

Reading and Transcribing Edo-period Texts

1. How can I locate the original?

When you are interested in working on any text, the first step to take is locating where the extant copies of that text are kept. The following reference materials are necessary to locate pre-Meiji books.

1.1. *Nihon kotenseki sōgō mokuroku dētabēsu* 日本古典籍目録データベース

The first tool that proves indispensable is *Kokusho sō mokuroku* 国書総目録 (Iwanami shoten, 1989), which is now available in the format of a digital database named *Nihon kotenseki sōgō mokuroku dētabēsu* 日本古典籍目録データベース (National Institute of Japanese Literature – NIJL; <http://base1.nijl.ac.jp/~tkoten/about.html>). The digital database adds extant copies that the NIJL has recorded after the publication of *Kokusho sō mokuroku*.

Once you have found the book you are looking for, you need to read the information given in the section 国書所在. There you find the abbreviated names for each institution. In order to check to what institution the abbreviation refers, please consult http://base1.nijl.ac.jp/~tkoten/owner/kokusho_owner_list.html.

日本古典籍総合目録データベース
Union Catalogue of Early Japanese Books

【著作詳細】

該当件数: 1件 (1-1件目)

項目	内容
著作ID	510781
統一書名	夢遊集 (むゆうしゅう), K, 1
巻冊	三巻三冊
分類	仮名草子
著作注記	<館> 改題本に「ねさめ草」あり。<欧> 欧州所在日本古書総合目録にもデータあり。
国書所在	【版】<慶安三版>国会, 東博(二冊), 大谷, 九大, 京大瀬原, 慶大, 駒沢, 大正, 東洋大哲学堂, 岩瀬(一冊), 茶園成善, 旧彰考(一冊)<刊年不明>国会, 慶大(一冊), 東大【複】(活) 夢遊集(宝山梵成、明治一九)
著作種別	和古書

<input type="checkbox"/>	No.	書名, コレクション略称, 請求記号, 刊写の別, 刊年 or 書写年, 形態, 冊数, 残欠, 書誌種別, BID
<input type="checkbox"/>	1	夢遊集, 国文研, ナ4-172-1~3, 刊, 慶安3, 3冊, W, 200004091
<input type="checkbox"/>	2	夢遊集, 東洋大哲学堂, て8右2 T6884, 刊, 1冊, 27×18cm, K, 29130454
<input type="checkbox"/>	3	夢遊集, 阪大図, 378, 刊, 3冊, K, 2232793

1.2. Kornicki ban ōshū shozai Nihon koshō sōgō mokuroku コーニツキ版欧州所在日本古書総合目録

In order to search for books kept outside Japan, the Union Catalogue of Early Japanese Books in Europe compiled by Peter Kornicki is by far the most complete resource. It is known as *Kornicki ban ōshū shozai Nihon koshō sōgō mokuroku* コーニツキ版欧州所在日本古書総合目録 (<http://base1.nijl.ac.jp/~oushu/>). As explained in the description of the catalogue, it 'aims to include all the books bound in Japanese style held in the university libraries, local libraries, museums and other institutions of all European countries. It covers both manuscripts and printed books and both Japanese books and Japanese editions of Chinese and Korean books'.

Once you have found the book you are looking for, you need to read the information given after the Romanized title. There you find the abbreviated names for each institution. In order to check to what institution the abbreviation refers, please consult <http://base1.nijl.ac.jp/~oushu/list.xml>.

検索条件：レコード全体（夢遊集）
該当件数：2件（1-2件目）

レコード全体 [検索] 表示件数 20

表示順：昇順 [指定無し] [切替]

No.	書名(漢字)	//書名(かな)	//Title	//国名	//所蔵機関
1	夢遊集	//むゆうしゅう	//Muyushu	//スウェーデン	//S/OB
2	夢遊集	//むゆうしゅう	//Muyushu	//イギリス	//GB/BL

1.3. Nacsis Webcat

This is a Union Catalogue initiated by the National Institute of Informatics (NII) It is accessible at the following URL: <http://webcat.nii.ac.jp/webcat.html>. Not all the libraries in Japan or overseas adhere to the project, therefore reference to this Union Catalogue must be made only after having checked 1.1. and 1.2.

