

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. (Laura Moretti)

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

夏乃世よ夏ののこおしお夏んやうのこも夏り夏れゆた
るてたも夏ようれ柳も夏に流るる月も夏にさ
し風も夏ようれさうさもれつう夏未未ハ妙未
乃夏現在日月のまへ乃夏さりて懐ハ夏よまうし
佛ハ夏にけりりまふうてあはれいも夏とく人ハ夏
よハ夏然うつくともさあはれよハ夏とおりつて夏さん
う目とさして夏とあはれ目然れつて夏とく夏も
さ夏り夏よあはれあはれ乃うらに大河よあはれ
まうんとすりゆハ大勇猛のつ然あうてあはれま
はれとすりゆハの然よらして夏とあはれあはれ
ハ然も夏と何ハ夏たかりともあ乃浄法然ハ
たのさハハ夏乃中れさうさあうつてのさ
りさうハ夏よあはれりたれともあはれさうさ
はれ

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.

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

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 *dakuten*.

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.

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。夢のうちゆうみやうに大河がにおちて
 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)

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.

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.