Transition of *Kasho*  
Focusing on the Early Edo Period  

KANSAKU Ken-ichi

【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 wakashi 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、歌書刊本の全容を補捉して、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, handcopied 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 (1), or Hyakunin isshu 百人一首 (2). 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.(3)
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 播集), 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. (4)

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 兼載雑談 (published about Eishō 7 [c. 1510]). (5) Also, the word “kadō” 歌道 (way of waka) does not appear in the earlier. (6) 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 zōshō keisei katei ittan* 禁裏・近衛家の蔵書形成過程一端(7) 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* 大和絹じ). 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.(8) In particular, in the case of *waka* or *kasho*, the issue becomes more complicated because it is related to the *class* among books.(9) 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-ronsō 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 kyoaka 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
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 (10)) (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(11) 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 sanbyakushū 鷹三百首, Jisankachū 自讃歌注, Dairingushū 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 kokatsuujiban (Ruiji meisho wakashū published in Kan’ei 8 is a printed book made with the woodblocks copied from kokatsuujiban 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(12)) 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 kashō 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 kashō 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. Most of the kashō published in the early Edo period included classic waka from earlier periods. Very few kashō included waka from the same early Edo period. This is the characteristic of printed books of kashō 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 Kichibe no Ōshinkan/ 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, 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 賛/ 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/ Nakamikadōdōri 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 Honnōjimae 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 Seiganjimae 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 (colophon: Genroku 13/ year of the dragon/ early
spring/IZUMOJI Izumi no jō zōhan/hanshibon/62 volumes) includes 14 kinds of 100 waka sequence (hyakushu-uta百首歌) such as Dairi meisho hyakushu内裏名所百首. Shigi no hanekaki鳴の羽掻(16) (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’a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, Chōshūesisō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天徳四年內裏歌合 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. (17)

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 秀歌之軌大略, 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 hyakushō 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, Shōfuteishō 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 shinbishō 和歌古語深秘抄 (18) 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) 定家和哥式 (近代秀歌),
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Image 6: Kan'ei 15th year (1638) publication of "Sanbu Shoki" with a note

Image 7: Gennō 15th year (1702) publication of "Waka Gomotsu Denmukyo Chosetsu" with a note

Image 8: Left: Waka Rokubu Shoki, Right: Waka Gomotsu Denmukyo Chosetsu
and *Waka teikin (Maigetsushō)* 和哥庭訓 (毎月抄). In this *Waka kogo shinpišō*, 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 shinpišō* is easily considered as the pioneer of *Nihon kagaku taikei* 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/ ôhon/ 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. 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 *sōho* 叢書 includes 313 *wabun* created from the Heian to the early Edo period. A preface was written by Imperial Prince Yukihito 幸仁親王 in Genroku 2. In this *Fusō shūyōshū*, there are many *wabun* by Chōshōshi (35 kinds) and *wabun* by KARASUMARU 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 *shūseiso* 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 shūseiso*.

**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* 巻子本) 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』（巻子本）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.\(^{(20)}\) 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 (taitobon 帯図本). 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 栞型本), 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. 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. (22) 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. (23) 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 Yorozuchō 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*. 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*/ 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. (25) 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 冨尾左兵衛 seen in *hanshita* 版下 a relative of TOMINO’O Jisen 冨尾似船, *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.

<table>
<thead>
<tr>
<th>Era</th>
<th>Number</th>
<th>Notes</th>
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| Jō’ō  | 1      | (illustrated)  
| Kanbun| 5      | (2 illustrated / 1 Edo version) The Tales of Ise and others |
| Enpō  | 7      | (3 illustrated / 1 Edo version) Kinok wakashū and others |
| Ten’na| 6      | (5 illustrated / 5 Edo version) Genzanmi Yorimasa kashū and others |
| Genroku| 17   | (8 illustrated / 4 Edo version) Wakamurasaki 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”(26) such as Waka gokuhidenshō and Zoku Waka gokuhidenshō published in Genroku 14 and 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 and Sankyō wakashiki 三教和歌式(28) (colophon: Genroku 2/ year of the snake/ January/ propitious day/ Ōdenma 2-chōme KINOSHITA Jin’emon [kai/han]/ bound to one
volume/ illustration attributed to HISHIKAWA Moronobu (菱川師宣) (Figure 13), and Tame/yo Waka teikin (為／世）和謌庭訓 (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,(30) aspects of Edo version including books published by MATSUE 松会, (31) 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(32) 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 isshu 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 isshu azuma ori 錦百人一首あづま織(33) 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


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. *Kakenki 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.

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 (published [around mid-Edo] and now owned by Okayama University Library Ikeda Family Collection [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.


7. This book is included in Kokubungaku kenkyū shiryōkan chōsa shūshū
Transition of Kasha Focusing on the Early Edo Period (KANSAKU Ken-ichi)

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 4th 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.


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.


---. “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.


GOTŌ, Kenji 後藤憲二, Ed. “Kan’ei-ban shomoku narabini zuhan” 寛永版
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.


14. Refer to KAWAHIRA, Toshifumi 川平敏文. “ITŌ Eiji: Tettsui 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.

16. In recent years, photo reproduction has been published with useful information.


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”.


Transition of *Kasho* Focusing on the Early Edo Period (KANSAKU Ken-ichi)

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 Sueo in References 3.


24. Refer to the essay by KIRA Sueo in References 3.


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.


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