1.4. *Kotenseki wo chūshin to suru shoeseiki etsuran shisutemu* 古典籍を中心とする書籍閲覧システム

This database is designed by the Art Research Center of Ritsumeikan University (Kyoto - <http://www.dh-jac.net/db1/books/search.html>). It contains bibliographical information and digital images of private and public collections in Japan and overseas which are not necessarily covered by the previous three tools. It is always worth checking this database, in particular for illustrated Edo-period books.

There is no ‘union catalogue’ of ukiyo-e prints. However, institutional databases allow for quick searches on a scale that was not possible just five years ago.

Some useful sites include:

1.5. Art Research Center, Ritsumeikan University: ARC 浮世絵閲覧システム／ARC Ukiyo-e Search System

<http://www.dh-jac.net/db/arcnishikie/searchp.htm>

This interface searches eight collections (including the prints held by the National Diet Library) simultaneously, providing access to 25,000 print images related metadata.

1.6. The website developed by Nichibunken 浮世絵藝術データベース

<http://www.nichibun.ac.jp/graphicversion/dbase/u-geijyutsu.html>

The other databases made available by Nichibunken are also useful (for a complete list see <http://www.nichibun.ac.jp/graphicversion/dbase/database.html>)

1.7. Tsubouchi Memorial Theatre Museum, Waseda University provides access to its actor prints

http://www.waseda.jp/enpaku/gallery/e_gallery.html

1.8. The British Museum is in the process of placing all of its ukiyo-e prints and printing books on-line. Use of the images is free for scholarly publications.

http://www.britishmuseum.org/research/search_the_collection_database.aspx

1.9 The Fitzwilliam Museum, Cambridge University, has three exhibitions of ukiyo-e prints and one devoted to Utamaro’s three great kyōka albums available on its website:

<http://www.fitzmuseum.cam.ac.uk/onlineresources/onlineexhibitions.html>

Another useful material is:

Index of Ukiyo-e in Western Collections 海外浮世絵所在索引, The International Research Center for Japanese Studies, Nichibunken Japanese Studies Series 11, 1996.

Once you have located where the copies of the original books are, you need to access them. Unfortunately the system differs from library to library. I would recommend checking the website of the library you need to access before visiting it. In some cases (e.g., Waseda University Library, Tokyo University Library, Kyushu University Library, etc.) you can access some of the materials through digital images. In some other cases (e.g., National Diet Library) you can request copies from microfilm via a web form. But in the majority of the cases you still need to visit the library first and to request copies (if possible, which is not always true!) on the spot. Bear in mind that if you wish to publish a critical edition of any kind, you will need to verify all the extant copies of the book that you are working on.

The phase in which you access and, by doing so, compare the extant copies of a text is normally called *recensio* in Western textual bibliography and is referred to as *shohon kenkyū* 諸本研究 in a Japanese context. In this phase you need a set of skills that pertain to the realm of descriptive bibliography (*shoshigaku* 書誌学 in Japanese). These skills are beyond the remit of the present workshop. Introductory books for *shoshigaku* are listed below.

1. Introductory manuals to *shoshigaku* 書誌学

Kawase Kazuma 川瀬一馬、*Shoshigaku nyūmon* 書誌学入門 (雄松堂、2001)

Nakano Mitsutoshi 中野三敏、*Shoshigaku dangi: Edo no hanpon* 書誌学談義—江戸の板本 (岩波書店、1995)

Nagatomo Chiyoji 長友千代治、Hironiwa Motosuke 廣庭基介、*Shoshigaku wo manabu hito no tame ni* 日本書誌学を学ぶ人のために (世界思想社、1998)

Nagasawa Kikuya 長澤規矩也、*Zukai shoshigaku nyūmon* 図解書誌学入門

Sugiura Katsumi 杉浦克己、*Shoshigaku* 書誌学 (放送大学教育振興会、1999)

2. Advanced manuals to *shoshigaku*

Kawase Kazuma 川瀬一馬、*Nihon shoshigaku gaisetsu* 日本書誌学概説 (増訂版) (講談社、1972)

