

# Transition of *Kasho* Focusing on the Early Edo Period

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## 【Abstract】

For *waka* poetry collections (*kasho* 歌書), hand-copied manuscripts have traditionally been considered the most valuable and prestigious. On the other hand, printed books of *kasho* have been considered as just “widespread editions” and have never surpassed the quality and historical significance of actual manuscripts. However, printed books of *kasho* played a major role in establishing the foundation of *intellect* for a variety of classes of people. While literature scholars have accumulated information about printed books of Japanese literary classics, like *Kokin wakashū* 古今和歌集, or *Hyakunin isshu* 百人一首, it is difficult to draw conclusions about the characteristics, trends, developments and vicissitudes of the entity of the printed books of *kasho*. In this study, the transition of the printed books of *kasho* will be analyzed from four aspects such as the “Kan’ei era”, “fundamental books”, “bookbinding and format”, and “shapes and sizes of the books”, and the role that printed books of *kasho* played will be considered.

\* This study is a translated version of KANSAKU Ken-ichi’s 神作研一 “Kasho no hensen: Edo zenki wo chūshin ni” 歌書の変遷—江戸前期を中心に—, in *Kinsei wakasho no kenkyū* 近世和歌史の研究. Tokyo: Kadokawa Gakugei Shuppan. 2013.

【日本語要旨】

歌書は、一にも二にも写本をもって上品（じょうぼん）とする。だから歌書の刊本などは単なる「流布本」に過ぎず、常に、必ずしも十全とは言い難い本文の質が問題とされてきた。だがしかし、歌書の刊本が多くの人々の〈知〉の基盤整備に果たした役割は、まことに甚大であった。『古今和歌集』や『百人一首』などのように、それぞれの作品ごとの報告は徐々に蓄積されてきてはいるものの、歌書刊本の全容を捕捉して、その特徴と傾向、さらには展開と消長を論じたものとなると見当たらないのが現状だ。そこで本稿ではその諸状況を「寛永期」「基本文献」「装訂」「書型」の項目ごとに分け、歌書刊本の変遷を描き出すことにより、歌書刊本が果たした役割について考えることとしたい。

\*本稿は、神作研一「歌書の変遷—江戸前期を中心に—」（『近世和歌史の研究』所収、角川学芸出版、2013）を英訳したものである。

## Introduction

How many printed books of *kasho* were published during the Edo period (1603-1868)? In the case of *kasho*, hand-copied manuscripts have traditionally been considered more valuable and prestigious than printed books of *kasho*. On the other hand, printed books of *kasho* have been considered as just “widespread editions” and have never surpassed the quality and historical significance of actual manuscripts. The reason why the quality of the text of a printed book is inferior is because the book that had been used to make a printed book may not be first-rate. However, when one thinks anew about the acceptance of Japanese court literature and development of early modern literature, one has to realize that printed books of *kasho* played a major role in establishing the foundation for understanding and appreciating the *waka* tradition for a variety of classes of people. For court nobles, it was possible to study the manuscripts of *kasho* and learn *waka* from them. However, it was impossible for most ordinary people to study these original manuscripts, so their first opportunity to learn *waka* would have been from the printed books. Any wisdom or knowledge gleaned from *waka* within the general population would have come through these printed books. Presently, literature scholars have accumulated information about printed books of Japanese literary classics, like *Kokin wakashū* 古今和歌集<sup>(1)</sup>, or *Hyakunin isshu* 百人一首<sup>(2)</sup>. However, it is difficult to draw conclusions about the characteristics, trends, developments and vicissitudes of the entity of the printed books of *kasho*.

In this study, the transition of the printed books of *kasho* will be depicted. An overview of the entirety of the Edo Period will be glanced at, however, not much attention will be paid to the details (The focus will be the early Edo period). Because this research is ongoing, and there are quite a few unread books still, understand that this study is a summary report during ongoing research.<sup>(3)</sup>

## 1. Guidelines

The definition of the term is as follows:

“*Kasho*” mentioned in this study means books related to *waka*, that is to say, anthologies of *waka* (*senjū* 撰集), private *waka* collections (*kashū* 家集), *waka* collections composed with a predetermined number (*teisūka* 定数歌), poetry matches (*uta-awase* 歌合), *waka* made at poetry parties (*kakai waka* 歌会和歌), and books about *waka* treatise and *waka* study (*karon kagakusho* 歌論歌学書) are considered as *kasho* as a matter of course. Furthermore, travel journals (*kikō* 紀行), essays (*zuihitsu* 随筆), novels (*monogatari* 物語), commentaries (*chūshaku* 注釈), poetry books (*shisho* 詩書), and illustrated books (*ehon* 絵本) are also considered as a part of *kasho* if they are regarded in a wide range. This concept is based on the classifications found in the book catalog published during the Edo period (refer to the “*kasho*” section in *Wakan shojaku mokuroku* 和漢書籍目録 published about Kanbun 6). In order to find specific examples of how major literary classics were accepted in the Edo period, and explore the foundations of early modern literature, it is more effective to roughly classify the books in this way, that is, from the perspective of the Edo period.<sup>(4)</sup>

It is pointed out that the word “*kasho*” was created in the middle of the Kamakura period (1185-1333), however, as an actual example, it can only go back to *Kensaizōtan* 兼載雜談 (published about Eishō 7 [c. 1510]).<sup>(5)</sup> Also, the word “*kadō*” 歌道 (way of *waka*) does not appear in the earlier.<sup>(6)</sup> If one considers these situations, the definitions of “*kasho*” and “*kadō*” are complex and should be used with conscious awareness. Furthermore, the examination of its historical value should not be neglected. For this reason, it is very interesting that aside from the “*kasho*”, the word “*kadō*” or “*kagaku*” was frequently used in the cover titles of printed books since the early modern period.

Incidentally, four topics that are inevitable in researching printed books of

*kasho*, but not mentioned in this study will be listed.

First, it is the issue related to manuscripts. In considering what is the highest quality book of *kasho*, it is (needless to say) the manuscript (in contrast with printed books) including author's manuscripts. It can be said that *Kinri Konoe-ke no zōsho keisei katei ittan* 禁裏・近衛家の蔵書形成過程一端<sup>(7)</sup> by KUBOKI Hideo 久保木秀夫 is one of the best quality books at that time. On the other hand, a printed book of *kasho* decorated especially like manuscripts such as *Kanjikō* 冠辞考 by KAMO no Mabuchi 賀茂真淵 (published in Hōreki 7 [1757]) was seen. This had a damask (*donsu* 緞子) cover and was bound in the *Yamato* style (*yamatotoji* 大和綴じ). The fact that there were books masquerading as manuscripts—printed books *yearning for manuscripts*—throughout the Edo period can not be ignored.

It is an established theory in the history of literature that the great characteristic of early modern literature is the age of publication. However, the latest movement in recent years often makes scholars reflect on this theory, and it seems that the *restoration* of manuscripts in the Edo period (scholars have to change the idea that just researching printed books is enough for Edo literature) is noticeable.<sup>(8)</sup> In particular, in the case of *waka* or *kasho*, the issue becomes more complicated because it is related to the *class* among books.<sup>(9)</sup> This means manuscripts are the most important for the study of *waka* and *kasho*, however, most of them were published in printed book format during the Edo period.

Second, it is the issue about the text. As it was mentioned in the introduction, in studying *waka* or court literature, the quality of the text of printed books has always been regarded as not good because they are considered just as widespread editions. This should be acceptable, however, every single verification is not the aim of this study.

Third, the issue related to early movable type print (*kokatsujiban* 古活字版). In consideration of the cultural aspects during the Edo period, the *spread of the classical texts* promoted by *kokatsujiban* has very significant matters, however, this

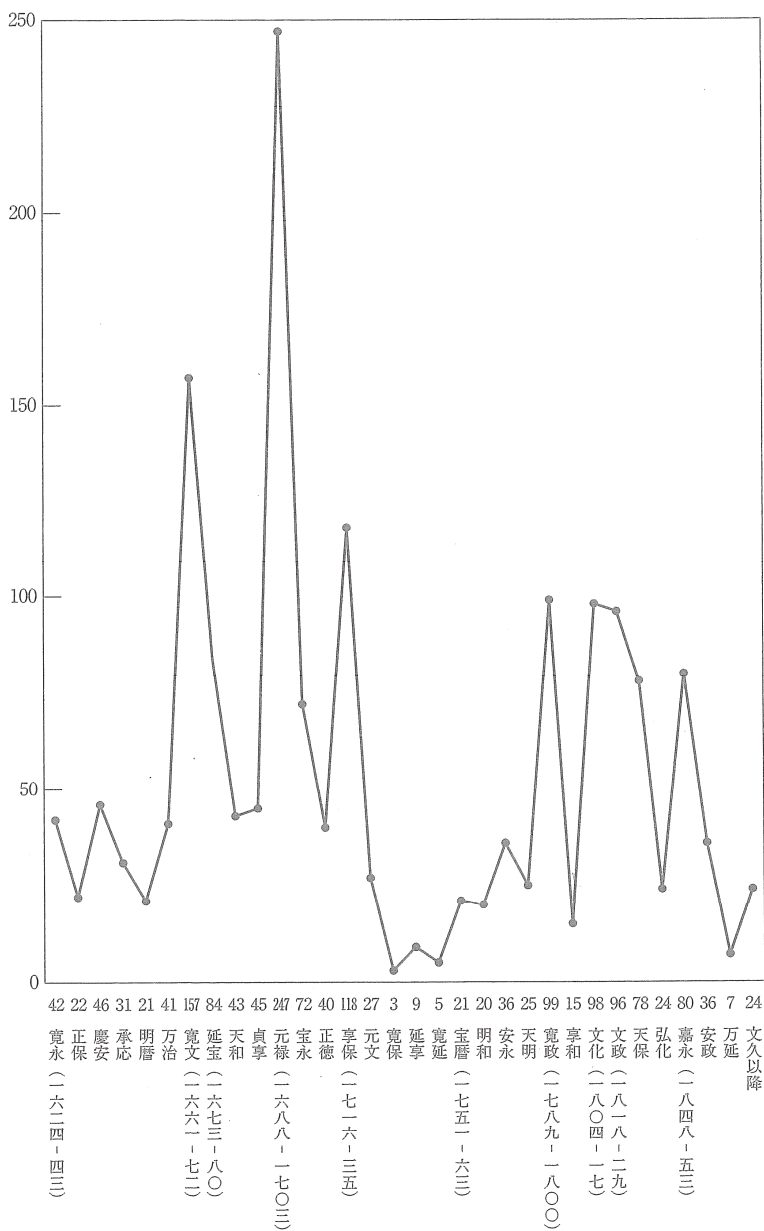
situation would not be mentioned in this study because the perspective of circulation as a widespread edition has to be given weight. Also, wooden movable type printing during the late Edo period would not be mentioned, and only prints from blocks will be focused on.

