Old Age (Andante)

Vzpomínka – A Memory (Andantino)

Prosněný život – Life in Dreams (Andantino)

Stopy Ve Sněhu – Footsteps in the Snow (Moderato)

Pohled Nazpět – A Look Back (Largo Religioso)

U Posvátného Jezera – By the Sacred Lake (Grave)

Kōsaku Yamada: from *Two Legendary Poems of Old Japan*

I. The Bell of Dōjōji

Kunihiko Hashimoto (1904-1949)

Dance 舞 (Dedicated to the Performance of Musume Dōjōji by Kikugorō Onoe VI)

(video presentation)

Kenneth Merrill, piano

## Introduction

*Songs of Japonisme* surveys the musical influence of the Japonisme movement in the art-song repertoire of the early twentieth century. The works presented here are by both Japanese and Western composers, and the languages represented are Japanese, English, French, German and Czech. These songs are seldom performed, partly due to the effects of World War II, which resulted in the neglect of many composers.

The Japonisme movement dates from the arrival of Commodore Matthew Perry in Japan, which opened the relationship between Europe and Japan starting in 1853. Prior to his visit, the country had been closed to most foreign countries for over 200 years. In the decades that followed, Japanese arts and crafts were exported to Western countries and inspired many visual artists, including Monet, Renoir and van Gogh, each of whom incorporated elements of Japanese art into their paintings. Moreover, just as Japanese art became fashionable across Western countries, its influence extended to music. Composers drew from this influence as evidenced in Debussy's *La Mer* which was inspired by Hokusai's woodblock paintings. Its influence on vocal music of early twentieth-century Europe leading up to World War II is reflected in landmark works such as Puccini's *Madama Butterfly* and Gilbert and Sullivan's *Mikado*, both of which are set in Japan. In the genre of vocal art song, Western composers such as Stravinsky, Shostakovich, Marx, Martinů and Santoliquido used the Japanese ancient poetry known as *waka* in their translations into Russian, Czech, German, and French.

With Japan's opening of its doors to the West in the middle of the 19th century came a blossoming of Western cultural influence. By the early 20th century, the height of the Western Japonisme movement, many Japanese composers traveled to Europe and the U.S. to study Western music. Upon returning to Japan, they started their own nationalist artistic movement, which not only included songs that were set to *waka* poetry, but also incorporated many other aspects of traditional Japanese art forms into their Western-influenced compositions. The proliferation of art song compositions in Japan during this time is documented in a 1933 edition of newly composed Japanese art songs compiled by Shūkichi Mitsukuri, which showcased almost one hundred songs representing thirty composers, including the works from Matsudaira and Komatsu which are included in this program.

\*Note: Japanese ancient names of *waka* poems are indicated last name-first name format as in the original Japanese and names of the 20<sup>th</sup> century authors and composers are indicated as first name-last name format

## Program Notes, Text and Translations

### *Asakusa Overture* and Western musical influence in Japan

In the 1920s and '30s, the young composer Yoritsune Matsudaira supported himself playing piano at the cabarets and strip clubs of Asakusa, Tokyo's red-light district, where he was free to play anything he wanted, including his own compositions. In a letter from the composer to notable soprano Yumi Nara, he explained that this jazzy piece with clarinet obbligato had its official debut on June 26, 1932, in a concert organized by Eizō Terui. However, it could well

have been played first at the venues where he worked. Terui, who promoted new song compositions by avant garde composers, was known in Japan for introducing the French *mélodies* of Fauré, Debussy and Ravel. For his text, Matsudaira used the following modernist poem, published in 1931 by Akio Nakayama. (Nakayama who was the first translator of Alphonse Daudet's short story, *L'Arlésienne*. This story, turned into a play, was made famous by Georges Bizet's incidental music. While the German influence in early Japanese Western-style music is often acknowledged, this piece along with Komatsu's *C'est un jour* in track 6 and Hashimoto's *Dance* in track 19 shows the evidence of French influence in both literature and music in early 20<sup>th</sup> century Japan.)

