

Second part: examples of *honkoku*



Muyūshū 夢遊集

Muyūshū is a text published in the first half of the seventeenth century (at least from what we can gather from the extant examples which are dated 1650). The aim of *Muyūshū* is to enlighten the reader about the Buddhist law. Apart from a section on medications, one on filial piety and one containing miscellaneous teachings (all loosely related to Buddhism), the core of the text deals purely with Buddhism. The non-narrative prose text offers explanations of Buddhist law supported by quotations from the sutras, gives teachings on how to apply the Buddhist Way to one's own life and guides the reader through the complexities of Buddhist thought. The choice to write about Buddhism in Japanese [rather than Chinese?], using mainly *kana* and, in doing so, to allow a wider readership to access Buddhist teachings is in line with the textual choices applied in a very popular genre named *kana hōgo* 仮名法語 (this was the name given to a specific group of texts in book trade catalogues as early as the seventeenth century). The possible assigning of *Muyūshū* to the genre of *kana hōgo* needs to be discussed and clarified in future research. What can be safely argued here is that it is an example of what Aoyama Tadakazu has named *Bukkyō bungaku* 仏教文学, i.e. 'Buddhist literature' (see Aoyama Tadakazu 青山忠一. *Kinsei bukkyō bungaku no kenkyū* 近世仏教文学の研究, Ōfū, 1999).

As regards the meaning of the title, I shall let you discover it by reading the introduction to the text that is transcribed in the following pages.

It is worth mentioning that a critical edition was published in 1885 by a Buddhist monk named Bonsei 梵成. This 'critical' edition, though, is very different from all the critical editions that we have analysed in the previous sections. Bonsei converts the text from *kanji hiragana majiri* into *kanji katakana majiri*, he changes all the *shinji* into *kyūji* and adds quotations, for the most part in *kanbun*, from Buddhist texts in the upper part of the page (see image below). What appears at first sight as a critical edition should rather be considered an adaptation of the source text. The aim of this adaptation is to raise the intellectual profile of the source text by moving it away from the accessible, therefore popular, text into a text which applies, at least on the surface, the stylistic features of Meiji-period highbrow prose. (LM)

項目	内容
著作 I D	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	<般> 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, 京大額原, 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 - 1 7 2 - 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 T 6 8 8 4, 刊, 1 冊, 2 7 × 1 8 c m, K, 29130454
<input type="checkbox"/>	3	夢遊集, 阪大図, 3 7 8, 刊, 3 冊, K, 2232793

16107. 9. 7.
 爰乃世よ爰のこひりお爰のこころも爰り爰れゆらん
 うそをたも爰ようれ柳も爰に海よりほも爰ひさ
 し風も爰ようれおほくも爰れつら爰も未来ハ妙末
 乃爰現在六目のまへ乃爰よりおほい爰ハ爰よまうらひ
 佛ハ爰にゆりまおほくも爰れゆらん爰も爰とらへん爰
 よ爰然らうくも爰も爰ハ爰とらへん爰も爰とらへん
 う目とらへて爰とらへり目然れゆらん爰とらへん爰も
 爰も爰り爰よあつらゆらん爰乃ゆらん大ハ河よおらん
 爰も爰とすゆらん大勇猛のつらからうてあつらんき
 初も爰れゆらん爰よあつらて爰もあつらんゆめも爰れ
 ハ初も爰れゆらん爰も爰かりゆらん爰乃海法候多ハ
 乃りゆらん爰乃中れらん爰も爰らんのらん爰も
 乃りゆらん爰よあつらん爰も爰らん爰も爰らん

Sample of *honkoku*, with tips about the transcription process.

As you well know, 給ふ is widely used in Japanese classical grammar. There were many ways for rendering it in *sōsho* (refer to the *kuzushiji jiten*). Here we find a shape that was very popular. It reminds the tail of a piglet.



In the original this *kanji* is written by using the *kyūji* 佛. If you decide to convert the *kyūji* into *shinji*, you need to apply this conversion in a systematic fashion. Here, 佛 becomes 仏. As I wrote above, this choice will be made explicit in the *hanrei*.

In Edo-period texts small-size よ・や・ゆ were not used. So we need to transcribe them always in big size. The same applies to つ. Moreover, remember that the *rekishitekina kanzukai* was used. Therefore *yō* can be written as やう and, when transcribing, we need to be faithful to this choice.

夢の世に。夢のみおもふ夢心。かたるも夢か夢のさめ
 なた。花も夢にさき。柳も夢に緑なり。月も夢にてら
 し。風も夢にふき。こしかたはすきつる夢。未来は行末
 の夢。現在げんざいは目のまへの夢なり。有情うじやうは夢にまよひ
 仏は夢にさとりに給ふ。うつにはうつも夢と思へ共。夢
 には夢をうつとそ思ふ。されは夢とおもふも夢ならん
 か。目をとちて夢をかたり。目をひらきて夢をかたる。是
 は夢か夢にあらさるか。夢のうちに大河がにおちて
 わたらんとするゆへに。大勇猛ゆうみやうの心をおこしてあがるへき
 行てだてをなすその行によりて夢さめたり。さめて見れ
 は行も夢大河も夢なりと。はじめの御法説みのりとき給ひ
 けり。されは夢の中のくるしみは。うつ、のくるしみにか
 はりなし。苦くにかはりなきときは。あかるへき行てだてなし（一オ）

Punctuation does not apply the current rules. In a *honkoku* it is normal to maintain the punctuation that you find in the text. Normally you find three variants: ○・●・◐. No research has shown to date about how they were used.