Lastly, the issue about some books having no colophon. This kind of book is problematic for making a chronology of *kasho* conveniently. Furthermore, it can not be avoided when reviewing, especially the Kan'ei version of the early Edo period. However, this study will not go further into this issue.

As mentioned above, although it might be a little rough procedure, by considering the book as *object*, a foundation to consider the history of literature and thus the history of culture during the Edo period will be established.

## 2. Full Picture of Printed Books of *Kasho*

The following **line graph** shows the transition of the printed books of *kasho* published from Kan'ei to the end of Edo period. The numbers above the eras are the numbers of books published, and the total number is over 1,700. Even if later impressions (*kōin* 後印) or later prints with repaired blocks (*kōshūbon* 後修本) were printed from the same woodblocks, if they had different publication years, these books were counted as one each time. However, these numbers contain room for fluctuations for the reason below. The definition itself of *kasho* is obscure. In addition, some textbooks giving elementary instruction (*ōraimono* 往来物) which have been increasing explosively since the middle of the Edo period were included, however, most of them were not. Conversely, books about a theory involving particles and auxiliary verbs (*teniha-ronsho* テニハ論書) which gradually increased since the middle Edo period was included as much as possible. However for *ehon* and books of *kyōka* poetry (*kyōkasho* 狂歌書), details were checked before including them. The numbers in the graph vary. This is why the graph is just a



rough guide.

Early Edo period	(Kan'ei–Genroku)	779 titles
Middle Edo period	(Hōei–Tenmei)	376 titles
Late Edo period	(Kansei–Ansei)	557 titles

It was mentioned that this line graph is just a guide, however, one can see much from this.

The Genroku era is outstanding because so many printed books of *kasho* were published. While many high-quality manuscripts and *Nara ehon* 奈良絵本 were produced around the Kanbun and Enpō eras, it is also possible to say that many printed books of *kasho* were published in the same eras. Contrarily, not many printed books of *kasho* were published in Kyōhō era in comparison with its length. During the middle Edo period after the Kyōhō to Tenmei era, publication was not very active. Additionally, the characteristic of the Yoshimune's 吉宗 era of respect for practical learning, the relationship with the emperors and retired emperors, prosperity of the study of Japanese classical literature and culture (*kokugaku* 国学), and the issue among publishers should be also considered, but not pointed out any more in this study.

Incidentally, the printed book which was published most frequently and stably throughout the Edo period was *The Tales of Ise* 伊勢物語. Leading the Kan'ei 6 version (colophon: Kan'ei/ year of the snake/ early summer/ *ōhon*/ two volumes/ with illustration / without illustration<sup>(10)</sup>) (**Figure 1**), in total, over 120 of *The Tales of Ise* were published with *chūshaku* counted as well. It was a long seller during the Edo period, and it was published about once every two years. The other long sellers were *Kokin wakashū*, *Hyakunin isshu* 百人一首, *Tsurezuregusa* 徒然草, and *Wakan rōeishū* 和漢朗詠集. On the other hand, a long novel such as *The Tale of Genji* 源氏物語 was not actually published as much. It was a reasonable result because



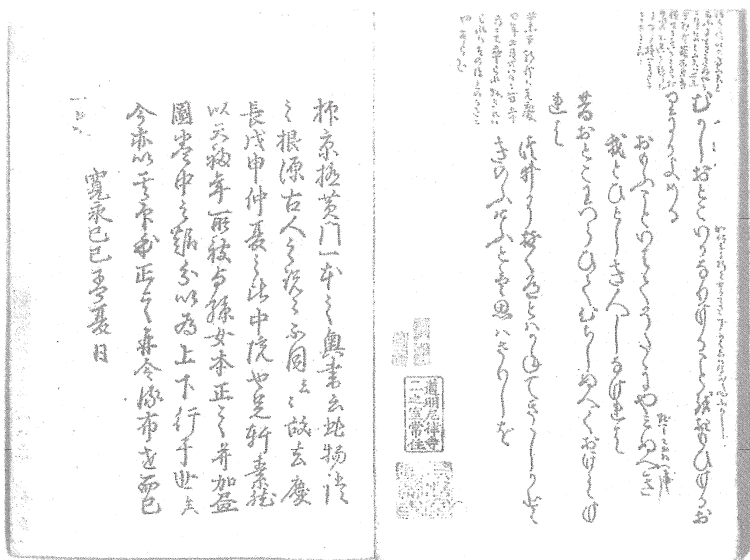


図1 寛永6年刊『伊勢物語』（絵なし本）巻末・刊記（今西祐一郎氏蔵）

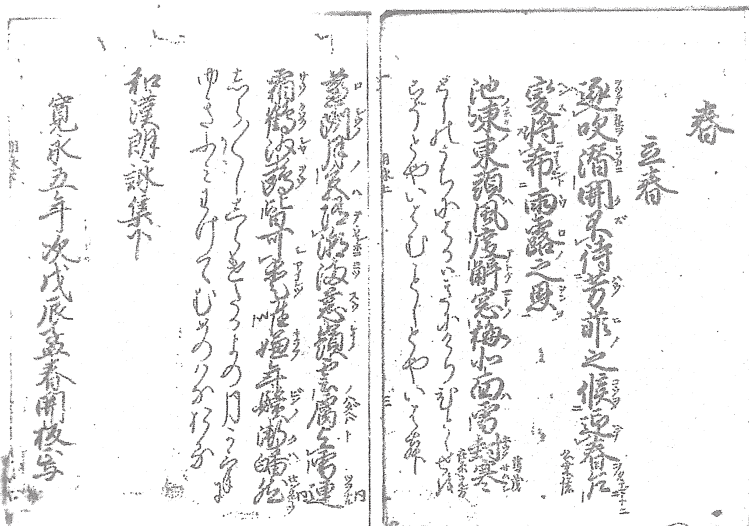


図2 寛永5年刊『和漢朗詠集』巻頭・刊記

it is too long for readers to read, and publishing costs were high.

Next the publishing activities in the early Edo period will be analyzed from four aspects such as **A**: the Kan'ei era, **B**: fundamental books, **C**: bookbinding and format, and **D**: shapes and sizes of the books.

### 3. Early Edo Period— Its Characteristics and Developments

#### A: Kan'ei era

The first publication as a printed book of *kasho* was *Wakan rōeishū* (colophon: Kan'ei 5/ year of the dragon/ early spring/ *kaihan/ ōhon/* two volutes) (**Figure 2**). This book does not include the publisher's information, however, it might have been published in Kyoto. Other major *kasho* published during the Kan'ei era<sup>(11)</sup> were *Kokin wakashū ryōdo kikigaki* 古今和歌集両度聞書, *Man'yōshū* 万葉集, *Hyakunin isshu*, *Hyakunin isshushō* 百人一首抄, *Taka sanbyakushu* 鷹三百首, *Jisankachū* 自讃歌注, *Dairingushō* 題林愚抄, *Ruiji meisho wakashū* 類字名所和歌集, *Wakan rōeishū shichū* 和漢朗詠集私註, *Shinsen rōeishū* 新撰朗詠集, *Yakumo mishō* 八雲御抄, *Sanbushō no shō* 三部抄之抄, *Chikuenshō* 竹園抄, *Kiribioke* 桐火桶, *Gumon kenchū* 愚問賢注, *Karin ryōzaishū* 歌林良材集, *Ketsugishō* 闕疑抄, *Mana The Tales of Ise* 真名伊勢物語, *Tsurezuregusa*, and *Tosa nikki* 土佐日記 (This is not the order of publication). All of them are well-known *kasho*, and these were distributed as manuscripts until then. Also their printed versions were widely circulated and open to the public during the Kan'ei era. The issue related to *kokatsujiban* (*Ruiji meisho wakashū* published in Kan'ei 8 is a printed book made with the woodblocks copied from *kokatsujiban* belonging to the second group in the classification) and publishers whose identities are unknown as early publishers (such as SUGITA Ryōan Gen'yo 杉田良庵玄与 and SUGITA Kanbei no Jō 杉田勘兵衛尉<sup>(12)</sup>) can be seen in these books. However, those problems are not mentioned in this study, which focuses only on one book.

