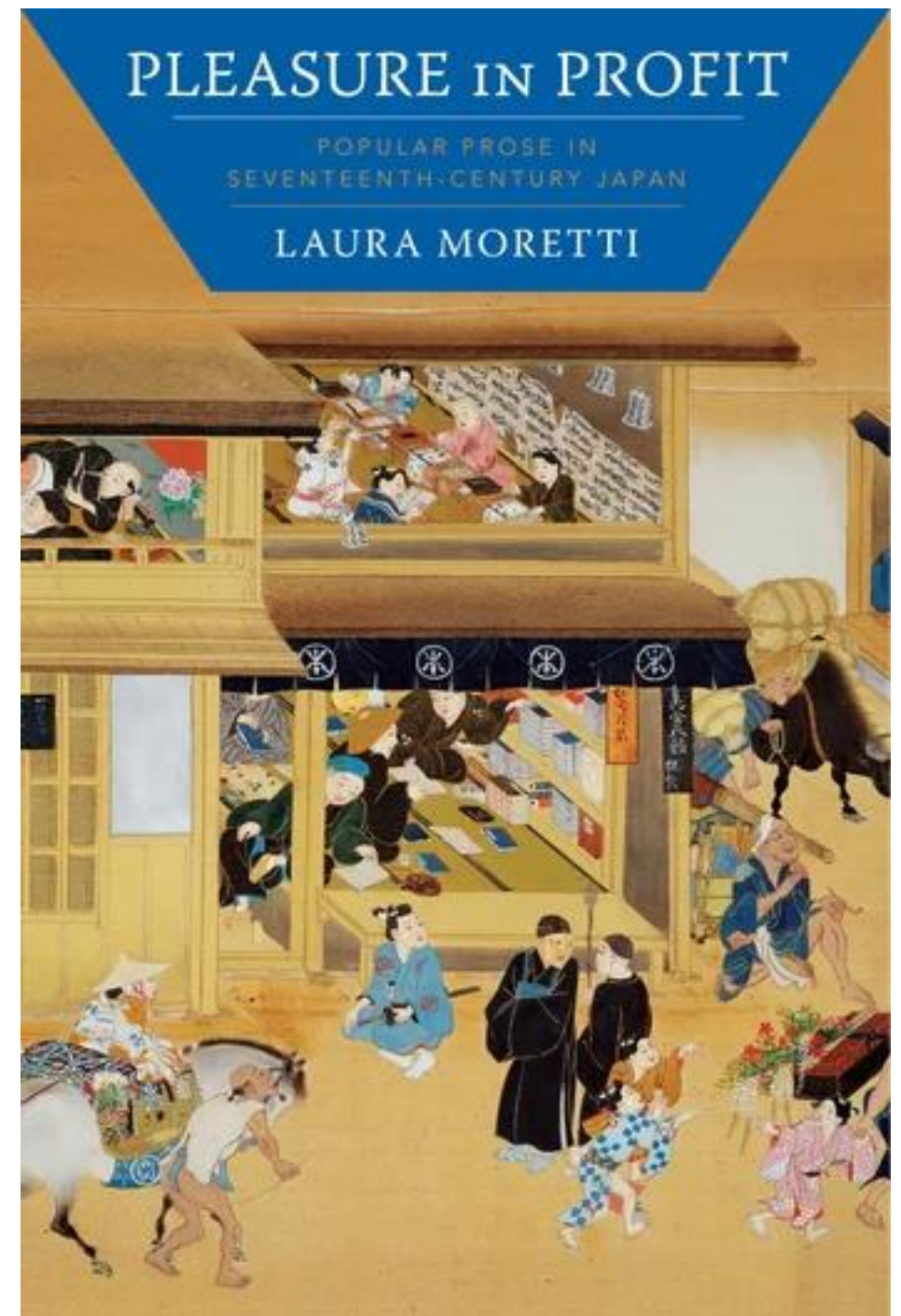
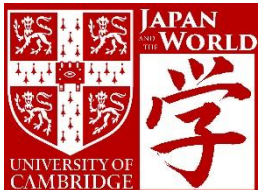