Hashiguchi Kōnosuke 橋口侯之介、*Wabon nyūmon: sennen ikiru shomotsu no sekai* 和本入門—千年生きる書物の世界 (平凡社、2005)

Hashiguchi Kōnosuke 橋口侯之介、*Zoku wabon nyūmon: Edo no bonya to hon zukuri* 続和本入門—江戸の本屋と本づくり (平凡社、2007)

Fujii Takashi 藤井隆、*Nihon shoshigaku sōsetsu* 日本古典書誌学総説 (和泉書院、1991)

Nagasawa Kikuya 長澤規矩也、*Shoshigaku josetsu* 書誌学序説 (吉川弘文館、1966)

Nagasawa Kikuya 長澤規矩也、*Toshogaku ryakusetsu* 図書学略説 (明治書院、1979)

3. Dictionaries of *shoshigaku*

Inoue Muneo 井上宗雄〔ほか〕、*Nihon kotenseki shoshigaku jiten* 日本古典籍書誌学辞典 (岩波書店、1999)

Nagasawa Kikuya 長澤規矩也、*Toshogaku jiten* 図書学辞典 (三省堂、1979)

2. What edition should I create?

There is no easy answer to this question because there are a series of choices that can be made according to what you want achieve with your (critical) edition.

2.1. Mechanical reproduction 複製

1.a. *Fukkokubon* 覆刻本 → facsimile edition obtained carving a new woodblock on the basis of the original. Every aspect of the bibliographical coding is preserved and reproduced.

◆ See for example 稀書複製会本

1.b. *Eiinbon* 影印本 → facsimile edition obtained through photographs of the original

1.b.A. photographic reproduction in which also the bibliographical coding is preserved and reproduced.

◆ See 複製日本古典文学館

1.b.B. photographic reproduction of the text only.

◆ See for example 近世文学資料類従, publications by 新典社、勉誠社、八木書店

1.c. *Eiinbon* 影印本 + critical apparatus

1.d. Digital reproductions

1.d.A. Black and white

1.d.B Colour

2. *Honkoku* 翻刻 → 「原本を忠実に伝えること」

!!! BUT REMEMBER THAT A *HONKOKU* (TRANSCRIPTION) IS ALREADY AN INTEPREPTATIVE ACT!!!

- Choice of a copy-text (*teibon* 底本)

- Paleographic decodification of *hentaigana* and *kuꝛushiji* and their transposition into the current Japanese script → issues with *kanji* and *itaiji*.

- *Furigana*, *okurigana* and diacritical signs remain unaltered.

- Errors are not emended and are indicated by ママ

- Punctuation (*cutōten* 句読点) is left unaltered

- It is possible to insert notes in order to offer a critical apparatus

◆ “Pure” *honkoku* in series like 洒落本大成、仮名草子集成、喃本大系

3. *Kōtei* 校訂 → 「通読の便を考える」

- Choice of a copy-text (*teibon* 底本)

- It is possible to replace *kana* with *kanji*

- It is possible to modify *furigana*, *okurigana* and diacritical signs

- It is possible to emend errors

- It is possible to change the punctuation
- It is possible to insert notes in order to offer a critical apparatus
 - ◆ Different types of *kōtei* in series like 日本古典文学大系、新日本古典文学大系、日本古典文学全集、新編日本古典文学全集

4. Eclectic combinations of different versions of the text

- ◆ See for example some *bunkobon* of Iwanami shoten

5. Electronic editions

There are still very few attempts in the context of Japanese texts.