*Sentō uta-awase* 仙洞歌合 (colophon: Kan'ei 18/ year of the sneak/ October/ propitious day/ Nijōdōri Kannonchō, FŪGETSU Sōchi/ *ōhon*/ one volume) is a *kasho* of *waka* created at a monumental *uta-awase* judged by SANJŌNISHI Saneeda 三条西実条 at Go-minoo-in's 後水尾院 poetic circle. This was published just two years after this *uta-awase* on October 5, Kan'ei 16. This is the only *kasho* including *waka* not from the classics, but during *uta-awase* at that time among the printed books with the colophon published during the Kan'ei era. Attention should be paid to this book as the only case of published court *waka* event in the Edo period.<sup>(13)</sup> Most of the *kasho* published in the early Edo period included classic *waka* from earlier periods. Very few *kasho* included *waka* from the same early Edo period. This is the characteristic of printed books of *kasho* during the early Edo period. The following are early books published after *Sentō uta-awase* and include *waka* created during the Edo period.

Shōhō 3      *Unai matsu* うなひ松 (colophon: Shōhō 3/ mid-September/ *hanshibon*/ one volume) (**Figure 3**)

Shōhō 4      *Yamaganoki* 山家記 (colophon: Nijōdōri Tamayachō MURAKAMI Heiraku-ji *kaihan*/ Shōhō 4/ year of the boar/ January/ propitious day/ *ōhon*/ one volume) (**Figure 4**)

Keian 1      *Tettsui* 鉄槌 (colophon: Keian 1/ year of the rat/ mid-winter/ propitious day/ FUJII Kichibei no Jō *shinkan*/ *ōhon*/ four volumes)

Keian 2      *Kyohakushū* 挙白集 (colophon: Keian 2/ year of the ox/ March/ Shijō Tachiuri Nakamachi/ *ōhon*/ eight volumes)

For the first time, one notices that all three books, besides *Tettsui*,<sup>(14)</sup> which

was a commentary on *Tsurezuregusa*, were related to KINOSHITA Chōshōshi 木下長嘯子. As a result, Chōshōshi was a pioneer in his publishing activities though his students compiled them. As well, he should be regarded as outstanding in his unique poetry making technique and excellent Japanese text (*wabun* 和文).

## B: Fundamental Books

Fundamental books published from the Kan'ei to Genroku era, especially *buruisho* 部類書 and *shūseisho* 集成書 will be researched in this section. The definition of “fundamental books” is vague, however, referring to the following selection will provide an understanding of what they are.

### B-1: *Senjū* (*choku* 勅/*shi* 私)

Two anthologies of *waka* compiled by the Emperor's order (*chokusenshū* 勅撰集) are considered as fundamental books. One is *Nijūichidaishū* 二十一代集 (colophon: Shōhō 4/ year of the boar/ mid-March/ Nakamikadodōri Yawa Hinokichō YOSHIDA Shirōemon no Jō/ seal/ *ōhon*/ 56 volumes), and the other one is *Hachidaishū* 八代集 (colophon: Meireki 1/ early autumn/propitious day/ Teramachi Honnōjima YAO Kanbei *han*/ *ōhon*/ 16 volumes). Another anthology of *waka* compiled not by the Emperor's order (*shisenshū* 私撰集) is considered as a fundamental book, namely, *Man'yōshū* (colophon: Kan'ei 20/ year of the sheep/ December/ propitious day/ Rakuyō Sanjō Teramachi Seiganjima YASUDA Jūbei *shinkan*/ *ōhon*/ 20 volumes). There are many later editions, and they can be considered as widespread books. If *Ruidai wakashū* 類題和歌集 (published in Genroku 16 [colophon: Kyoto Sanjōdōri Masuyamachi/ Goshomotsudokoro IZUMOJI Izumi no jō/ *hanshibon*/ 31 volumes]) which covered all *waka* created from the late Heian to end of Muromachi period was added to the above books, most of the classical *waka* would be studied.

*Hyakushu burui* 百首部類<sup>(15)</sup> (colophon: Genroku 13/ year of the dragon/ early

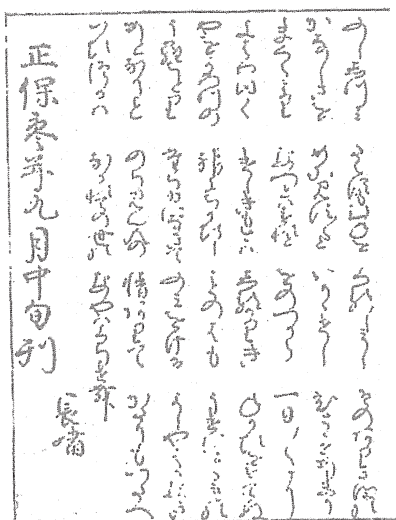


図3 正保3年刊『うなひ松』刊記

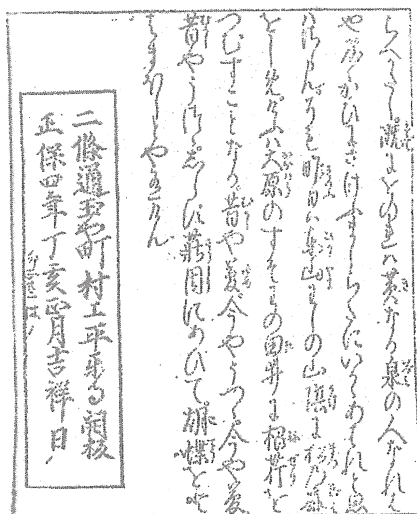


図4 正保4年刊『山家記』刊記

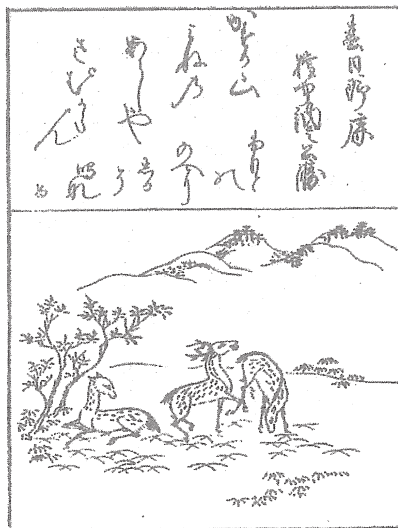
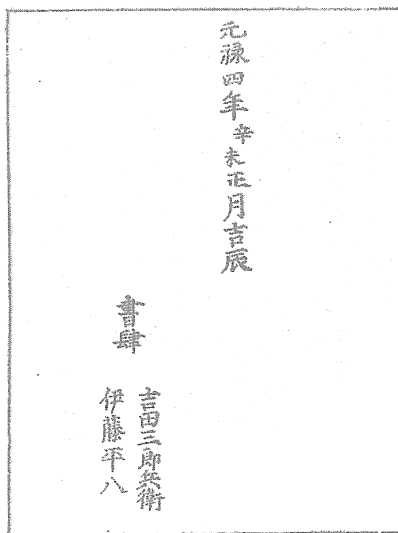


図5 元禄4年刊『鳴の羽搔』巻中・刊記

spring/ IZUMOJI Izumi no jō zōhan/ *hanshibon*/ 62 volumes) includes 14 kinds of 100 *waka* sequence (*hyakushu-uta* 百首歌) such as *Dairi meissho hyakushu* 内裏名所百首. *Shigi no hane-kaki* 鴟の羽搔<sup>(16)</sup> (colophon: Genroku 4/ year of the sheep/ January/ propitious day/ publisher/ YOSHIDA Saburōbei and ITŌ Heihachi/ *hanshibon*/ three volumes) (**Figure 5**) includes 39 particular *waka* containing numbers (*meisū waka* 名数和歌) such as *Santai waka* 三体和歌. These two books should be paid attention to in order to study these areas. Not only their compilers, but also their illustrators are not identified yet, however, it can be said that the publication activities were mature because those kinds of books were published during the Genroku era. This means most of the major classic *waka* were available for ordinary people to read through the printed books by the Genroku era.

## B-2: *Kashū*

Individual *kashū* such as the ones by Ton'ra 頓阿 or Saigyō 西行, or *Setsugyokushū* 雪玉集, *Hakugyokushū* 柏玉集 and *Hekigyokushū* 碧玉集 were published. However, in this study, the following two books are considered as fundamental books: *Kasen kashū* 歌仙家集 (colophon: Shōhō 4/ year of the boar/ August/ publisher/ NAKANO Dōya shūshi/ ōhon/15 volumes) and *Rokkashū* 六家集 (colophon: Kyō FŪGETSU Shōzaemon/ ōhon/ 30 volumes), which has no exact publication date, but it might have been published around the Keian era. This *Rokkashū* includes *Akishinogesseishū* 秋篠月清集, *Chōshūeisō* 長秋詠藻, *Sankashū* 山家集, *Shūgyokushū* 拾玉集, *Shūigusō* 拾遺愚草, and *Minishū* 壬二集.