### Yoritsune Matsudaira (1907-2001)

#### Asakusa Jokyo 浅草序曲

Akio Nakayama 中山鏡夫

浅草は夜となれば  
 タンバリンを振り  
 色めき立って躍る妖女だ  
 彼女の足拍子は  
 金色の都会の言葉を揺する  
 似非文明のごて塗り背景の前に  
 おどる踊り子だ  
 韻を踏み外した詩だ  
 夢と逆光線とが戯れるダンス・マカブル  
 光 どよめき 足音 片言  
 赤い絵 青い線  
 われらは水族館の魚のように  
 黄色い埃の渦巻く  
 この盛り場をめぐるめぐる  
 - 恋は魔法使い!  
 - 木馬よ グルグル廻れ!  
 都会の空の物狂おしい貿易風の下に  
 黄金の帯して踊る - 浅草! 浅草! 浅草!  
 Night falls in Asakusa,

#### Asakusa Overture

arousing and dancing enchantress  
 jingling tambourines,  
 Her dance beats  
 shake up the mumbling gilded city,  
 She dances against the backdrop  
 of an exuberant pseudo culture  
 Which is like a poem that has lost its rhyme  
 Dreams and backlights prancing in a Dance  
 Macabre of  
 rays, roars, footsteps, smatterings,  
 red images, and blue lines,  
 Swimming together like fish in aquariums,  
 Round and round we go in this intoxicating den  
 which has become a vortex of yellow dust  
 - Love is a magician,  
 - Spin, carousel!  
 Under the industrial air of a bewildering urban  
 sky,  
 She dances with the golden sash - Asakusa,  
 Asakusa!

© Sahoko Sato Timpone

### Settings of Ogura Hyakunin Isshu – One Hundred Poems by One Hundred Poets

*Ogura Hyakunin Isshu* is a compilation of *tanka* poems written from the seventh through thirteenth centuries. It became popular in Japan in the Edo period (1603-1868) when it was used in *karuta* card games, as an educational tool for children. *Tanka*, a type of *waka* poetry, is translated as 'short song' and usually refers to poems with five lines, and 31 syllables that are arranged 5-7-5-7-7. Both Yamada and Nobutoki set these poems to music while they were living

abroad. Yamada found the English translations of these poems while he lived in New York from 1917 to 1919. Realizing that translations he was working with were significantly altered from the original Japanese, he decided to compose in the original Japanese, choosing five poems by female poets and naming the set 'Yūin.' Nobutoki composed these songs between 1920 and 1922 while he was studying in Berlin, and later explained that homesickness was his motivation for composing them. These works were pioneering efforts by prominent composers to incorporate Japanese poetry in its original form using Western compositional techniques.

**Kiyoshi Nobutoki (1887-1965) - from *From Ogura Hyakunin Isshu* 小倉百人一首より**

**Hisakata no – Ki no Tomonori 紀友則**

久方の光のどけき春の日にしづ心なく花の散るらむ

Hisakata no	Why
Hikari nodokeki	on a sunny
Haru no hi ni	spring day,
Shizu kokoro naku	like restless hearts
Hana no chiru ran	do the cherry blossoms scatter?

**Hanano iro wa – Ono no Komachi 小野小町**

花の色は移りにけりないたづらにわが身世にふるながめせしまに

Hana no iro wa	Color of the cherry blossoms
Utsurinikeri na	fades away like spring rain
Itazura ni	cruelly
Wagami yo ni furu	my life passes by vainly
Nagame seshi ma ni	and my beauty decays

**Hito wa isa – Ki no Tsurayuki 紀貫之**

人はいさ心も知らずふるさは花ぞ昔の香ににほひける

Hito wa isa	It is hard to know
Kokoro mo shirazu	people's hearts
Furusato wa	yet in my homeland
Hana zo mukashi no	the fragrance of the plum blossoms
Ka ni nioikeru	has not changed in years