Laura Moretti

The University of Cambridge
Emmanuel College





1. A fantasy walk in bygone Kyoto



2. My core argument



3. Two examples

4. Wayfinding

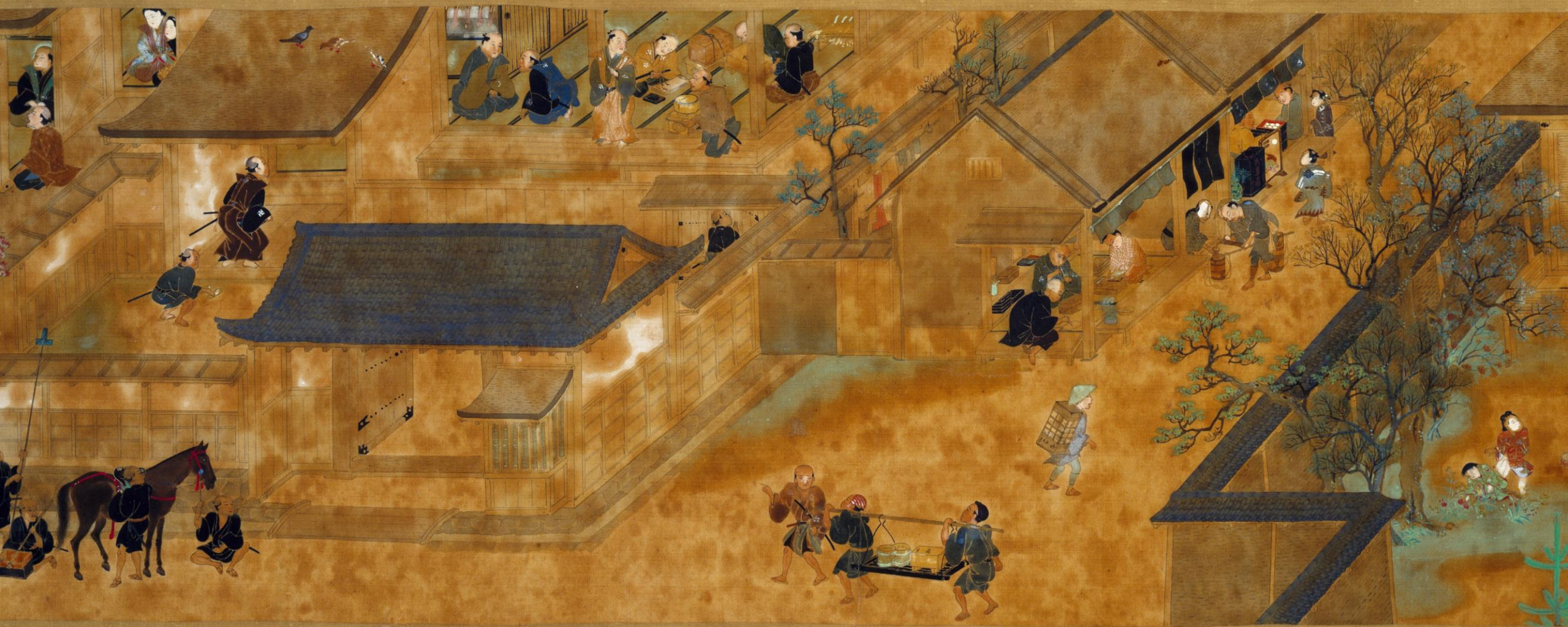




1. A fantasy walk in bygone Kyoto



Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Manuscript with no colophon, ca. late seventeenth century. Chester Beatty Library, Dublin. Shelf-mark: CBL J 1120.



Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Manuscript with no colophon, ca. late seventeenth century. Chester Beatty Library, Dublin. Shelf-mark: CBL J 1120.



Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Manuscript with no colophon, ca. late seventeenth century. Chester Beatty Library, Dublin. Shelf-mark: CBL J 1120.



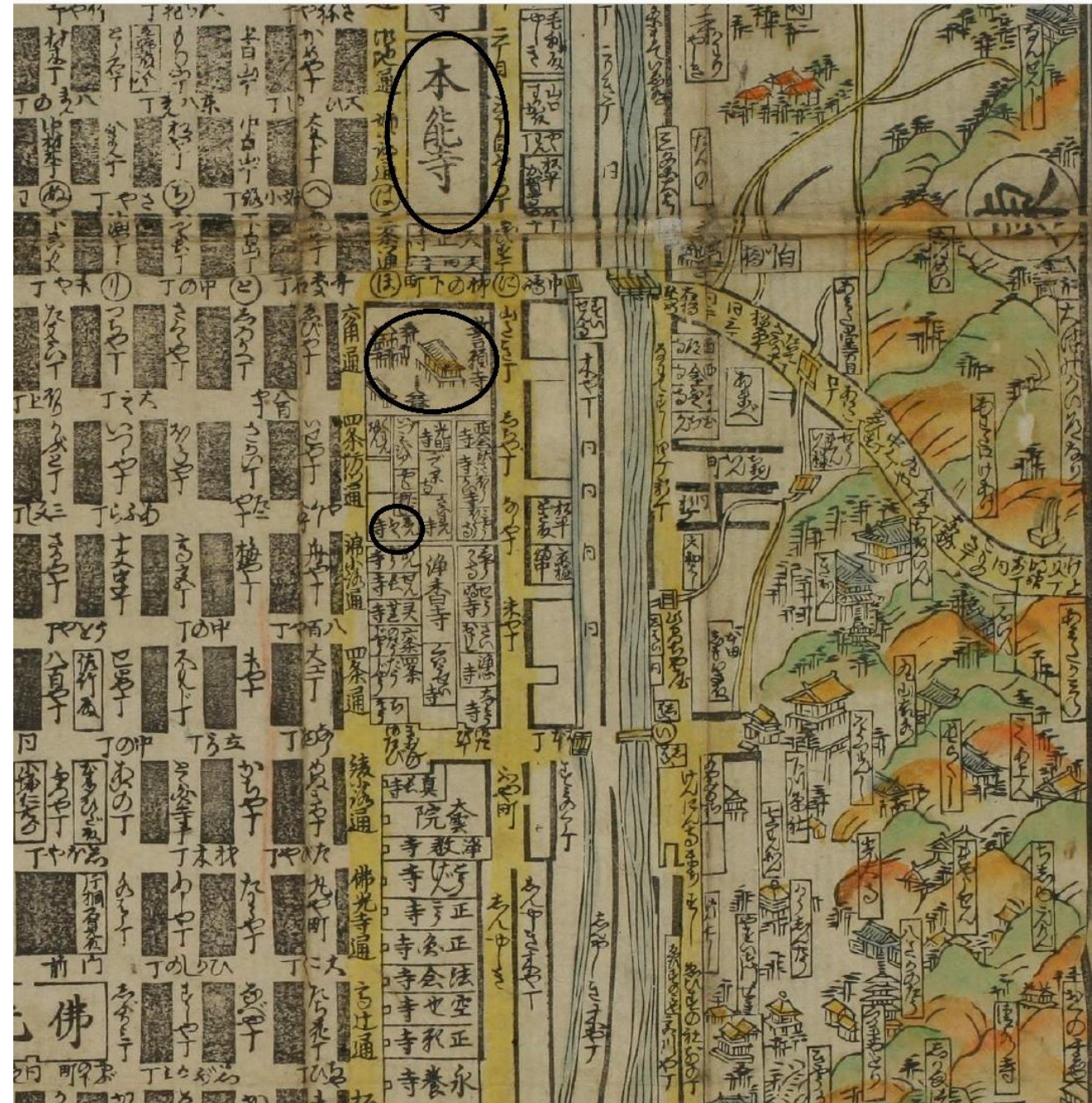
CHAPTER 1

The Culture of the Written Word

*A peaceful world is maintained with literature,
a world in disorder is dealt with by the military arts.*

—Kawachiya Yoshimasa, *Kawachiya Yoshimasa kyūki* (Old records of
Kawachiya Yoshimasa)

Teramachi Avenue



Shinpan Heianjō narabi ni rakugai no zu 新板平安城并洛外之図.
[Kyoto]: Itsutsuya Kichibee いつゝや吉兵衛, 1680. National Diet Library, Tokyo. Shelf-mark: WB39-5.



Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Also known as *Tobi emaki* 都鄙絵巻. Manuscript with no colophon, ca. late seventeenth century. Owned by Konbuin, Nara and housed in the Nara National Museum, Nara. No shelf-mark.



Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Also known as *Tobi emaki* 都鄙絵巻. Manuscript with no colophon, ca. late seventeenth century. Owned by Konbuin, Nara and housed in the Nara National Museum, Nara. No shelf-mark.