See the “Parzival-Projekt” for a first tentative in the West:

<http://www.parzival.unibe.ch/index.html>

Compare it with the NIJL Kinoshita-project on *Genji monogatari kogetsushō*:

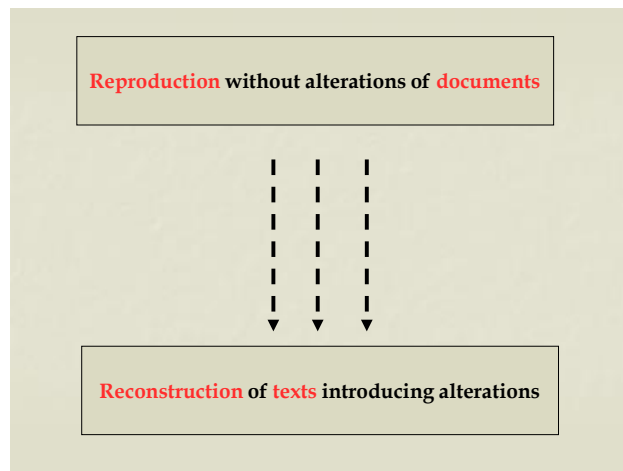
http://www.nijl.ac.jp/~t.ito/kinoshita/51_uki.html

!NEW!

UK Early-modern Japanese Texts Reading Group

<https://sites.google.com/site/seekkuzushiji/>

The aforementioned types of editions move between the two following poles:



What we shall practise in our workshop is

honkoku 翻刻

3. What text should I choose as my *teihon* 底本?

Once you have accessed the extant copies of the text that you want to transcribe and you have detected the kind of critical edition that you aim to create, the next step is the choice of the so-called *teihon*. *Teihon* refers to the specific copy that is used as the base of the critical edition. If the text is available in only one extant copy, the choice of the *teihon* is inevitable. If you have more than one extant copy, you need to choose your *teihon* after having conducted a close comparison of all the witnesses. The following indications refer to the choice of a *teihon* in case of Edo-period printed texts.

1. What to do in the case of texts carved from the same woodblock (*dōban* 同版; i.e., the same ‘edition’)?

You can make your choice on the basis of three factors.

- a) Impression – modified impression (*in shū* 印修). It is the norm to choose the oldest impression which is extant. That is because the impression should be clearer, crispier and closer to the very first impression.
- b) Physical condition of the extant copy. If the oldest impression is in a physical condition such that the text is not readable (e.g., parts of the texts eaten by worms, missing folios, etc.), you are justified in choosing a more recent impression.
- c) Availability of the extant copy. Remember that you always need to ask permission for publishing the transcription of a text.

2. What to do in case of texts carved from different woodblocks (i.e., different editions)?

You can choose to:

- Work on one edition only. Your decision must be sustained by specific reasons (e.g., the importance that the selected edition had on the history of the reception of the text, absence/presence of additions/modifications to the text, etc.)
- Work on all the different editions by including multiple *teihon* (e.g., *Muromachi jidai monogatari taisei* 室町時代物語大成, *Kanazoshi shūsei* 仮名草子集成, etc.)
- ‘Melt [Meld ?] together’ more editions in one critical edition (the so-called ‘eclectic editions’; e.g., the *bunkobon* which are available in the yellow series of Iwanami shoten, etc.)

At this point you can begin working by reading and transcribing (i.e., doing the *honkoku* of) the text.

4. What tools will help me in reading and transcribing the text?

At this point you will have realized that in dealing with pre-Meiji period texts we need to be able to read both *hentaigana* and *kuzushiji*. You might be startled by the variety of introductory handbooks for *hentaigana* and *kuzushiji* that you may find available for purchase. On pp. 13-18, we included a reasoned list of useful manuals for the study of *hentaigana* and *kuzushiji* for *kobitsu*, *hanpon/shabon* and *komonjo*. During the workshop we shall use the following resources.

***Hentaigana* 変体仮名**

As mentioned above, *hentaigana* refers to the multiple variants of *kana* (*hiragana*) signs used for representing a single sound. You must remember that:

- For each sound we can have more than two graphic signs. You need to memorize these variants. This task can be achieved by using what we might define ‘quick charts’ of *hentaigana*. On the next page we have given the quick *hentaigana* chart included in Kanechiku Nobuyuki 兼築信行, *Hentaigana soku shūchō* 変体仮名速習帳 (Waseda daigaku bungakubu, 2003).