© Sahoko Sato Timpone

**Kōsaku Yamada (1886-1965) - from *Yūin* 幽韻**

**Hanano iro wa – Ono no Komachi 小野小町**

Poem same as Hanano iro wa by Yamada

## Kiyoshi Komatsu and Arō Naitō (1883-1977)

*C'est un jour de printemps*, written in 1924, uses a French translation of the poem 'Hisakata no' (in Japanese on track 2 of this CD). It is the first song in the song set *Neuf Tankas*, a collection of *tankas* by various poets of both ancient and modern eras. This translation is by Arō Naitō, a French literature scholar, who introduced Debussy to Japan. Kiyoshi Komatsu was a student of Naitō in French literature, but he was also a prominent music critic and composer, although his compositions are mostly forgotten today. According to Komatsu's memoir, he was given these translations by Naitō who encouraged him to set them to music. He also recalls that the Russian composer and pianist, Alexander Tcherepnin, took an interest in this song set during his visit to Japan and brought the score with him to Europe to be performed in Vienna. There it was well received and led to radio broadcasts in both Berlin and Paris.

### Kiyoshi Komatsu (1899-1975) - from *Neuf Tankas*

**C'est un jour du printemps...**

Original Japanese poem same as track 2

C'est un jour du printemps  
Un gai soleil remplit l'Azur  
Pourquoi, les fleurs tombent elles  
Si précipitamment?

**It is a spring day...**

It is a spring day,  
A cheerful sun fills the sky  
Why do the flowers fall  
So prematurely?

© Sahoko Sato Timpone

## *Waka* Poetry and Western composers

Toward the end of the 19<sup>th</sup> century and into the beginning of the 20<sup>th</sup> century, many ancient Japanese *waka* poems were translated into European languages, attracting Western composers. These translations were often significantly altered from the original, making some of them difficult to trace back to the original poems. Some were even attributed incorrectly, as is the case for Francesco Santoliquido and Bohuslav Martinů's *Vzpomínka* (No. 3 of *Nipponari*).

Written in German in the late-Romantic style, Joseph Marx's *Japanisches Regentlied* (1909) is the earliest composition on this recording. It is a stand-alone song, not part of a song cycle, and there is no trace of Asian musical influence. Marx does, however, use a German translation of a *chōka*, a type of *waka* that is translated as a 'long poem' taken from *Man'yōshū*, a compilation of *waka* poetry published in 759. Also drawn from *Man'yōshū*, Santoliquido wrote his *Petits Poèmes Japonais* in 1919 while he lived in the French colony of Tunisia, after completing his composition studies in Rome. He selected French translations of *tanka* with the theme of spring. (The poems are incorrectly attributed to 'Akahito' on the score.) Using pentatonic scales and some distinctive rhythmic patterns, Santoliquido effectively captures the essence of the brief *tanka* poems and gives an exotic Japanese flavor.

Young Martinů wrote both orchestral and piano versions of *Nipponari* in 1912. He used Czech translations by Emanuel z Lešehradu based on German versions of the original Japanese by Paul Enderling. These expanded and romanticized versions hardly resemble the original. Except for the untraceable *Vzpomínka* (No. 3), these poems are taken from *Man'yōshū* and *Kokin Wakashū*.

The latter is another compilation of *waka* poetry which was published in the year 905. *Prosněný život* (No. 4) is the same well-known poem ‘*Hana no iro wa*’ as with Yamada and Nobutoki. As with earlier *Petits Poèmes Japonais*, this composition was heavily influenced by French impressionist music, particularly that of Debussy. This program uses the recently published piano vocal score by Edition Schott (2015). For *Stopy Ve Sněh* (No.5), it uses the Appendix version.

**Francesco Santoliquido (1883-1971) - *Petits Poèmes Japonais***

**I. Tombe doucement... - Unknown 不明**

春雨はいたくな降りそ桜花いまだ見なくに散らまく惜しも

Tombe doucement,  
o toi pluie du printemps,  
et n'éparille pas les fleurs des cerisiers  
avant que je les aie vues

Fall gently,  
O you, the rain of spring,  
And do not scatter the flowers of cherry  
trees  
Before I have seen them

**II. Quand je suis sorti... - Mahito Otomaro 丹比真人乙磨**

霞立つ野の上の方に行きしかばうぐいす鳴きつ春になるらし

Quand je suis sorti sur la lande,  
où la brume s'élevait  
le rossignol chanta Le printemps,  
semble-t-il est venue.