<i>Kanbun</i> literacy (Sinitic; logographic writing; cursive, semi-cursive, and non-cursive)					<i>Wabun</i> literacy (vernacular Japanese; logosyllabary writing; normally cursive or semi-cursive)				
No <i>kunten</i> No <i>furigana</i>	<i>Kunten</i> No <i>furigana</i>	<i>Kunten</i> No <i>furigana</i> With <i>okurigana</i>	<i>Kunten</i> <i>Furigana</i> (not in Japanese syntactic order)	<i>Kunten</i> <i>Furigana</i> (in Japanese syntactic order, interlinear translation)	Kanji-katakana no <i>furigana</i>	Kanji-katakana with <i>furigana</i> on characters	Kanji-hiragana no <i>furigana</i> on characters	Kanji-hiragana with <i>furigana</i> on characters	Hiragana mainly/only (with graphic variants for each syllable)
<i>Sōrōbun</i> and <i>mairase-sōrōbun</i> (hybrid <i>kanbun</i> ; formulaic language)									
No <i>kunten</i> No <i>furigana</i>	<i>Kunten</i> No <i>furigana</i> Normally only for printed manuals	<i>Kunten</i> <i>Furigana</i> (not in Japanese syntactic order) Normally only for printed manuals	<i>Kunten</i> <i>Furigana</i> (in Japanese syntactic order, interlinear translation) Normally only for printed manuals	Kanji-hiragana no <i>furigana</i> on characters		Kanji-hiragana with <i>furigana</i> on characters Normally only for printed manuals		Hiragana mainly/only (with graphic variants for each syllable)	
Higher degree of literacy					Lower degree of literacy				

Figure 1.17 The spectrum of multiple literacies in early modern Japan.



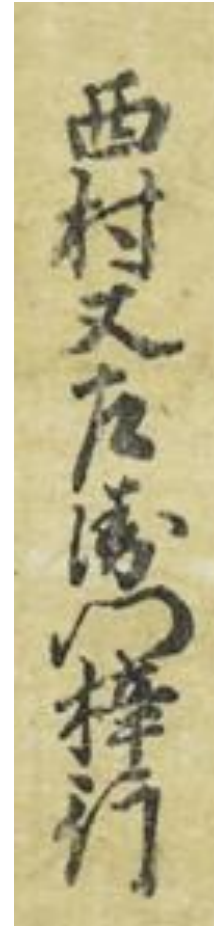
Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Also known as *Tobi emaki* 都鄙絵巻. Manuscript with no colophon, ca. late seventeenth century. Owned by Konbuin, Nara and housed in the Nara National Museum, Nara. No shelf-mark.

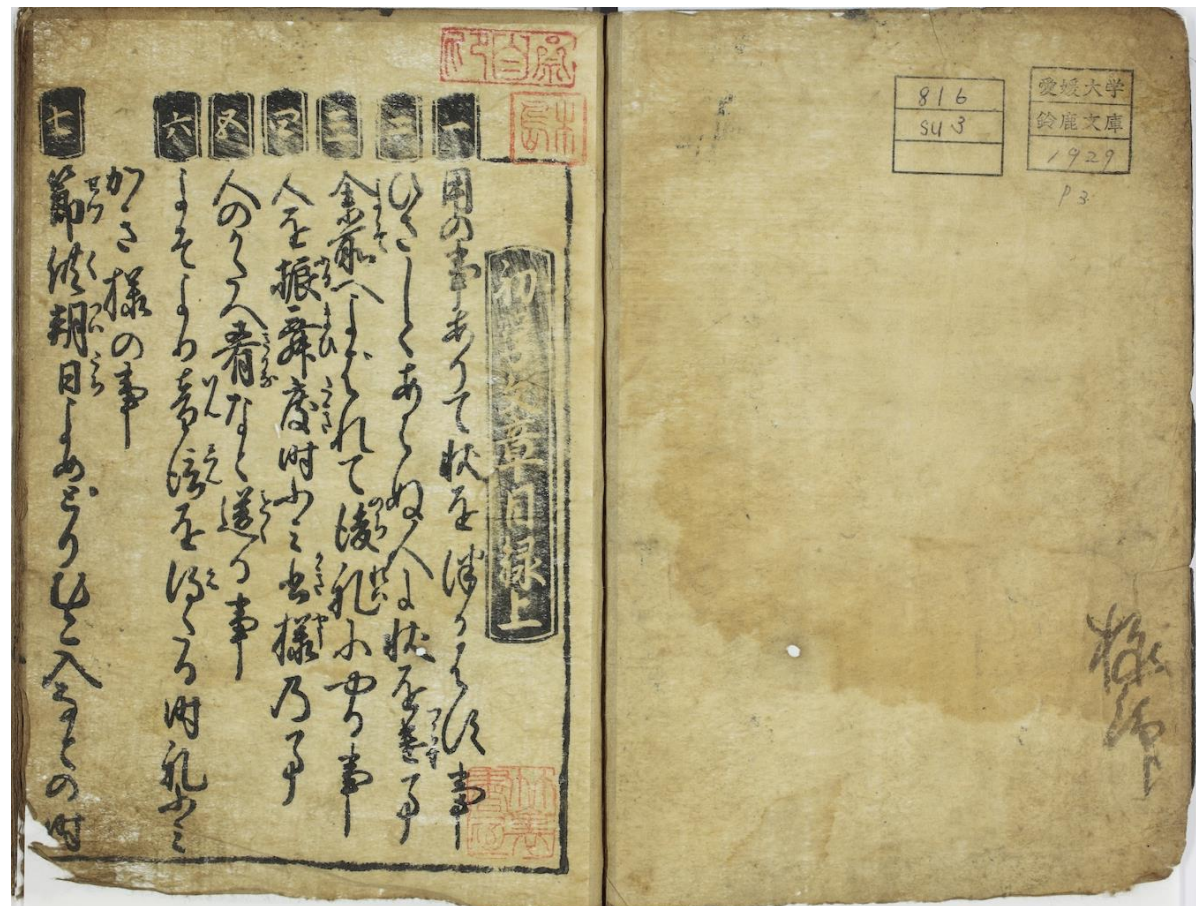
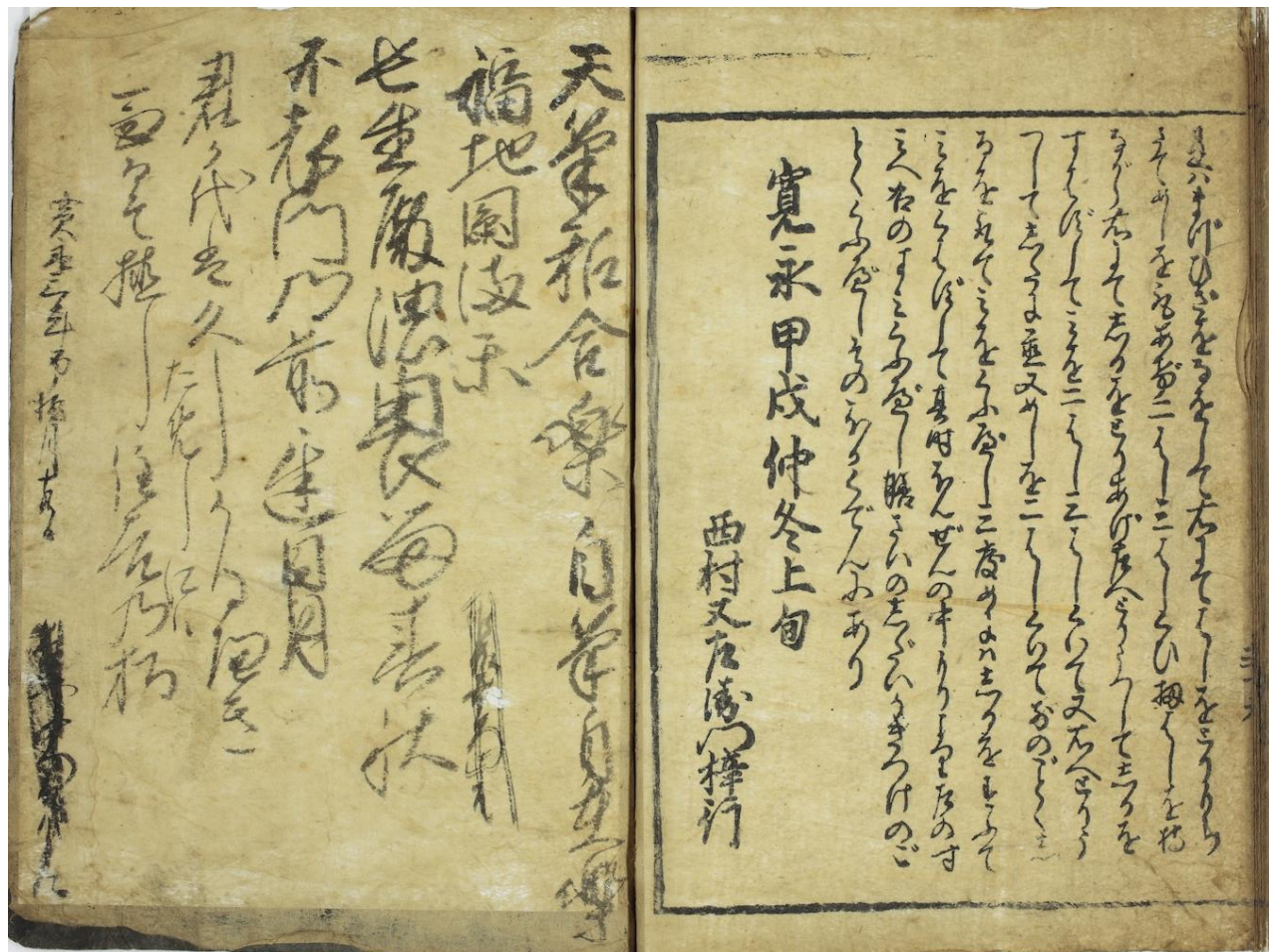


Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Also known as *Tobi emaki* 都鄙絵巻. Manuscript with no colophon, ca. late seventeenth century. Owned by Konbuin, Nara and housed in the Nara National Museum, Nara. No shelf-mark.

Nishimura Matazaemon

西村又左衛門

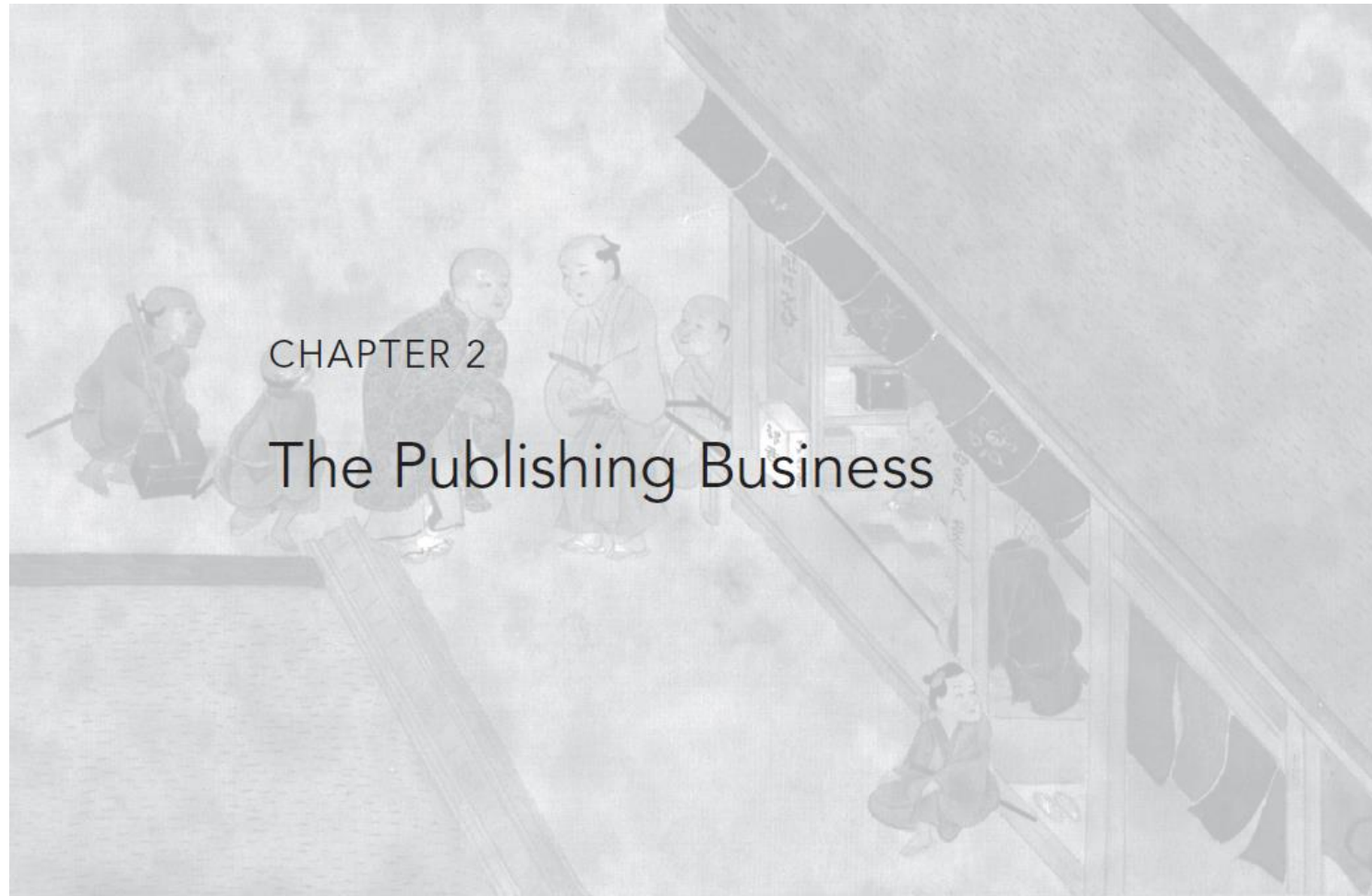




Shogaku bunshō narabi ni yorozu shitsukekata 初学文章并万膳方. Kyoto: Nishimura Matazaemon 西村又左衛門, 1634. Ehime University Library, Suzuka Bunko, Matsuyama. Shelf-mark: 816-S4.3.

寬文十				二百 丁	二百 丁	二百 丁	二百 丁	百九 十丁
			掛物	石摺	往來書	舞本		
						并		

Shojaku mokuroku Sakusha-tsuke taii 書籍目録作者付大意. Edo: Nishimura Mataemon 西村又右衛門; Kyoto: Nishimura Matazaemon 西村又左衛門, 1670. National Diet Library, shelf-mark:本別14-23.



CHAPTER 2

The Publishing Business

*Like the grains of sand on the seashore,
countless are the books published every year,
filling my shop up to the roof.*

—Hōjō Dansui, *Chūya yōjinki* (On what to take care of day and night)

TABLE 2.1 Seventeenth-century publishers as recorded in contemporary colophons

	Total books inspected by Oka	Total titles	Total publisher names in colophons	Publishers publishing alone	Teams of publishers
1591–1658	5,782 ^a	2,572 ^b	837	793	—
1658–1673	4,251	ca. 3,133 ^c	957	640	154
1673–1688	4,523	ca. 3,264 ^c	1,333	808	402
1688–1704	4,560	ca. 3,572 ^c	1,568	742	699

The data from 1591 to 1658 are based on Oka Masahiko et al., eds., *Edo jidai shoki shuppan nenpyō* (Tokyo: Bensei Shuppan, 2011). The figures for the later periods up to 1704 are based on unpublished spreadsheets compiled by Oka Masahiko, which he most kindly shared and allowed me to use for this publication. Oka also shared the spreadsheet that contains the raw data used for the publication of *Edo jidai shoki shuppan nenpyō*.

^aBased on the number of entries in Oka's spreadsheet that matches *Edo jidai shoki shuppan nenpyō*.

^bBased on the index in *Edo jidai shoki shuppan nenpyō*.

^cI give an approximate number as it was not always possible to count the same title only once.



Like the grains of sand on the seashore, countless are the books published every year filling my shop up to the roof.

Hōjō Dansui 北条団水. Chūya yōjinki 昼夜用心記. Kyoto: Izutsuya Shōee 井筒屋庄兵衛 and Yurugi Jihee 万木治兵衛; Edo: Suharaya Mohee 須原屋茂兵衛, 1707. Microfilm of the copy held at the Nakanoshima Toshokan. National Institute of Japanese Literature, 66-1-4 (vol. 5, 9r). Image subject to copyright (<https://kotenseki.nijl.ac.jp/biblio/100025896/viewer/90>)

shokuji yori
fumihayashi wa
habikorite

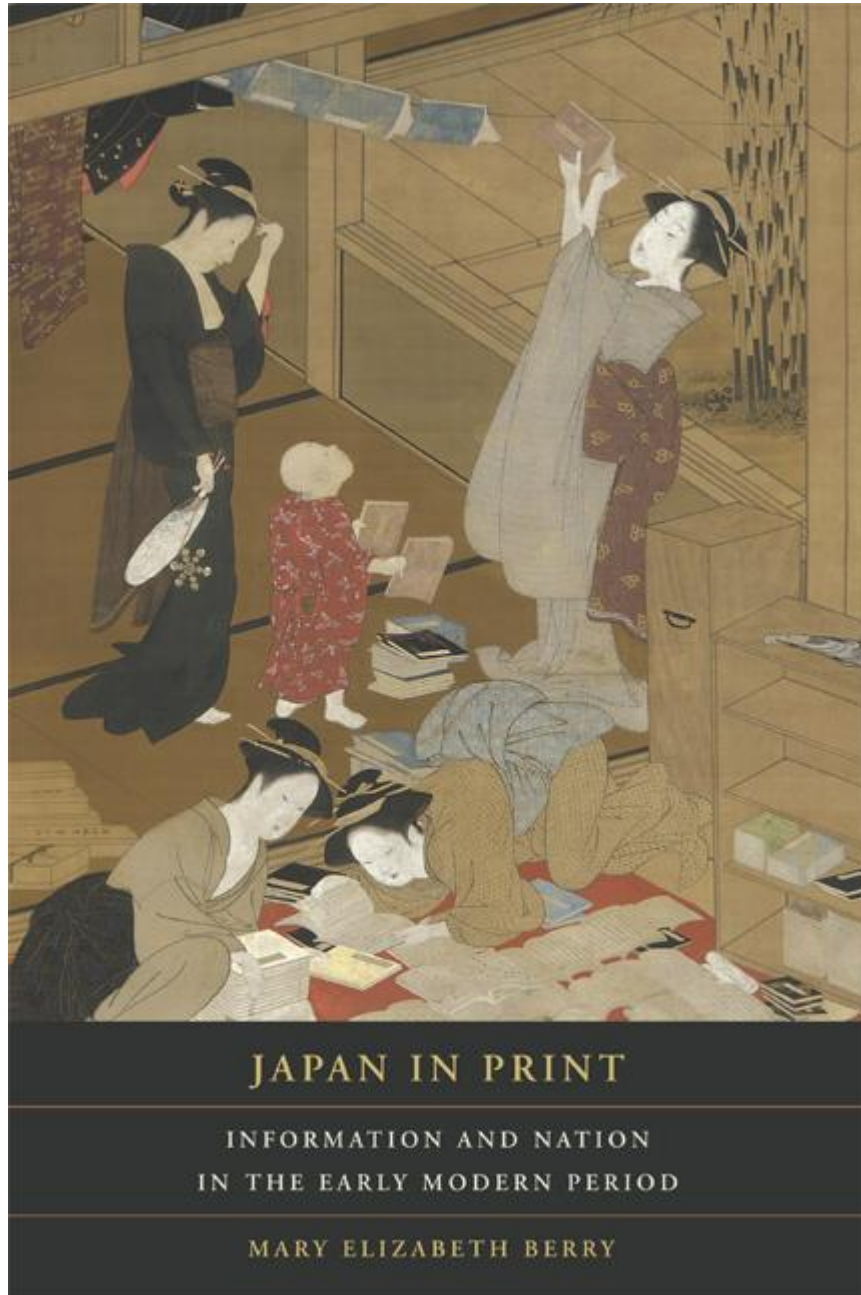
With the cutting of characters
the forest of books
luxuriantly bursts