## B-3: *Uta-awase*

*Uta-awase burui* 歌合部類 (colophon: Jōkyō 2/ year of the ox/ August/ Rakuyō shorin/ FUTAKUCHI Iyo and NISHIMURA Kurōemon/ ōhon/37 volumes) includes 36 *uta-awase* from *Tentoku 4-nen dairi uta-awase* 天徳四年内裏歌合 to *Eiroku 6-nen aki 15-ban uta-awase* 永禄六年秋十五番歌合. This is a very

beneficial *kasho* having prime *uta-awase*. This *kasho* seems to have been published by Enpō 2, and there is a new opinion that the book without any publication year like “Jōkyō 2” may be the first impression.<sup>(17)</sup>

#### B-4: *Karon* and *Kagaku*

It is considered that the reason why *Sanbushō no shō* (colophon: Kan’ei 15/ year of the tiger/ mid-fall/ propitious day/ Nijōkannonchō FŪGETSU Sōchi *kankō/ ōhon/* five volumes. This includes *Eiga no taigaishō* 詠歌大概抄, *Shūkano tei tairyaku* 秀歌之躰大略, *Hyakunin isshushō*, *Miraiki* 未来記, and *Uchūgin* 雨中吟) (**Figure 6**) was published at the earliest opportunity is related to *sanbushō denju* 三部抄伝授. Entering the Edo period, *sanbushō denju* was held as one of *gosho denju* 御所伝授 and continued as the guide for teaching *kadō* until the late Edo period. Therefore, there was demand for this book among ordinary people (*Jige* 地下), not among court nobles (*Tōshō* 堂上). *Waka shichibu no shō* 和歌七部之抄 (colophon: Jōō 1/ year of the dragon/ mid-winter/ propitious day/ *ōhon/* eight volumes) is comprised of seven books in total. Two more books, *Santai waka* and *Musubidai hyakushu* 結題百首 in addition to *Sanbushō no shō* complete the totality of seven books. The relationship of *Sanbushō no shō* with *Waka shichibu no shō*, and the issues about compilers and publishers should be discussed in the future. *Waka rokubushō* 和歌六部抄 (colophon: HAYASHI Izumi no jō *hankō/ hanshibon/* six volumes), which seems to have been published during the Jōō era has no publication date and includes *Kindai shūka* 近代秀歌, *Shōfūteishō* 正風体抄, *Maigetsushō* 毎月抄, *Eiga ittei* 詠歌一体, *Yoru no tsuru* 夜の鶴 and *Kinrai fūtei* 近来風体. This book also should be paid attention to.

*Waka kogo shinpishō* 和歌古語深秘抄<sup>(18)</sup> compiled by ETŌ Kazuo 恵藤一雄 (colophon: Genroku 15/ year of the horse/ early spring/ Kyoto IZUMOJI Izumi no jō *kaihan/ hanshibon/* 10 volumes) (**Figure 7**) includes 19 *karonjo* such as *Go-toba-in gokuden* 後鳥羽院御口伝, *Teika wakashiki* (*Kindai shūka*) 定家和歌式 (近代秀歌),

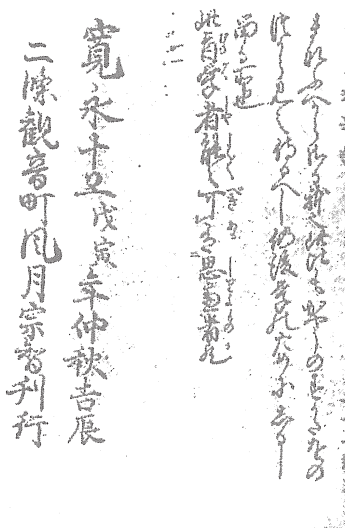


図6 寛永15年刊『三部抄之抄』刊記

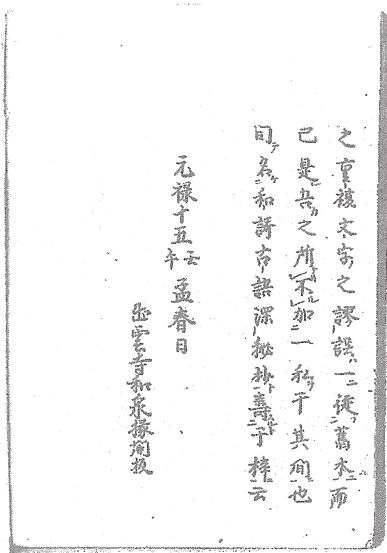
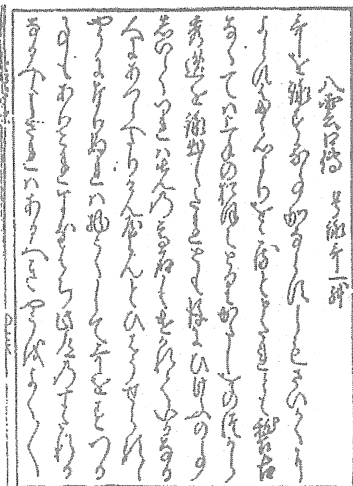


図7 元禄15年刊『和歌古語深秘抄』刊記

〔六部抄 中 ○廿六〕



〔六部抄 中 一ヨリ○廿二〕

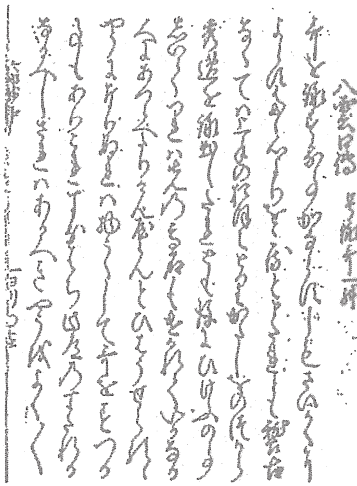


図8 左『和歌六部抄』／右『和歌古語深秘抄』



and *Waka teikin* (*Maigetsushō*) 和哥庭訓 (毎月抄). In this *Waka kogo shinpishō*, several books having no *denpon* 伝本 such as *Eigyokushū* 瑩玉集 (attributed to KAMO no Chōmei 鴨長明) and *Yakumo ichigonki* 八雲一言記 are included. Therefore *Waka kogo shinpishō* is easily considered as the pioneer of *Nihon kagaku taikai* 日本歌学大系 or *Karon kagaku shūsei* 歌論歌学集成, however, the method of the book making is a bit of rough (**Figure 8**). The woodblocks of *Waka rokubushō* which had been published earlier were reused for this book. Because both books were published by IZUMOJI Izumi no jō, one should assume that this publisher might be involved in this issue.

#### B-5: Index

*Kokon ruiku* 古今類句 (colophon: Kanbun 6/ year of the horse/ May/ Kasuga Nishinotōin Tanakachō Dōsei Keishō *kaihan/ ōhon/* 36 volumes) is a *waka* index compiled by YAMAMOTO Shunshō 山本春正. *Waka* included in *The Tales of Ise* and *The Tale of Genji* in addition to *Nijūichidaishū* and *Rokkashū*, are classified according to the first letter of the fourth sentence in order. This is no longer useful at present because there are *Shinpen kokka taikan* 新編国歌大観 and *Shinpen shikashū taisei* 新編私家集大成. However, this index might have been very useful at that time, and it is confirmed that they used this index appropriately during the Genroku era.<sup>(19)</sup> This index cannot be ignored in this research.

#### B-6: *Kikō*

*Shirin ikōshū* 詞林意行集 (colophon: Genroku 3/ year of the horse/ early spring/ propitious day/ shorin Zeniya Shichirōbei and YAMAGATA Saburōemon *shikō/ hanshibon/* eight volumes) was compiled by MIYAGAWA Dōtatsu 宮川道達 and includes 33 *kikō* such as *Sōgi shūenki* 宗祇終焉記 by Sōchō 宗長. This *kikō* played an important role with its sequel *Shūi ikōshū* 拾遺意行集 published in Genroku 6 (colophon: year of the rooster/ November/ propitious day/ Nagaharaya

Magobei *kankō/ōhon*/ two volumes).

#### B-7: *Wabun*

*Fusō shūyōshū* 扶桑拾葉集 (*ōhon*, 35 volumes) was compiled by TOKUGAWA Mitsukuni 徳川光圀 and published in Genroku 6. This *sōsho* 叢書 includes 313 *wabun* created from the Heian to the early Edo period. A preface was written by Imperial Prince Yūkihito 幸仁親王 in Genroku 2. In this *Fusō shūyōshū*, there are many *wabun* by Chōshōshi (35 kinds) and *wabun* by KARASUMARU Mitsuhiro 烏丸光広 and REIZEI Tamekage 冷泉為影. Not only the quality of individual *wabun*, but also achievement that supported the foundation of the expression of Edo people cannot be ignored.

If one takes a wide view of this situation, one realizes that many *shūseisho* like *Waka kogo shinpishō*, *Shirin ikōshū* or *Fusō shūyōshū* were published during the Genroku era. Intermittent publication of *kasho* before the Genroku era facilitated the foundation of making *intellect* and then shifted to business. The Genroku era might be considered as the *era of kasho shūseisho*.