When I went out on the moore,  
As the mist was rising  
the nightingale sang.  
Spring, it has come.

**III. Sur les fleurs du prunier... - Unknown 不明**

梅の花降り覆う雪を包み持ち君に見せんと取れば消につつ

Sur les fleurs du prunier  
épaisse tombe la beige.  
J'ai voulu la ramasser pour te la montrer  
mais elle a fondu dans mes mains

On the blossoms of the plum tree  
Thick falls the snow.  
I wanted to gather it and show it to you.  
But it melted in my hand



**Joseph Marx (1882-1964)**

**Japanisches Regenlied – Anonymous 作者未詳**

**Japanese Rain Song**

み吉野の 御金の岳に 間無くぞ 雨は降るとふ 時じくそ 雪は降るとふ  
その雨の 間無きが如 その雪の 時じきが如 間もおちず 我はぞ恋ふる 妹が正  
香に

Wo ich ferne des Mikane  
Hohen Gipfel regen seh',  
Fällt der Regen endlos nieder,  
Nieder endlos fällt der Schnee.

Where in the distance I see  
The mountain top of Mikane,  
The rain falls down endlessly,  
Thereafter, endlessly the snow falls.

Ganz so endlos wie der Regen  
Und der Schnee vom Himmel thaut,  
Ist auch endlos meine Liebe  
Seit ich dich zuerst erschaut

Just as endless as the rain  
And as the snow melting from the sky,  
My love also is endless  
Since the first time I looked at you.

© Sahoko Sato Timpone

**Bohuslav Martinů (1890-1959)**

**Nipponari, Seven Song Settings of Japanese Poetry for Female Voice and Piano, H. 68 a**

**Modrá Hodina - Nukata no Ōkimi 額田王**

**The Blue Hour**

熟田津に船乗りせむと月待てば 潮もかなひぬ今は漕ぎ出でな

Zříš, kterak divně tak,  
líně, mdle měsíc na výšin šplhá lem  
až vyleze až na vrchol, hle.  
Přinese noc a lásky sen!

You see how strangely, lazily, feebly  
the moon climbs the rim till it reaches the  
top.  
See. It ushers in the night.  
The night and the dream of love.

**Stáří - Fujiwara no Kintsune 藤原公経**

**Old Age**

花さそう嵐の庭の雪ならでふりゆくものはわが身なりけり

Kdys ozdobil můj tmavý vlas  
sníh květu vichrem setřesený.  
Ó, jak to bylo plno krás. Ach.  
Však sníh, jenž zdobí dnes můj vlas,  
květ již netkal větrem zanesený. Ne!  
Den po dni, rok rokem zas.  
Jej tkal den po dni rok s rokem zas. Ach.

My dark hair was once adorned  
with a windblown flower's snow.  
Oh, how beautiful it was. Ah.  
the snow that now adorns  
has no need for wind to blow. No!  
It's woven day by day and year again. Ah.

**Vzpomínka - Kibi no Makibi**

**A Memory**

Original poem not traceable

Suggested original poem from *Kokin Wakashū* - Sosei Hōshi 素性法師  
散ると見てあるべきものを梅の花うたてにはほひの袖にとまれる

Mně urval vítr listí vše i kvítí.  
Máj umřel.  
Máj jenž dávno bled již byl a něm.  
Jen na rukávě mém  
mi zbyla hedvábném  
ta sladká vůně květu slívy tkví ti.

The wind has torn all my leaves and  
flowers.  
May has died.  
The May that paled long ago and fell silent.  
Only the sweet smell  
of a plum's flower  
lingers on my silken sleeve.

**Prosněný život - Ono no Komachi 小野小町**

**Life in Dreams**

Original Japanese poem same as Hana no iro wa by Yamada and Nobutoki

Květiny kvetly barvami chvěly.  
vzítí svůj divý proud zřela jsem zářně.  
Květiny mřely, kvetly a mřely kvetly  
marně ach marně!

Flowers bloomed with vibrant colours,  
my wondrous raft a lucid sight  
Flowers died, bloomed and died,  
in vain, oh in vain.