Fudanzakura 不断桜. Manuscript at Tenri Central Library (Wataya Bunko), transcribed in vol. 11 of Mikan zappai shiryō, edited by Suzuki Katsutada, (pagination 丕1–丕9). Okazaki: Suzuki Katsutada, 1961.



2. My core argument

Knowledge making



Different and complementary research questions

How can I access, understand, and interiorize Buddhist teachings at a time when affiliation to a Buddhist temple has become the norm?

How should I behave?

How do I communicate better via letters in a stringently bureaucratic society?

How can I improve my financial status?

How can I cope with a land ravaged by disasters?

How can I deal with the injustices perpetrated by the local administration?

PLEASURE **IN** PROFIT

POPULAR PROSE IN
SEVENTEENTH-CENTURY JAPAN

LAURA MORETTI



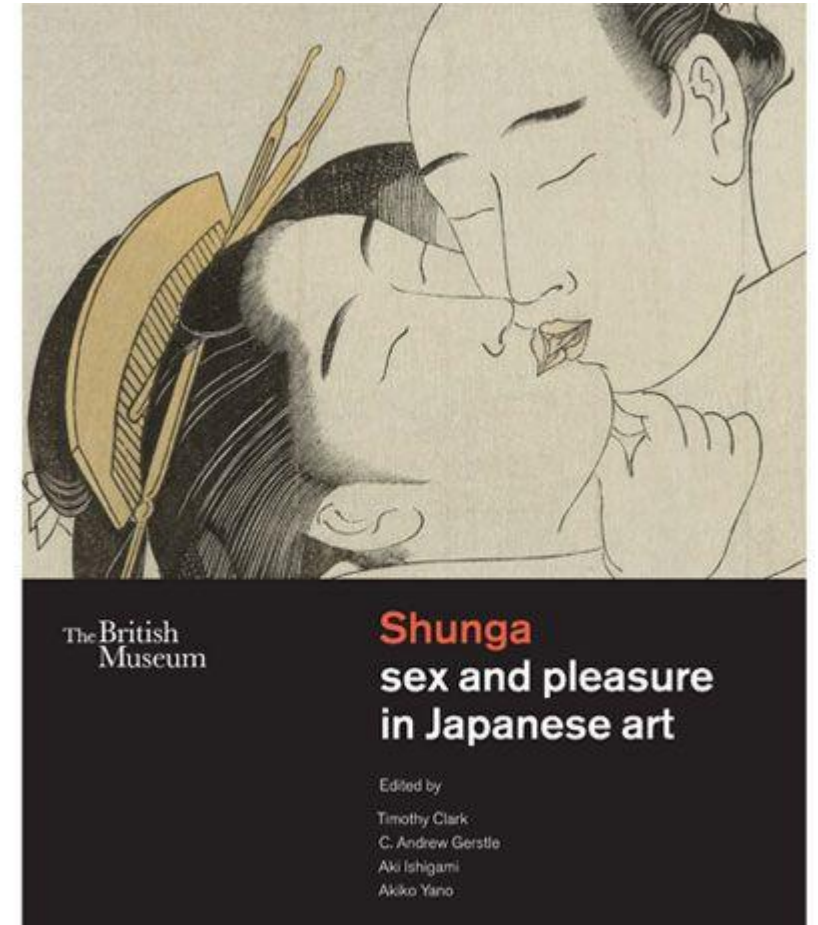
3. Two examples



Etiquette manual
(and wedding ceremonies)



shunpon
Sexually explicit illustrated books





CHAPTER 4

Civility Matters

The need for etiquette is in everything. It softens your disposition, it always improves your appearance, and your speech will not be bad. It is said that when you have the truth within, it shows on the outside. If it were not for etiquette it would not be possible to distinguish between high, middle, and low.

—Tō Mitsunaka, *Shorei tōyō shū* (The collection for all immediate needs on etiquette)

KEITH THOMAS

IN

PURSUIT OF CIVILITY

MANNERS AND CIVILIZATION IN
EARLY MODERN ENGLAND



BONDS OF CIVILITY

*Aesthetic Networks and the
Political Origins of Japanese Culture*



EIKO IKEGAMI

CAMBRIDGE

“Publishing genres”

一冊	女誠 後の曹昭撰 ひろかゝるを	二冊	笑林の序 并 女訓書 古事と云ふ ものなり也	三冊	女訓抄 古事と云ふ ものなり也	六冊	如之曼 因の序の述 守貞背妻非	七冊	不嫁妬毒非 教子非 飯腹非 虚食非 女四書 辻原南 女孝經 女諸論 内川 女誠	十二冊	本朝女鑑 杉玄作也 本朝の各女集 賢明 節義 貞行 孝通 女式
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Books for women
Nyosho 女書