Normally we would have a *dakuten* in やなぎ. *Dakuten* were not applied systematically in Edo-period texts. When we do a *honkoku* we transcribe faithfully the presence or the lack of *dakuten*. When we read the text, though, we should pronounce the *dakuon*.

ハ・ミ・ニ in *katakana* can be transcribed in two different ways. The first is to leave them in *katakana*. The second is to convert them into *hiragana* as these were variants of *hentaigana*. In this workshop we apply the second rule.

At the beginning of your training, it is useful to finish the line where the original line ends and to insert a new line (*kaigyō* 改行) where the new line starts in the original.

Odoriji 踊り字 need to be left as they are in the original. ㄥ・ヅ (for the repetition of one *hiragana*), ㄥ・ヅ (for the repetition of one *katakana*), 々 (for the repetition of one *kanji*), 々 (for the repetition of two or more *kana*).

When the half folio ends, insert in brackets the number of the folio in *kanji* and indicate whether it is the *recto* (オ in *katakana* as the abbreviation for *omote* 表) or the *verso* (ウ in *katakana* as the abbreviation for *ura* 裏)

When you put *furigana*, make sure to choose 'mono' in the dialogue window (at least for Windows users), so that you can write the *furigana* separately for each *kanji*. I would also advise to cancel the *furigana* which comes out automatically, as it can be misleading, and to input the *furiganaga* as you find it in the original text.

Mi no kagami 身の鏡

項目	内容
著作ID	505599
統一書名	身の鏡 (みのかがみ), S, 1
巻冊	三巻三冊
分類	仮名草子
著者	江島／為信 作
成立年	万治二刊
著作注記	<訂> 著者追加(日本古典文学大辞典による)。
国書所在	【写】東大(「身の鑑」、三巻一冊)、旧彰考(「身のかみ」、一冊)【版】<万治二版>国会、内閣、東洋岩崎、京大瀬原、慶大、雲泉、果園<寛文八版>東大、旧彰考<刊年不明>国会、慶大、日比谷加賀
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	身農鏡, 東洋文庫, E 3 4 5 1, 刊, 万治 2 年, 3 冊, M, 100036619
<input type="checkbox"/>	2	京大瀬原, 1 1 - 2 1 - 5, E 5 9 1, 刊, 1 冊, M, 100001701
<input type="checkbox"/>	3	身の鏡上・下, 天理図稀書, 9 1 3・6 1 -イ2 6 5-2 0, 刊, 万治 2, 2 冊, K, 29142613
<input type="checkbox"/>	4	身の鏡, 益田家, マ 6 - 1 3 2 - 2 - 1, 写, 1 冊, M, 100184207

とあるは情の程とんとて。涙河をて余はかりとる
るうらうらにん然つても。人の情多きをうらななり

才士好まのあしき

人るふおとづらまをうらまののたは使ぬらとひと
あうぬらう。海とみよのあらとらぬにやいふは。小間もあ
わりかからわまりあくまおまをる人。いあらうたごまら
つと家職とまららるのなりの家職とまららるら
の情とまらうらひの癡とまららる。何人のあまらとまらら
一向みなりひ入。まららとまららるらとまらららとまららら
まらららとまららららとまららららとまららららとまららら
くあらうらうす

才士 大園鳴らう

秀吉の海乃やとみははは珠の時。うらうらの人何とれ

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第十 好色のあしき事
 人間にかぎらず。いきとしいきることに。夫婦のかたらひを
 しらぬはなし。まことにこのみちをしらぬは。ぼくせきに同じ。さは
 ありながらあまりふかく色にふける人は。万事大かたにな
 り家職をわするゝものなり。その家職をわするゝといふ
 は。侍はさふらひの芸をも心がけす。町人は商売をもせず。
 一向におもひ入。金銀をついやす事を。いたづらとおもはず。
 身のわざはいをまねく媒なり。一へんにをちいる事は。ゆめ
 〳あるべからず (下略) (一オ)

Go to the *kuzushiji jiten* and check the various forms for 事

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When using the originals please pay attention to the following points:

- ☞ Before reading the documents wash your hands.
- ☞ Use only pencils.
- ☞ Do not use erasers.
- ☞ Do not hold the documents in your hands but lie them down on the table.
- ☞ Do not put anything on the documents lied on the table.
- ☞ Touch as less as possible the documents and avoid by all means touching the printed parts.
- ☞ Do not spit on your fingers to turn the pages.
- ☞ Do no write on the documents.
- ☞ Be careful so that you do not change any part of the originals.
- ☞ If you want to put bookmarks in the documents you are consulting use only the bookmarks prepared by the hosting institution and take them out after finishing reading them. Do not use any other paper.
- ☞ Do not use metallic measures.
- ☞ Do not consume food or drinks when working on the materials.

宜しくお願いします