**Stopy Ve Sněhu - Shizuka Gozen 静御前**

**Footsteps in the Snow**

吉野山みねのしら雪ふみ分けていりにし人のあとぞ恋しき

Na hoře Miyosina,  
Tam, kde je věčný led  
jsem našla v zářném sněhu  
stop jeho milý sled.  
V hvězd třpytu překročil tu  
vysoký skalní hřbet  
a v mysli šla jsem též  
s ním jeho cestou v před.

On the Miyosino mountain  
in the snow I found his footprints.  
And in my mind  
I walked on with him.  
In the shimmering starlight  
he scaled the rocky crest  
and in my mind  
I followed him on his way ahead

**Pohled Nazpět - Ono no Komachi 小野小町**

**A Look Back**

秋風にあふたのみこそかなしけれ 我が身むなしくなりぬと思へば

Je podzim již a prší, slyš!  
Bez barev, vůně svět je již.  
Co z květů je, co ze mně as?  
Vše dáno větrům na pospas.  
Já k lásce zvala jsem cukrujíc.  
děcko zpozdilé!  
Ach, kterak slasti polibky  
zmizely hle!  
ni úsměv v cestu nezaplá!  
Již je dávno podzim,  
prší, slyš. Již je dávno podzim.

Autumn is already here  
and it is raining, listen!  
The world is without colour, without scent.  
What has become of the flowers, of me?  
All given up to the wind.  
I billed and cooed inviting love  
from an overgrown child!  
Oh, how the blissful kisses waned,  
look, no smile shines down along my path.  
Autumn has long been here.  
It is raining, listen.

**U Posvátného Jezera - Ōtsu no Miko 大津皇子**

**By the Sacred Lake**

ももつたふ磐余の池に鳴く鴨を今日のみ見てや雲隠りなむ

Sněží kvítí.  
Závoj mlhy tkají tajemné.  
V sluch křik ti zní,  
kachen v háji Ivarském.  
Hejno tmavých stínů tančí v reji kolem.  
Srdce mé má tíž!  
Až příštím rokem kachen  
křik zazní palem, jich neuslyším víc!

It's snowing petals.  
A curtain of mysterious mist.  
You hear the cry  
Of the ducks in the grove.  
Flocks of dark shadows dancing around.  
My heart is heavy!  
Next year when the ducks begin to call  
I'll hear nothing any more!

© Karel Janovický 2015 Naxos Rights US, Inc.

### **Songs based on the tale of Anchin and Kiyohime**

Next two works are based on a well-known ancient Japanese folk tale. Princess Kiyohime falls in love with a monk named Anchin, but since he does not return her love, out of revenge, she turns herself into a serpent and kills him by burning him inside the bell of the *Dōjōji* temple. This story appears in many Japanese art forms including a canonic *kabuki* dance piece called *Musume Dōjōji* (Maiden of *Dōjōji*).

For *The Bell of Dōjōji*, Kōsaku Yamada used the English poem based on this story written by Frederick Martens. It was first performed by the American baritone Clarence Whitehill in 1918 at New York's Carnegie Hall in an orchestral version.

For *Dance*, Kunihiko Hashimoto\* used a setting by a French-influenced female poet, Sumako Fukao, who was inspired by the performance in *Musume Dōjōji* of *kabuki* actor, Onoe Kikugorō VI. Written in 1929, *Dance* endures not only as a hybrid of Western and Japanese musical traditions, but also as a masterpiece of Japanese art song literature because of the innovative method of combining both singing and Japanese traditional recitation used in various art forms including *kabuki* theater. This song received its Western orchestral premiere in Paris in 1931 at the *Théâtre des Champs-Élysées*. The piece was arranged for orchestra and conducted by Piero Coppola and later recorded and released by RCA Victor.

\*Although a lesser known composer, Hashimoto was a prominent figure as the chair of the composition department at the Tokyo Music School, (now Tokyo University of the Arts) during World War II.