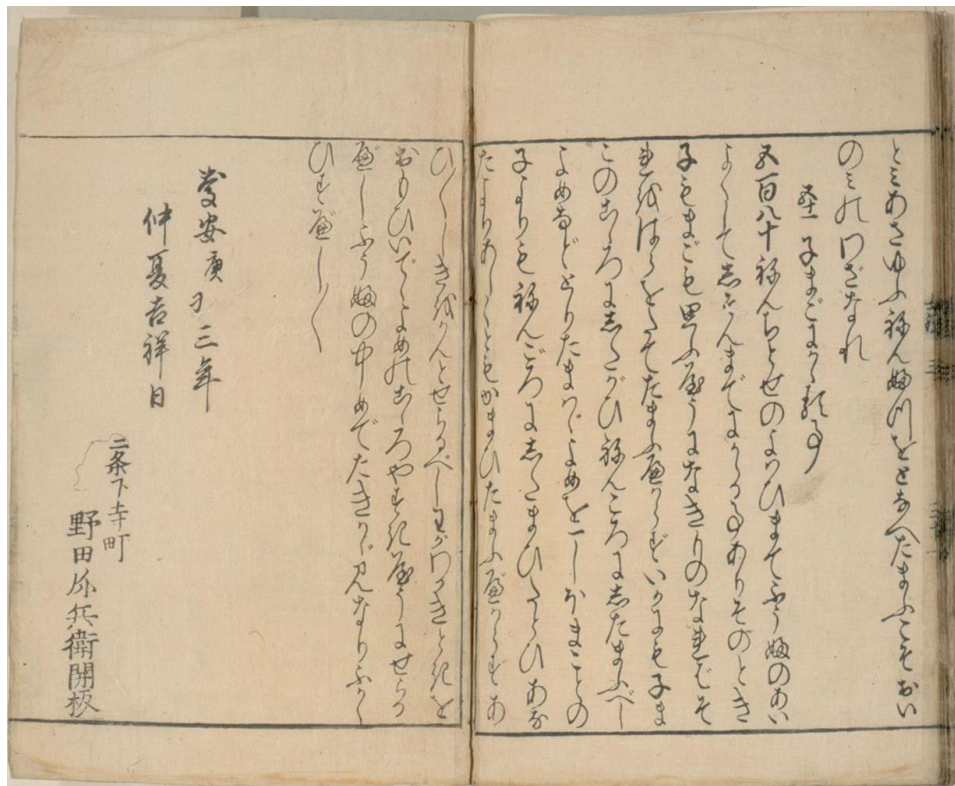
冊一	冊五	冊七	冊七	冊七	冊七	冊一
初學文章	周增補	諸礼集	大德統	勞礼集	同增補	小笠原百々条
		小笠原家ノ書	同	惣書及人 桐子作		右所ノ條方々記及出礼ノ次第