#### C: Bookbinding and Format

Needless to say, most of the printed books of *kasho* are double-leaved (*fukurotoji* 袋綴). Very rarely, other revisions are identified. Scroll format (*kansubon* 卷子本) and accordion books (*orihon* 折本) will be discussed in this section. *Wakan rōeishū* (colophon: Keian 2/ year of the ox/ early spring/ propitious day/ [red seal][red seal]) written by Shōkadō Shōjō 松花堂昭乗 is a *kansubon* whose height is 33.0 cm and 76 sheets of paper were connected (**Figure 9**). This is the only *kansubon* as the printed book of *Wakan rōeishū* and even as the printed book of *kasho*. Actually, there is a printed book of *Wakan rōeishū* (*ōhon*, 2-kan, 2 volumes), and it has the same colophon as this *kansubon*. However, it can be

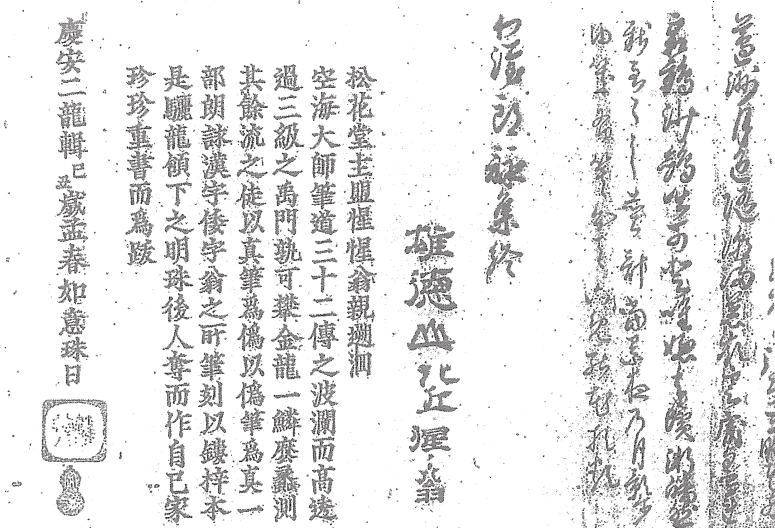
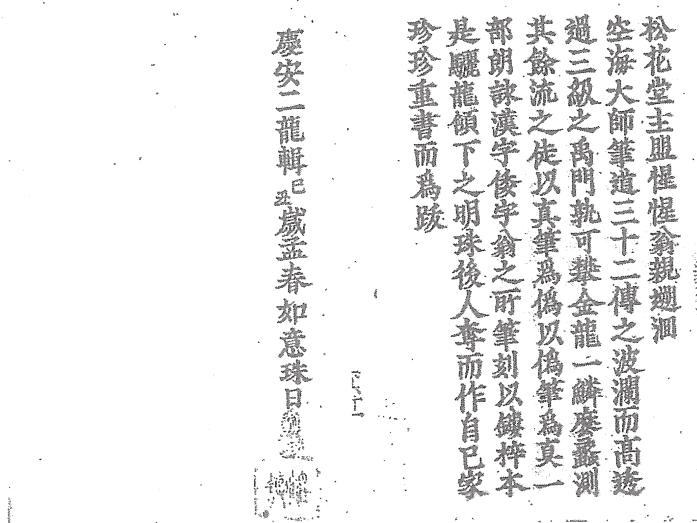


図9 慶安2年刊『和漢朗詠集』（卷子本）巻末・刊記



同年刊『和漢朗詠集』（冊子本）刊記

considered as a different edition. Although the first impression of this printed book is rare in both *kansubon* and booklet format (*sasshibon* 冊子本), there is a later impression in *sasshibon*, so *kansubon* may have been a special version that was made first, and *sasshibon* may have been produced as a parallel edition made with the different woodblocks. Although the *kansubon* version is a printed book, it is possible that this was made for a specific person. In that sense, it can be said that it has a manuscript nature.<sup>(20)</sup> It may also be related to the fact that this was the first printed book of *kasho* that Shōkadō Shōjō had written.

The *orihon* is also rare, and there is only one, which is *Shōshō hakkei* 瀟湘八景 (colophon: Genroku 8/ year of the boar/ mid-spring/ propitious day/ shorin Karaku NAKAGAWA Sokushōken, Naniwa KOJIMA Kan'emon and dō SHIMOYAMA Kizaemon *shūshi/ ori-tokudai/ one-jō*). This is really gorgeous and has illustrations by HASEGAWA Tōun 長谷川等雲 (Dates of birth and death are unknown). The reason why it was made into *orihon* seems to be because it is *Shōshō hakkei* and in addition, it was made as an illustrated book (*taibon* 帶図本). However, other printed books of *Shōshō hakkei* like the ones published in Meireki 2 are all *fukurotoji* (and *ōhon*). Since there is no *denpon* besides in the collection of the National Institute of Japanese Literature (former owner is Hyde), this *orihon* might be a special version though it was a printed book.

#### D: Shapes and Sizes of the Books

If one goes down to the Genroku era, *hanshibon* is increasing, however, the vast majority of shapes and sizes of *kasho* was still *ōhon*. (Incidentally, *hanshibon* was common for books related to *haikai* (*haisho* 俳書). In this section, especially, square-shaped books (*masugatabon* 枡型本), extra large books (*tokudaibon* 特大本), extra small books (*tokushōbon* 特小本), and small books (*kohon* 小本) will be focused on.

#### D-1: *Masugatabon*

There is no *masugatabon* among the 779 titles of printed books of *kasho* published from the Kan'ei to Genroku era.<sup>(21)</sup> This fact is very interesting and important. MATSUO Bashō 松尾芭蕉 made *Oku no hosomichi* おくのほそ道 (Genroku version) into the very rare *masugatabon*, though *haisho* was commonly made in *hanshibon*. *Masugatabon* was mostly used for manuscripts of *kasho* or classical novels during the medieval and pre-medieval era. What this means is that Bashō insisted on the shape and size of a printed book version of *Oku no hosomichi* that was as wonderful as the medieval and pre-medieval manuscripts. It is significant to actually confirm the fact that before *Oku no hosomichi*, there were no printed books of *kasho* in the *masugatabon* format. On the other hand, the question why *masugatabon* never made the transition from manuscript versions to printed books has not been solved yet.

#### D-2: *Tokudaibon*

*Tokudaibon* are books that are larger than *ōhon* and are 30cm in height and 21cm wide. This size is seen in practical books such as miscellaneous books (*ōzassho* 大雑書), and is rare among *kasho* and *haisho*. The largest *haisho* is said to be *Kokon haikaishi tekagami* 古今俳諧師手鑑 (41cm x 27.5cm) compiled by Saikaku 西鶴 and published in Enpō 4.<sup>(22)</sup> On the other hand, the largest *kasho* is *Otekagami* 御手鑑 (**Figure 10**) published in Keian 4 which is a book imitated by Saikaku. One of them is in a private collection and is 39.4cm in height and 29cm wide. This book has a relatively large number of *denpon* and a wide variety of editions.<sup>(23)</sup> It still needs to be researched in the future. Two more *tokudaibon* were published by the end of the Genroku era, *Wakan rōeishū* by TAKEBE Den'nai 建部伝内 (colophon: Keian 1/ mid-fall/ two volumes) and *Hiinagata Ogurayama shikishi moyō* 雛形小倉山色紙模様 (colophon: Nihonbashi Yorozechō Hon'ya Seibei/ two volumes) published in Genroku 2. *Hiinagata Ogurayama shikishi moyō* has a preface written in Genroku 2.

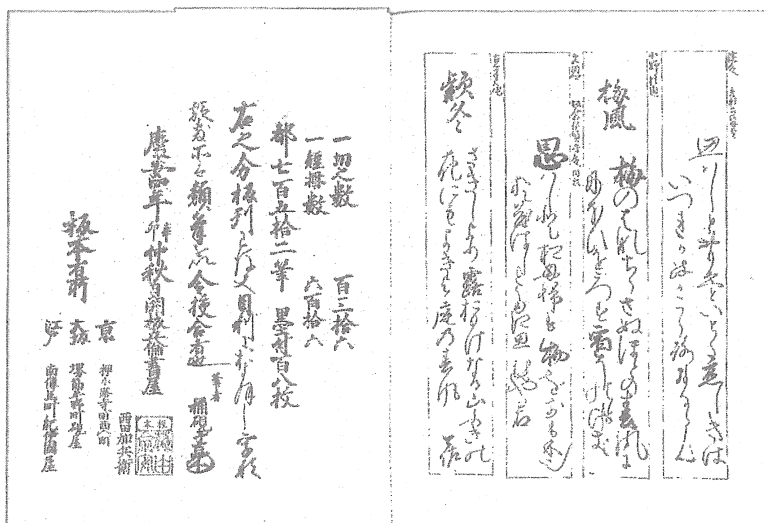


図10 慶安4年刊『御手鑑』巻末・刊記

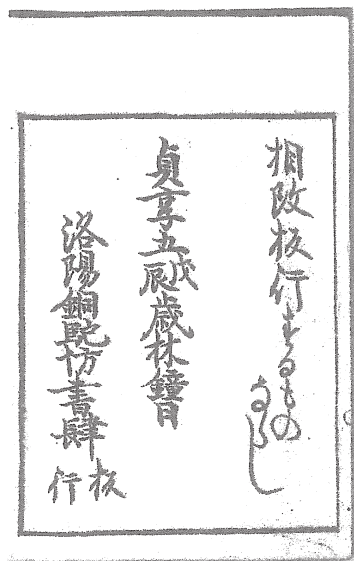


図11 貞享5年刊『女哥仙鈔』刊記



図12 元禄9年刊『小町花あはせ』巻頭  
(佐々木孝浩氏蔵)