Please note that in Edo-period printed texts it is possible to perceive a natural process of standardization in the use of certain *hentaigana* over others. In this workshop we have decided to move from late Edo-period texts, which use a quite small amount of graphic variations, towards early-Edo period printed books which used to make use of a wider range of graphic variations. In the quick *hentaigana* chart included in the next page, we have marked in boxes those *hentaigana* which were more frequently used in Edo-period printed texts. This does not mean that you can limit yourself to memorizing only these *hentaigana*. It simply means that there is a high chance of finding these *hentaigana* in Edo-period texts.

- For each of the multiple graphic signs used to write a sound, there can be many calligraphic renderings. These, in turn, create slightly different variants, that we should recognize as ‘sub-variants’ for each *hentaigana*. In order to detect and become familiar with these sub-variations, it is useful to use the detailed list of *hentaigana* included in Kodama Kōta 児玉幸多 (ed.), *Kuzushi ji yōrei jiten* くずし字用例辞典』 (Tōkyōdō shuppan, 2002). We provide copies of this list during the workshop.

***Kuzushiji* くずし字**

In order to get familiar with the so-called *kuzushiji* (i.e., calligraphic renderings of *kanji*), you need to expose yourself to as many *kuzushiji* as possible and to memorize them by using appropriate dictionaries. In this workshop we are using the two following dictionaries:

- Kodama Kōta 児玉幸多 (ed.), *Kuzushiji yōrei jiten* くずし字用例辞典 (Tōkyōdō shuppan, 2002) > This dictionary allows you to search characters through their radical, the total number of strokes, their *on yomi* or *kunyomi*. (There is a CDROM version which runs on Japanese OS)
- Kodama Kōta 児玉幸多 (ed.), *Kuzushiji kaidoku jiten* くずし字解説辞典 (Tōkyōdō shuppan, 1993) > This dictionary allows you to search characters on the basis of the order used to write the calligraphic version.

There are some online resources for the study of *hentaigana* and *kuzushiji*:

1. 東京大学史料編纂所 『電子くずし字字典データベース』

<http://r-jiten.nabunken.go.jp/>

2. New research system created by Hashiguchi Kōnosuke

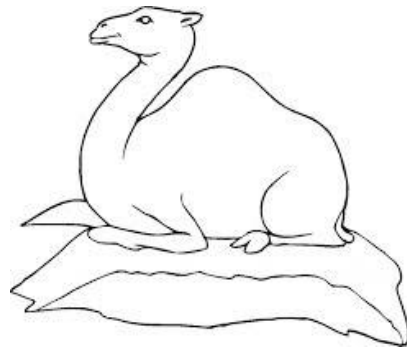
<http://www.book-scishindo.jp/kana/>

※ It uses the same principle as Kodama Kōta 児玉幸多 (ed.), *Kuzushiji kaidoku jiten* くずし字解読辞典 (Tōkyōdō shuppan, 1993)