Books on manners and cookery
Shitsukekata-sho narabi ni ryōri-sho 躰方書并料理書

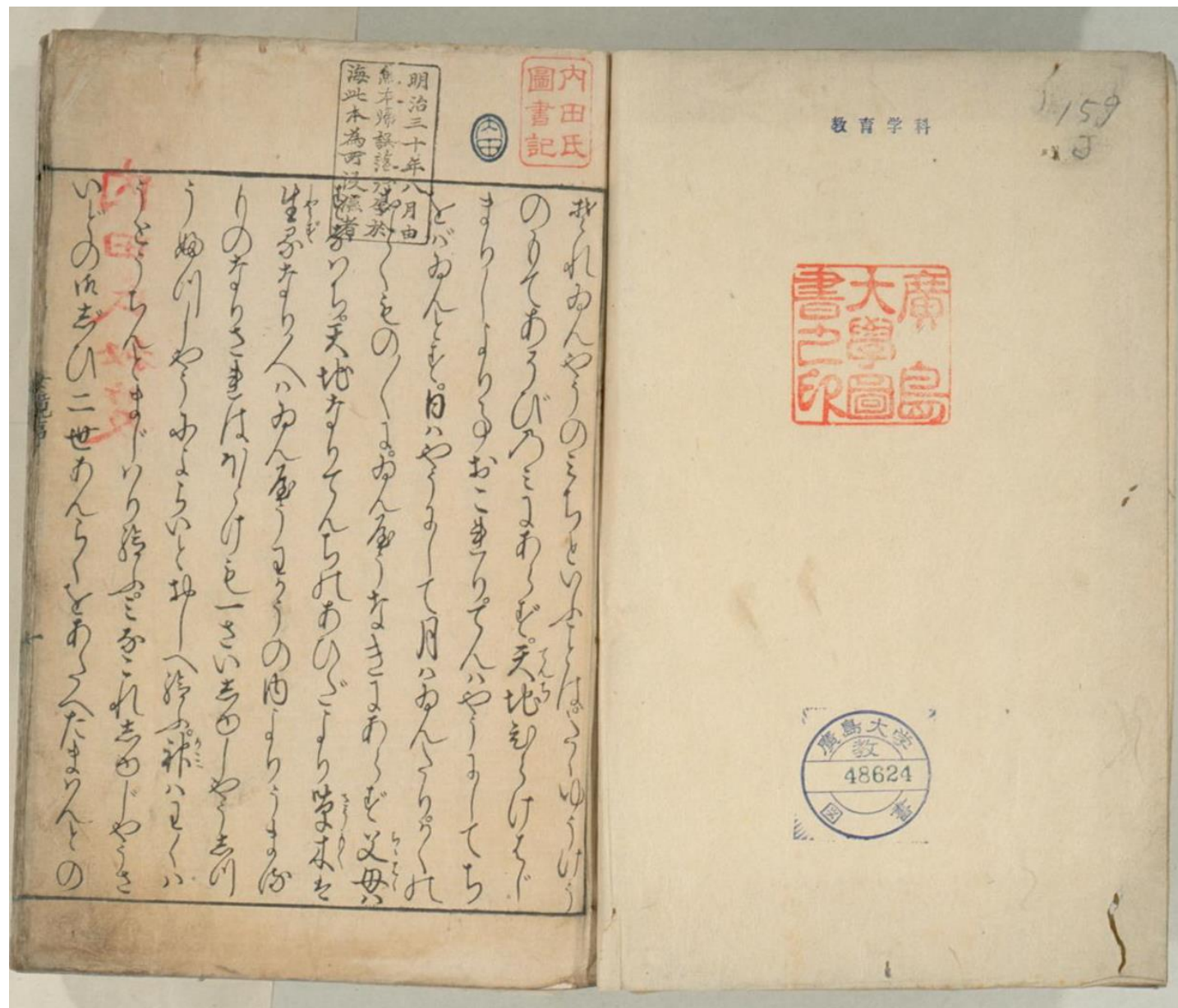
Onna kagami hidensho
女鏡秘伝書

Book on the secret tradition of the mirror for women