### D-3: *Tokushōbon*

*Tokushōbon* is a general term for books smaller than *kohon*, and generally refers to books shorter than 13cm in height and 9cm wide. Many of them were made for practical use or as a hobby. *Haiyoku* 俳翼 compiled by AKIZATO Ritō 秋里籬島 (7.25cm x 5.4cm) published in Kansei 7 is considered as the smallest *haisho*.<sup>(24)</sup> The smallest *kasho* is probably *Hyakunin isshu* (there are various sizes, but most of them are 7cm x 5cm with illustration) published during the late Edo period, which is thought to have been produced as an accessory to Japanese playing cards (*karuta* カルタ). After the middle of the Edo period, *tokushōbon* appeared in various ways—such as *Tsurezuregusa* (colophon: Kyōhō 2/ year of the rooster/ May/ propitious day/ Kōto Shorin Teramachidōri, Gojō Agarumachi UMEMURA Ichibei *han*/ with illustration/ two volumes), *Kokinshū* (one volume) written with a postscript and published in Kyōhō 2, *Mikusashū* 三草集 published in Bunsei 10 and others—however, *tokushōbon* was still very rare in the early Edo period. Only three books were produced by the end of the Genroku era. First, *Onna kasenshō* 女哥仙鈔 (colophon: Jōkyō 5/ year of the dragon/ June/ Rakuyō Dōdabō *shoshi*/ [*han/kō*]/ with illustration/ one volume) (**Figure 11**). A later impression (colophon: Genroku 2/ year of the snake/ January/ OKA-shi *kaihan*) was published in Genroku 2.<sup>(25)</sup> And another later impression without the colophon is owned by YANAGISAWA Masaki 柳沢昌紀. Second, *Tsurezuregusa* (colophon: Genroku 6/ year of the rooster/ January/ propitious day/ *shorin* Rakuyō Ebisugawa Kurumayachō Jin’emon *han*/ with illustration/ two volumes). Is TOMINO’O Sahei 富尾左兵衛 seen in *hanshita* 版下 a relative of TOMINO’O Jisen 富尾似船, *haiku* poet of the Genroku era? Third, *Komachi hana awase* 小町花あはせ (its title was from the middle of the sentence of the preface. colophon: Genroku 9/ year of the rat/ January/ propitious day/ NAKANO Kozaemon and KIMURA Gorōbei/ Chōrinken/ with illustration/ one volume) (**Figure 12**).

D-4: *Kohon*

*Kohon* is about half the size of *hanshibon* and is about 14 to 16cm in height and 10 to 11cm wide. *Ōhon* is the most popular shape and size for *kasho*, however, as time goes by, *kohon* started to be seen. Here are books each of which represents each era with its number.

Jō'ō	1 (illustrated)	<i>The Tales of Ise</i>
Kanbun	5 (2 illustrated / 1 Edo version)	<i>The Tales of Ise</i> and others
Enpō	7 (3 illustrated / 1 Edo version)	<i>Kokin wakashū</i> and others
Ten'na	6 (5 illustrated / 5 Edo version)	<i>Genzanmi Yorimasa kashū</i> 源三位頼政家集 and others
Genroku	17 (8 illustrated / 4 Edo version)	<i>Wakamurasaki</i> 若むらさき and others

It should be noted that there are many illustrated books in *kohon* and that the Edo version is noticeable. After the Genroku era, there appeared the so-called “books revealing of secret methods of making *waka*”<sup>(26)</sup> such as *Waka gokuhidenshō* 和歌極秘伝抄 published in Genroku 14 and *Zoku Waka gokuhidenshō* 続和歌極秘伝抄<sup>(27)</sup> published in Genroku 15. (This tendency continued after Hōei era.) It is also interesting that these kinds of unsanctioned books were often published in *kohon*, and it makes one wonder about the *status* of the book.

Occasionally there are some *kasho* in *kohon* format that have a few *denpon*, such as *Waka shogakushō* 和歌初学抄 (colophon: Ten'na 4/ year of the rat/ the beginning of mid-spring/ Aomonochō Iseyahan/ with illustration/ one volume), *Sankyō wakashiki* 三教和歌式<sup>(28)</sup> (colophon: Genroku 2/ year of the snake/ January/ propitious day/ Ōdenma 2-chōme KINOSHITA Jin'emon [*kai/han*]/ bound to one



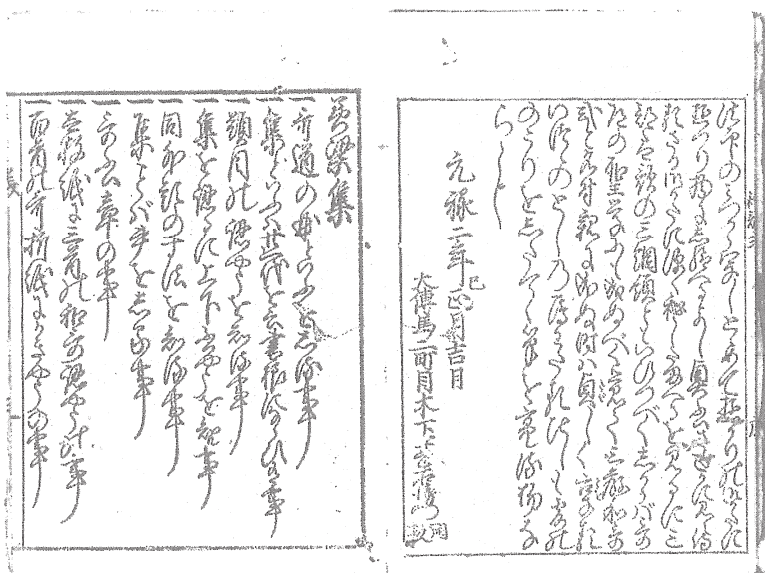


図13 元禄2年刊『三教和歌式』序（佐々木孝浩氏蔵）

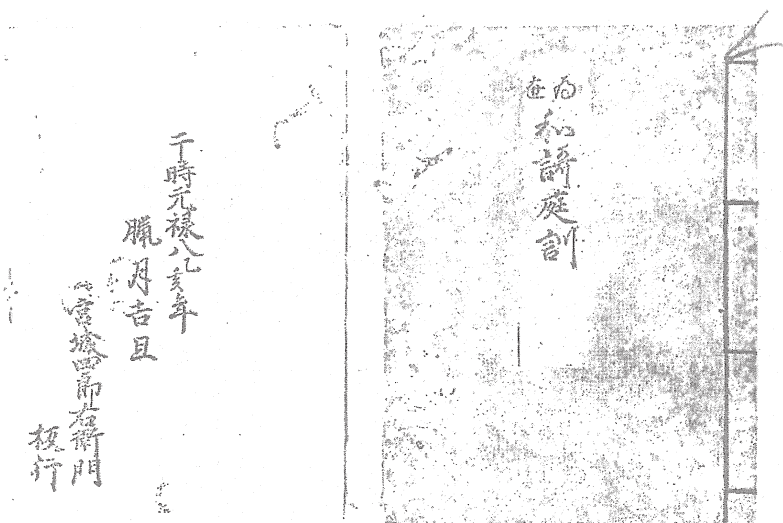


図14 元禄8年刊『和詠庭訓』表紙・刊記（佐々木孝浩氏蔵）

volume/ illustration attributed to HISHIKAWA Moronobu 菱川師宣) (**Figure 13**), and *Tame/yo Waka teikin* 〈為／世〉和謡庭訓<sup>(29)</sup> (colophon: Genroku 8/ year of the boar/ December/ propitious day/ MIYAGI Shirōemon/ *hankō*/ one volume) (**Figure 14**).

## Conclusion

This study has looked at each of printed books of *kasho* published in the early Edo period from four perspectives: the Kan'ei era, the fundamental books, bookbinding and format, and the shapes and sizes of the books. However, there are still many other issues that need to be discussed such as the issue related to illustrated books,<sup>(30)</sup> aspects of Edo version including books published by MATSUE 松会,<sup>(31)</sup> tendency of publishers of *kasho* (*wakadokoro* 和歌所), and the publishing situation of *kasho* including *waka* created during the Edo period (not classics), and so on. Also the issue related to the history of outer titles (*gedai* 外題) should be studied, such as the fact that many *gedai* on an original slip of paper on the book cover of *kasho* had the name of Ton'a during the Genroku era. Also Saigyō and Sadaie were highly popular. Considering the times, those facts are very interesting. In some cases, it may be necessary to pay close attention to the work and spirituality of *kanshahon* 刊写本<sup>(32)</sup> which is a manuscript that copied a printed book. As mentioned above, because there are some rare books of printed books, there might be cases where publication does not directly lead to the dissemination of the books. It must be understood that various problems still have not been uncovered.

There are still limitless individual examples. For example, in the background of printed books with rating marks for *waka* (*gatten* 合点) such as *Sen 50-ban uta-awase* 撰五十番歌合 published in Enpō 4 (by Sadaie/Ietaka 家隆 and judged by Go-toba-in, *hanshibon*, two volumes) and *Nieisōten* 二詠双点 published in Ten'na 3

(by Tsuchimikado-in 土御門院/Yoshitsune 良経 and judged by Sadaie/Ietaka, *ōhon*, one volume), the prosperity of *waka* correction and point-scored *waka* (*tentori waka* 点取和歌) during the early Edo period can be seen.