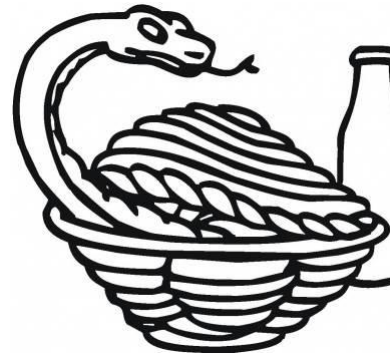
Quick chart of *hentaigana*

そ 蘇所 蘇所 蘇所 蘇所	せ 勢世 勢世 勢世 勢世	す 数春 数春 数春 数春	し 志志 志志 志志 志志	さ 左左 左左 左左 左左	こ 許許 許許 許許 許許	け 氣氣 氣氣 氣氣 氣氣	く 九九 九九 九九 九九	き 喜喜 喜喜 喜喜 喜喜	か 佳佳 佳佳 佳佳 佳佳	お 於於 於於 於於 於於	え 得得 得得 得得 得得	う 宇宇 宇宇 宇宇 宇宇	い 移移 移移 移移 移移	あ 悪悪 悪悪 悪悪 悪悪				
へ 變邊 變邊 變邊 變邊	ふ 婦婦 婦婦 婦婦 婦婦	ひ 非非 非非 非非 非非	は 盤盤 盤盤 盤盤 盤盤	の 波波 波波 波波 波波	ね 年音 年音 年音 年音	ぬ 努努 努努 努努 努努	に 兒兒 兒兒 兒兒 兒兒	な 名名 名名 名名 名名	と 斗斗 斗斗 斗斗 斗斗	て 傳傳 傳傳 傳傳 傳傳	つ 頭頭 頭頭 頭頭 頭頭	ち 馳馳 馳馳 馳馳 馳馳	た 多太 多太 多太 多太					
ん 緒緒 緒緒 緒緒 緒緒	を 越越 越越 越越 越越	ゑ 惠惠 惠惠 惠惠 惠惠	ゐ 委委 委委 委委 委委	わ 王王 王王 王王 王王	ろ 路路 路路 路路 路路	れ 禮禮 禮禮 禮禮 禮禮	る 留留 留留 留留 留留	り 理理 理理 理理 理理	ら 利利 利利 利利 利利	よ 与与 与与 与与 与与	ゆ 由由 由由 由由 由由	や 也也 也也 也也 也也	も 裳裳 裳裳 裳裳 裳裳	め 免免 免免 免免 免免	む 牟牟 牟牟 牟牟 牟牟	み 見見 見見 見見 見見	ま 満満 満満 満満 満満	ほ 保保 保保 保保 保保
ん 緒緒 緒緒 緒緒 緒緒	を 越越 越越 越越 越越	ゑ 惠惠 惠惠 惠惠 惠惠	ゐ 委委 委委 委委 委委	わ 王王 王王 王王 王王	ろ 路路 路路 路路 路路	れ 禮禮 禮禮 禮禮 禮禮	る 留留 留留 留留 留留	り 理理 理理 理理 理理	ら 利利 利利 利利 利利	よ 与与 与与 与与 与与	ゆ 由由 由由 由由 由由	や 也也 也也 也也 也也	も 裳裳 裳裳 裳裳 裳裳	め 免免 免免 免免 免免	む 牟牟 牟牟 牟牟 牟牟	み 見見 見見 見見 見見	ま 満満 満満 満満 満満	ほ 保保 保保 保保 保保

へ
邊 (部) 乙 (一) へ
邊 倍 倍 變 幣 幣
邊 幣 幣



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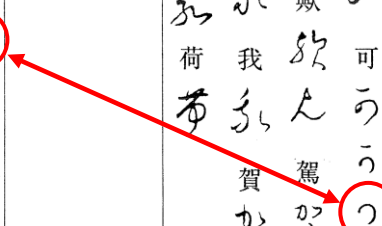


...Work with your imagination!

2. There are *bentaigana* which represent completely different sounds but which look very similar. It is useful to study them together and to learn how to choose one or the other according to the context.

る
流 留
流 留
流 留
流 留
類 累
類 累
類 累
類 累

か
佳 香 閑 加
佳 香 閑 加
佳 香 閑 加
佳 香 閑 加
佳 香 閑 加
佳 香 閑 加
佳 香 閑 加
佳 香 閑 加



ま	ふ	ぬ
満 万 末 摩 馬 間	婦 不 物 物 物 布 布	努 奴 努 怒 驚
万 万 万 万 万 万	不 不 不 不 不 不	奴 奴 奴 怒 驚
万 万 万 万 万 万	不 不 不 不 不 不	奴 奴 奴 怒 驚
万 万 万 万 万 万	不 不 不 不 不 不	奴 奴 奴 怒 驚
万 万 万 万 万 万	不 不 不 不 不 不	奴 奴 奴 怒 驚

け	き	れ
遣 氣 計 希 希 稀	喜 支 幾 貴 貴 木 木	連 禮 禮 麗 麗
遣 氣 計 希 希 稀	喜 支 幾 貴 貴 木 木	連 禮 禮 麗 麗
遣 氣 計 希 希 稀	喜 支 幾 貴 貴 木 木	連 禮 禮 麗 麗
遣 氣 計 希 希 稀	喜 支 幾 貴 貴 木 木	連 禮 禮 麗 麗
遣 氣 計 希 希 稀	喜 支 幾 貴 貴 木 木	連 禮 禮 麗 麗

...Use this technique while taking notes!