### **Kōsaku Yamada - from *Two Legendary Poems of Old Japan***

#### **I. The Bell of Dōjōji - Frederick H. Martens**

Anchin the monk, beside the marshy pool,  
Met Kiyohime, the lady merciless.  
She smiled and touched his rosary.  
At her caress  
His vows were all unsaid, and she, his heart did rule.  
Vainly he prayed in shaded cloister hall,

To be delivered from her hateful spell;  
 With poppies crowned she entered in his moonlit cell.  
 He fled into the night, yet she pursued her thrall.  
 Vainly he won *Dōjōji* temples shrine,  
 Beneath its bell of bronze a refuge sought;  
 For Kiyohime the bell rope cut.  
 The monk was caught!  
 While o'er the bell she crept like some lithe, clinging vine.  
 Her green robe glitt'ring into golden scales,  
 She turned a fearsome dragon, breathing fire;  
 The bronze bell redhot glowed, lashed by her tail in ire,  
 Ere died away poor Anchin's piteous cries and wails.

**Kunihiko Hashimoto (1904-1949)**

**Mai 舞**

**Dance**

**Sumako Fukao 深尾須磨子**

~六代目菊五郎の娘道成寺によせて ~For performance of *Musume Dōjōji* by Onoe Kikugorō  
 VI

花の うしおの 蜜の 火の	It is of flower, of sea, of honey, of fire,
水の 乳の 快樂の	Of water, of milk, and of pleasure
女性の匂がしないので	The scent of women is missing
男達は寂しがっている	And the men are feeling lonely
もつたいない起死回生の	Of grandiose rejuvenation,
女性の匂がしないので	The scent of women is missing
男と云ふ男達は	And all the men
幽霊よりも青ざめてゐる	look paler than ghosts
さあこの神秘をこがねの冠に	Let us portray this mystery as a golden crown
桜ぞめの袖をひるがへし	Flap cherry blossom tinted sleeves
三千年の香を焚きしめて	Burn the incense of three thousand years
女人禁制の札も古びた	Let us shock the temples
あの僧庵を驚かさうではないか	That hang the 'no women' age-old signboard

何 問答	What? Buddhist riddles?
問答などは無用ぢや	Buddhist riddles are useless!
やれ寂しや	Oh how lonely
やれむなしやなどと	And oh, how futile!
女人に青表紙は禁物でござる	Ethics is a taboo for women.

唯舞いにかぎりますじや	There is nothing but dance
気のぬけた口説なども愚かなこと	Superficial chatter is a silly thing
唯舞じや	Simply dance

猿女君が丹精の  
女人の舞にかぎりますじや

There's nothing better than  
A lady's dance nurtured by sarume-no-kimi

緋の花笠がゆらめけば  
落葉朽葉とみだれ散る  
fall

When the hat trimmed with red flowers sways  
Leaves wither and waste away, scattering as they  
fall

おきて いましめ  
色即是空  
空即是色

Codes, morality  
Form itself is emptiness;  
emptiness itself is form

白いおよびのたくみなさばき  
ほぐれた紐はその儘に  
その儘に  
七むつかしいこの世の髭面を  
がんじがらめに搦めとるのだ  
まずは重ねの衣を一重ぬぎ  
二重ぬぎ  
藤むらさき あやめ  
かきつばた  
きぬぎぬのなごりの水色の風

Skillful flow of white fingers  
Loosened sash stays that way  
Stays that way  
Tie up the bearded chauvinists in this world  
As tight as possible  
First strip off the topmost of the multi-layered garb  
Then strip off the second  
Wisteria lilac, sweet flag  
Iris  
Pale blue wind with a trace of last night's lovers

あれ 岩がをどりだした  
石が 小石が  
木が 草が  
山が あの世が  
あれ 緇衣がとんぼがへる

Goodness! The rocks started dancing  
The stones, pebbles  
Trees, grass  
The mountains, and the world beyond  
Goodness! The monks are tumbling over!

三千年をきたへた秘術の奥義に

Drawn to the extremity of the secret  
teaching perfected over three thousand years

なびかせよ 頒布を 金扇を  
ほころばせよ 裳裾を  
ほころばせよ 美を  
今こそあらゆる男の胸に  
血の色の月をのぼらせよう

Trailing veils, golden fans  
Unravel the hem  
Unravel the beauty  
Now is the time to raise  
The blood colored moon to the hearts of all men