Furthermore, the appearance of Japanese backgammon (*Sugoroku* 双六) such as [*Otogi / Fūryū*] *Hyakunin issu uta sugoroku* 〈御伽／風流〉百人一首歌双六 (published around Meiwa era, light-colored, extra-large, one sheet) and the issue of the early color version (multicolored *kasho*) are also important when one pays attention to the time after the middle Edo period. Although multicolored *kasho* appeared later than *haisho*, the beauty of the coloring of *Nishiki hyakunin issu azuma ori* 錦百人一首あづま織<sup>(33)</sup> published in An'ei 4 (illustrated by KATSUKAWA Shunshō 勝川春章, *ōhon*, one volume) is nothing short of admirable. It is also necessary to pay attention to books in the *waka* group edition and the private edition that have been increasing along with the prosperity of *kokugaku*.

There are still many things that come to mind, and issues to be discussed. However, this will be continued in the next study.

## Notes

1. KAWAKAMI, Shin'ichirō. 川上新一郎. “*Kokin wakashū* hanpon shohan ichiran” 『古今和歌集』版本諸版一覧. *Shidō bunko ronshū* 斯道文庫論集 18, March 1982.  
---. “*Kokinwakashū* hanponkō: Zenkō no hotei wo kanete” 古今和歌集版本考—前稿の補訂をかねて. *Shidō bunko ronshū* 34, February 2000.  
---. “*Kokin wakashū* hanponkō (zoku)” 古今和歌集版本考 (続). *Shidō bunko ronshū* 35, February 2001.  
---. “*Kokin wakashū* hanpon shoeishū” 古今和歌集版本書影集. *Shidō bunko ronshū* 36, February 2002.

2. YUZAWA, Kennosuke 湯澤賢之助, Ed. *Kinsei shuppan hyakunin isshu shomoku shūsei* 近世出版百人一首書目集成. Tokyo: Shintensha, 1994.  
YOSHIKAI, Naoto 吉海直人, Ed. “*Hyakunin isshu nenpyō*” 百人一首年表, in *Nihon shoshigaku taikei* 日本書誌学大系. Tokyo: Seishōdō Shoten, 1997.
3. Based on the two existing chronologies—UENO, Yōzō 上野洋三. “Kinsei kasho kankō nenpyō: Kan’ei–Genbun” 近世歌書刊行年表—寛永～元文—, in *Genroku wakashi no kiso kōchiku* 元禄和歌史の基礎構築. Tokyo: Iwanami Shoten, 2003. (The subtitle for the first edition: “Kan’ei–Kanbun” 寛永～寛文. *Joshidai bungaku Kokubun-hen* 女子大文学国文篇 42, March 1991) and SUZUKI, Jun 鈴木淳. “Kinsei kōki kasho shuppan nenpyō no sakusei” 近世後期歌書出版年表の作成. *Kakenhi kenkyū seika hōkokusho* 科研費研究成果報告書, 1993. )—I am currently preparing to compile “*Kasho kankō nenpyō*” 歌書刊行年表 (chronological table of the publication of *kasho*) for the entire Edo period. This study should be taken to mean that the data in hand has been extracted accordingly. Incidentally, although *Dainihon kasho sōran* 大日本歌書綜覧 compiled by FUKUI Kyūzō 福井久蔵, Fuji Shobō, 1926 which is the only comprehensive catalogue of *kasho* still exists today, and consists of a total of about 8,700 *kasho*, attention to printed books is naturally limited and only *kasho* contained in *Gunshoruijū* 群書類従 is mentioned. In compiling the *Kasho kankō nenpyō*, I received a great deal of assistance from the following books that discuss the whole picture of *haisho* in the Edo period.  
KIRA, Suetō 雲英末雄. “*Haisho*: Shuppan keitai to sono hensen” 俳書—出版形態とその変遷—, in *Haisho no hanashi* 俳書の話 in *Nihon shoshigaku taikei*. Tokyo: Seishōdō Shoten, 1989. (First edition: in *Bessatsu taiyō aizōban “Haiku”* 別冊太陽愛蔵版『俳句』. Tokyo: Heibonsha, 1980. And *Zusetsu Nihon no koten “Bashō · Buson”* 図説日本の古典『芭蕉 · 蕪村』.

Tokyo: Shūeisha, 1978)

---, Ed. *Color-ban Bashō, Buson, Issa no sekai* カラー版 芭蕉、蕪村、一茶の世界. Tokyo: Bijutsu Shuppansha, 2007.

4. This thought took over the theory of chronology by UENO in References 3. Of course, the classification by *Shojaku mokuroku* is not regarded as absolute, and I understand that this classification is one thought of the publisher. However, it is not limited to *Shojaku mokuroku* that the concept of *kasho* is loosely captured in this way. It should not be overlooked that this is a common recognition among catalogues of *kasho* in manuscripts of the Edo period such as the following books. *Kasho mokuroku* 歌書目録 (published [around mid-Edo] and now owned by Okayama University Library Ikeda Family Collection 岡山大学附属図書館池田家文庫蔵 [formerly owned by DOHI Tsunehira 土肥経平], manuscript, one volume. This book was reprinted and included in *Chūko chūsei san'itsu kashū kenkyū* 中古中世散佚歌集研究 by KUBOKI Hideo 久保木秀夫. Tokyo: Seikansha, 2009) and YANAGIWARA, Motomitsu 柳原紀光, Ed. *Kashorui mokuroku* 歌書類目録, manuscript, one volume, Kansei 9 owned by the Archives and Mausolea Department of the Imperial Household Agency of Japan 宮内庁書陵部 and others.
5. Refer to SATŌ, Tsuneo 佐藤恒雄. “Kasho” 歌書, in *Nihon kotenseki shoshigaku jiten* 日本古典籍書誌学辞典. Tokyo: Iwanami Shoten, 1999.
6. KAWAHIRA, Hitoshi 川平ひとし. “Kagaku to Kadō” 歌学と歌道, in *Chūsei wakaran* 中世和歌論. Tokyo: Kasama Shoin, 2003.
7. This book is included in *Kokubungaku kenkyū shiryōkan chōsa shūshū*

Jigyōbu 国文学研究資料館調査収集事業部, Ed. *Chōsa kenkyū hōkoku* 調査研究報告 30, March 2010. It was transcribed from the 4<sup>th</sup> symposium *Ōchō bungaku no rufu to keishō: Kokubungaku bunken shiryō chōsa wo kiten toshite* 王朝文学の流布と継承—国文学文献資料調査を起点として—, May 21, 2009. This symposium was organized by the National Institutes for the Humanities: National Institute of Japanese Literature 人間文化研究機構 国文学研究資料館, and the panelists were ASADA Tōru 浅田徹, KUBOKI Hideo, KOBAYASHI Kazuhiko 小林一彦, and KANSAKU Ken-ichi 神作研一.

8. For details related to the popularity of the printed books, refer to NAKANO Mitsutoshi 中野三敏, ICHIKO Natsuo 市古夏生, SUZUKI Toshiyuki 鈴木敏幸, and TAKAGI Gen's 高木元 “Zadankai: Edo no shuppan (Jō) Hanpon wo meguru shomondai” 〈座談会〉江戸の出版 (上) 「版本」をめぐる諸問題. *Edo bungaku* 江戸文学 15, Tokyo: Perikan Sha, May 1996.
9. KONTA Yōzō 今田洋三, NAKANO Mitsutoshi, MUNEMASA Isoo 宗政五十緒, and OGATA Tsutomu 尾形仂. “Zadankai: Kinsei no shuppan” 〈座談会〉近世の出版. *Bungaku* 文学 49-11. Tokyo: Iwanami Shoten, November 1981.  
NAKANO, Mitsutoshi. “Wahon kyōshitsu: Wahon niwa mibun ga aru” 和本教室・和本には身分がある. *Tosho* 図書 713. Tokyo: Iwanami Shoten, August 2008.  
---. *Wahon no susume: Edo wo yomitokutameni* 和本のすすめ—江戸を読み解くために. Tokyo: Iwanami Shinsho, 2011.
10. IMANISHI Yūichirō's 今西祐一郎 lecture. “E ga aru / nai: Hanpon *Ise monogatari* no ichimondai” 絵がある/ない—版本『伊勢物語』の一問題

—, in *Eiribon kokusai shūkai kōkai kōenkai* 絵入り本国際集会公開講演会 at Keiō University, October 2010. Research on the printed books of *The Tales of Ise* has become quite active recently, and there are two books as to the classification of edition types.

MARUYAMA, Yukako 丸山愉佳子. “*Ise monogatari kyōju no jissai: Ise monogatari hanpon ni tsuitemo hōkoku*” 伊勢物語享受の実際—伊勢物語版本についての報告—. *Gakushūin daigaku kokugo kokubun gakkai shi* 学習院大学国語国文学会誌 46, March 2003.

---. “*Ise monogatari no kyōju: Kinsei hanpon wo chūshin ni*” 伊勢物語の享受—近世版本を中心に, in ITŌ Yūko 伊東祐子 and others, Eds. *Heian bungaku kenkyū seisei* 平安文学研究生成. Tokyo: Kasama Shoin, 2005.

FUJISHIMA, Aya 藤島綾. “Kokubungaku kenkyū shiryōkan zō *Ise monogatari e-iri hanpon wakosho microfilm kaidai* (1)” 国文学研究資料館蔵『伊勢物語』絵入板本和古書マイクロフィルム解題 (1). *Chōsa kenkyū hōkoku* 調査研究報告 29, March 2009.