5. Produce your *hanrei* 凡例

Once you have decided what text you want to transcribe, what edition you want to create and once you have finished your transcription, you need to clarify to your reader what choices you have made in transcribing the text. These choices must be clearly recorded and made explicit in the so-called *hanrei* 凡例. Unfortunately there is no manual for how to write a *hanrei*. The only way to train yourself in writing a *hanrei* is to read published *hanrei* carefully, to analyse them, to keep a record of the expressions used for describing the different choices and apply these expressions when writing your *hanrei*. I shall include here the *hanrei* used in series that offer *bonkoku*. Please refer to the attached PDF file for the example of the *hanrei* included in *Kanazōshi shūsei*.

One of the most difficult decisions to make is how to treat *kanji*. Once you have de-coded what *kanji* a *kuzushiji* is, you are required to make other choices. Namely, you have to decide whether to keep *kyūji* 旧字 as such or to convert them into *shinji* 新字, how to treat *itaji* 異体字, how to treat *zokuji* 俗字, *ryakuji* 略字, etc. For the time being there are is no policy which is shared by Edo-period scholars and each of us is asked to make individual choices. There are trends in the various series that include *bonkoku*.

On the next page you find a copy of the *hanrei* used in *Kanazōshi shūsei* 仮名草子集成, edited by Fukasawa Akio 深沢秋男.

例言

- 一、『假名草子集成』第二十二巻は、文部省の科学研究費補助金（研究成果刊行費）による刊行に続くものである。
- 一、本『假名草子集成』は、假名草子を網羅的に収録することを目的として、翻刻刊行せんとするものである。これまで翻刻された假名草子は、少なくないが、全体の半数にも満たない。ここにおいて、本集を刊行して、假名草子研究を推進させんと考える次第である。
- 一、既刊の作品は、全て、今一度改めて原本にあたり、未刊の作品については、範囲を広くして採用したい、という考えを、基本としている。
- 一、假名草子の範囲は、人によって多少相違がある。中で、最も顕著なる例は、室町時代の物語との区別である。これは、横山重・松本隆信両氏の『室町時代物語大成』との抵触は避ける予定である。
- 一、作品の配列は、原則として、書名の五十音順によることとする。
- 一、本集成には、補巻・別巻をも予定して、假名草子研究資料の完備を期している。
- 一、校訂については、次の方針を以て進める。
- 1、原本の面目を保つことにつとめ、本文は全て原文通りとした。但し、振がなの容易なるは省いた場合もある。
- 2、文字は、通行の文字に改めた。

例言

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- 3、誤字、脱字、假名遣いの誤りなども原本通りとし、(ママ) 或は(……カ)と傍註を施した。
- 4、句点は原本通りとした。句点を。とせる作品は。、。点を使用する作品はそのまま・点とした。但し、読み易くするために、私に読点、を加えた場合もある。句読点の全くない作品は、全て、を以て、読み易くした。
- 5、原本にある虫食、損傷の箇所は□印で示し、わずかに判読できる場合は、□の中に文字を入れるか、(……カ)と註した。
- 6、原本における表裏の改頁は、「」を以て示し、丁数とオ・ウとを、小字で入れて、註記とした。
- 7、挿絵の箇所は〔挿絵〕とし、丁数・表裏を記した。
- 8、原本の改行以外に、読みやすくするために、私に改行を多くした。
- 9、和歌・狂歌・俳句・漢詩は、原則として、一字下げの独立とした。
- 10、挿絵は全て収録する。
- 一、巻末に、収録作品の解題を行なった。解題に採用したる原本は、必ずしも底本を意味せず、比較的上本を以て、説明した。解題は、書誌的な説明を主としたるも、備考欄に、若干、私見を記した場合もある。
- 一、原本の閲覧、利用につき、図書館、文庫、研究機関、蔵書家など、多くの方々の御理解を賜ったことに感謝の意を表す。
- 一、假名草子研究に鞭撻配慮を賜った故横山重氏、吉田幸一博士、また出版を強くすすめて下さった野村貴次氏、神保五弥名誉教授、ならびに困難なる出版をひき受けて下された東京堂出版に、感謝する次第である。