---. “Kokubungaku kenkyū shiryōkan zō *Ise monogatari e-iri hanpon wakosho microfilm kaidai* (2)”. *Chōsa kenkyū hōkoku* 30, March 2010.

FUJISHIMA’s two reports above include details about the illustrated printed book, *The Tales of Ise*, owned by Kokubungaku kenkyū shiryōkan.

YAMAMOTO, Tokurō 山本登朗, Ed. *Ise monogatari hanpon shūsei* 伊勢物語版本集成. Tokyo: Chikurinsha, 2011. As its book title shows,

YAMAMOTO’s book is the most important achievement as a general overview of *The Tales of Ise* published in the Edo period.

11. Refer to the following books. OKA Masahiko 岡雅彦 and WADA Yasuyuki 和田恭幸. “Kinsei shoki hanpon kanki shūei (1)–(5)” 近世初期版本刊記集影 (1)–(5). *Chōsa kenkyū hōkoku* 調査研究報告 17–21, 1996–2000.
- GOTŌ, Kenji 後藤憲二, Ed. “Kan’ei-ban shomoku narabini zuhan” 寛永版

書目并図版, in *Nihon shoshigaku taikai*. Tokyo: Seishōdō Shoten, 2003.

OKA, Masahiko and others, Eds. *Edo jidai shoki shuppan nenpyō* 江戸時代初期出版年表. Tokyo: Bensei Shuppan, 2011.

12. Traditionally, SUGITA Ryōan Gen'yo and SUGITA Kanbei no Jō were considered to be the same publisher, but some people have come to believe that they were actually different people. Refer to the following books.  
YANAGISAWA, Masaki. “Kan'ei ki no Edo no hon'ya SUGITA Kanbei no Jō” 寛永期の江戸の本屋・杉田勘兵衛尉. *Shoseki bunkashi* 書籍文化史 3, January 2002.  
---. “Kinsei zenki no shoshi SUGITA Kanbei no Jō wo meguru mondai” 近世前期の書肆・杉田勘兵衛尉をめぐる問題. *Chūkyō daigaku toshokangaku kiyō* 中京大学図書館学紀要 24, May 2003.
13. ICHIKO, Natsuo. “Shomotsu no shuppan” 書物の出版, in *Kinsei shoki bungaku to shuppan bunka* 近世初期文学と出版文化. Tokyo: Wakakusa Shobō, 1998.
14. Refer to KAWAHIRA, Toshifumi 川平敏文. “ITŌ Eiji: Tetsui henja setsu” 伊藤栄治—『鉄槌』編者説, in *Tsurezuregusa no jūnana seiki* 徒然草の十七世紀IV-1. Tokyo: Iwanami shoten, 2015. KAWAHIRA questioned the conventional theory that the author was AOKI Sōko 青木宗胡 and newly identified the commentator as ITŌ Eiji.
15. Since there is a colophon “Sakino Senshū Shiba HAYASHI Tokimoto *hankō*/ Enpō 6/ year of the horse/ March” at the end of *Saki no hōji onhyakushu* 前宝治御百首 in this book, it is considered that some of the poems included in this book were published before Genroku 13.



- Refer to ARIYOSHI, Tamotsu 有吉保. “Hyakushu burui” 百首部類. *Nihon koten bungakkai kaihō* 日本古典文学会々報 48, March 1977.
16. In recent years, photo reproduction has been published with useful information.  
KAWAHIRA Hitoshi, and ŌBUSHI Harumi 大伏春美, Eds. *Eiinbon Shigi no hanekaki* 影印本 鳴の羽搔. Tokyo: Shintensha, 2005.
17. SASAKI, Takahiro 佐々木孝浩. “Hanpon *Uta-awase burui* no kaihan jiki ni tsuite” 版本『歌合部類』の開版時期について. *Koten shiryō kenkyū* 古典資料研究 10, December 2004.
18. HIGUCHI, Yoshimaro 樋口芳麻呂. “Waka kogo shinpishō”. *Nihon koten bungakkai kaihō* 38, May 1976.  
NISHIDA, Masahiro 西田正宏. “Gisho no shuppan” 偽書の出版, in *Bungaku kakugetsukan* 文学 隔月刊 11-3. Tokyo: Iwanami Shoten, May 2010.  
Refer to NISHIDA’s book for inappropriate books (*gisho* 偽書) such as “*Waka kogo shinpishō*”, “*Sanbushō no shō*”, “*Waka shichibu no shō*”, and “*Waka rokubushō*”.
19. Refer to KANSAKU, Ken-ichi. “*Nansanchō waka wo megutte*” 『難三長和歌』をめぐって, in *Kinsei wakashi no kenkyū* 近世和歌史の研究 1-5. Tokyo: Kadokawa Gakugei Shuppan, 2013.
20. Refer to SUZUKI, Jun. “Edo no kansubon” 江戸の卷子本, in *Bungaku kakugetsukan* 10-4. Tokyo: Iwanami Shoten, July 2009.

21. *Hyakunin isshu* published in Enpō 3 was recorded as a *masugatabon* and one volume in the chronology by UENO Yōzō in References 3. However, this book is *ōhon*. (The dimension of this book owned by the Nishio-city Iwase bunko 西尾市岩瀬文庫 is 28.0cm x 19.8cm.)
  
22. Refer to the essay by KIRA Suco in References 3.
  
23. UENO, Yōzō. “Keian kanpon *Otekagami* ni tsuite” 慶安刊本『御手鑑』について. *Kanpō Ikeda bunko* 館報 池田文庫 4. Osaka: (Zai) Hankyū gakuen Ikeda bunko, October 1993.
  
24. Refer to the essay by KIRA Suco in References 3.
  
25. KANSAKU, Ken-ichi. “Zuhan kaisetsu *Onna kasen-eshō*” 図版解説 女歌仙絵抄, in *Kokubungaku kenkyū shiryōkan*, Ed. *Kokubungaku kenkyū shiryōkan tenji zuroku: Edo no Kasen-e Ehon ni miru ōchō-bi no hen'yō to sōi* 国文学研究資料館展示図録『江戸の歌仙絵 絵本にみる王朝美の変容と創意』p. 85, 2010. In this exhibition catalog, I featured *Onna kasen-eshō* owned by Kinjō Gakuin University Library 金城学院大学図書館, however, I recently obtained the original version published in Jōkyō 5. It is an early impression with an original cover and a title slip (*daisen* 題簽).
  
26. UENO, Yōzō. “ARUGA Chōhaku no shuppan katsudō” 有賀長伯の出版活動, in *Genroku wakashi no kiso kōchiku*. Tokyo: Iwanami Shoten, 2003.
  
27. KANSAKU, Ken-ichi. “Hyōshi zuhan kaisetsu *Zoku Waka gokuhi denshō kanki* 表紙図版解説『続和哥極秘伝抄』刊記. *Tōkai kinsei bungakkai* 東海近世文学会, ed. *Tōkai kinsei* 東海近世 17, March 2008.

28. *Kaidai mokuroku* 解題目録 which was shown in the exhibition of *Kasho no iroiro* 歌書のいろいろ at the time of a *waka bungakkai* gathering held at Tsurumi University, has detailed information provided by SASAKI Takahiro, the owner of the *mokuroku*. The exhibition was held on October 18-19, 2008 at the entrance hall of Tsurumi daigaku kaikan.
29. SASAKI, Takahiro. “Genroku 8-nen ban *Waka teikin* honmon no sujō: *Nihon kagaku taikei* no teihon wo kangaeru” 元禄八年板『和歌庭訓』本文の素性—『日本歌学大系』の底本を考える—. *Geibun kenkyū* 藝文研究 101, December 2011.
30. Regarding portraits of great poets and their *waka* (*kasen-e* 歌仙絵) among illustrated books, the general aspects during the Edo period are taken up in KANSAKU Ken-ichi’s “Edo no ōchōbi: Kasen-eiri kanpon no tenkai ” 江戸の王朝美—歌仙絵入刊本の展開—, in *Kinsei wakashi no kenkyū*, Chapter 2 of the supplementary volume. Tokyo: Kadokawa Gakugei Shuppan, 2013.
31. KASHIWAZAKI, Junko 柏崎順子, Ed. “Zōho Matsue-ban shomoku” 増補松会版書目, in *Nihon shoshigaku taikei*. Tokyo: Seishōdō Shoten, 2009.  
 ---. “Edo-ban kō” 江戸版考. *Hitotsubashi ronsō* 一橋論叢 134-4, October 2005.  
 ---. “Edo-ban kō sono 2” 江戸版考 其二. *Jinbun Shizen kenkyū, Sōkangō* 人文・自然研究 創刊号. Tokyo: Hitotsubashi daigaku, March 2007.  
 ---. “Edo-ban kō sono 3” 江戸版考 其三. *Jinbun Shizen kenkyū* 4, March 2010.

32. FUJISAWA, Takeshi 藤沢毅. “Kanshahon ni tsuite” 刊写本について. *Rijō ōrai* 鯉城往来 5, December 2002.
33. KANSAKU, Ken-ichi. “Zuhan kaisetsu *Nishiki Hyakunin isshu azuma ori*” 図版解説 錦百人一首あづま織. Kokubungaku kenkyū shiryōkan, Ed. *Kokubungaku kenkyū shiryōkan tenji zuroku: Edo no Kasen-e Ehon ni miru ōchō-bi no hen'yō to sōi*, pp. 98-99, 2010.

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