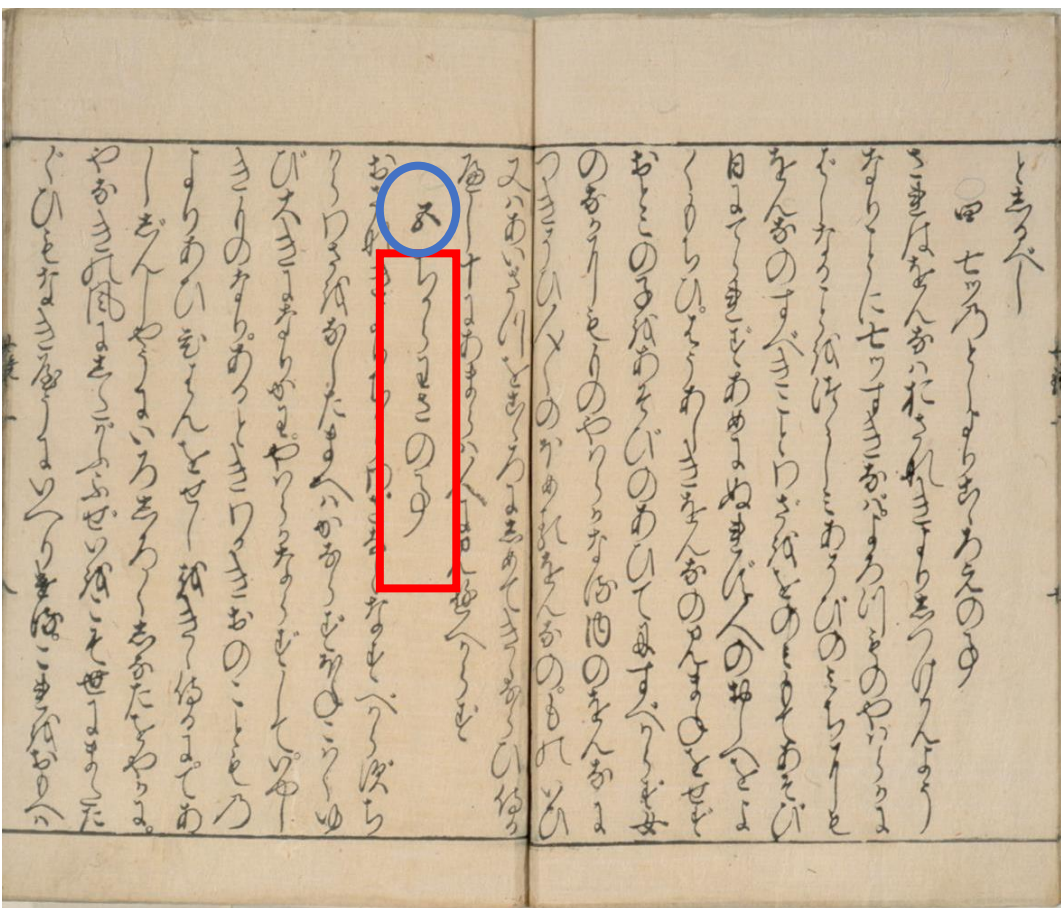
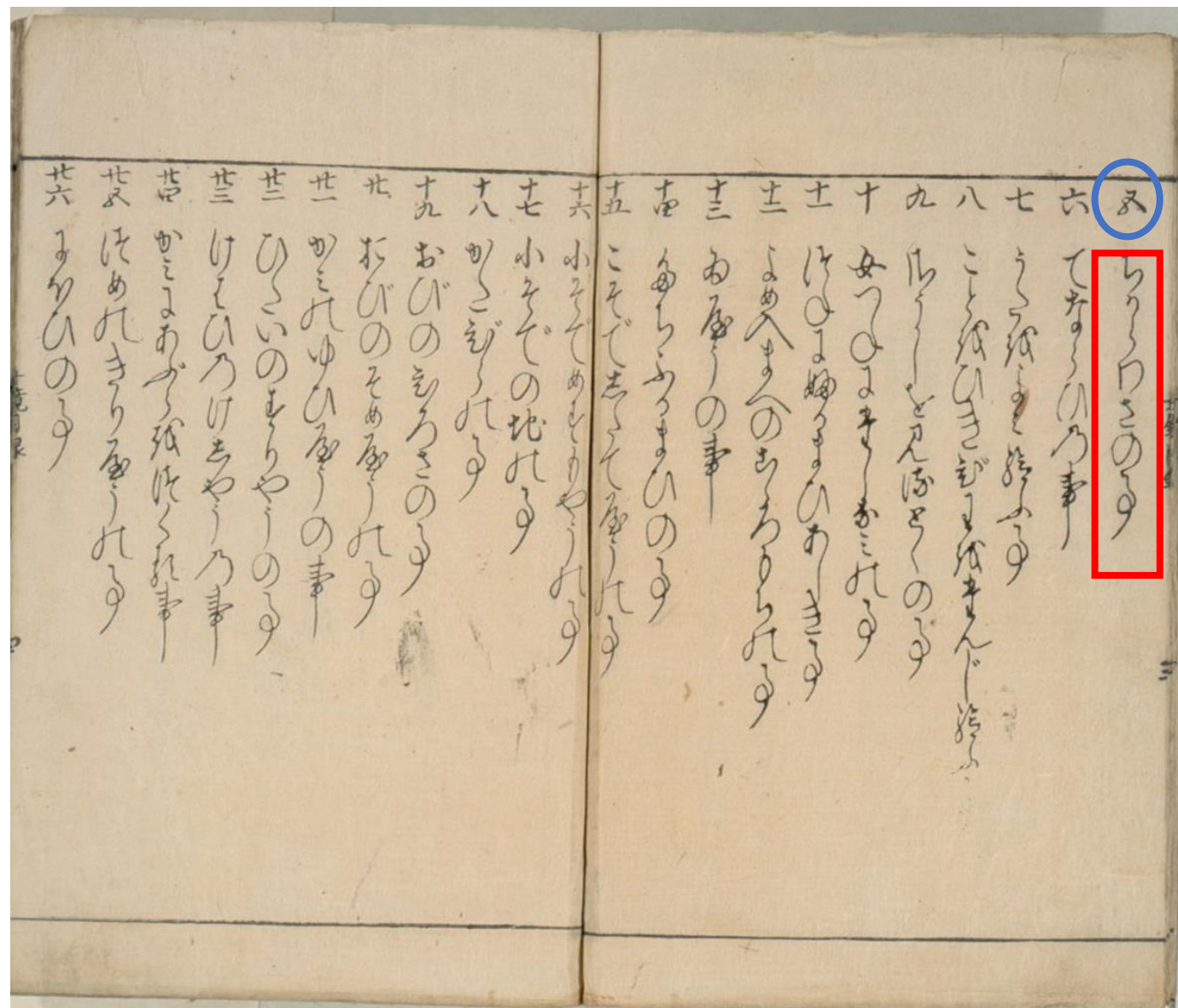
1650



Onna kagami hidensho 女鏡秘伝書. Kyoto: Noda Yahee 野田弥兵衛, 1650. Hiroshima University Library, shelf-mark: 教科書文庫/1/101/10-1650/2000048624.

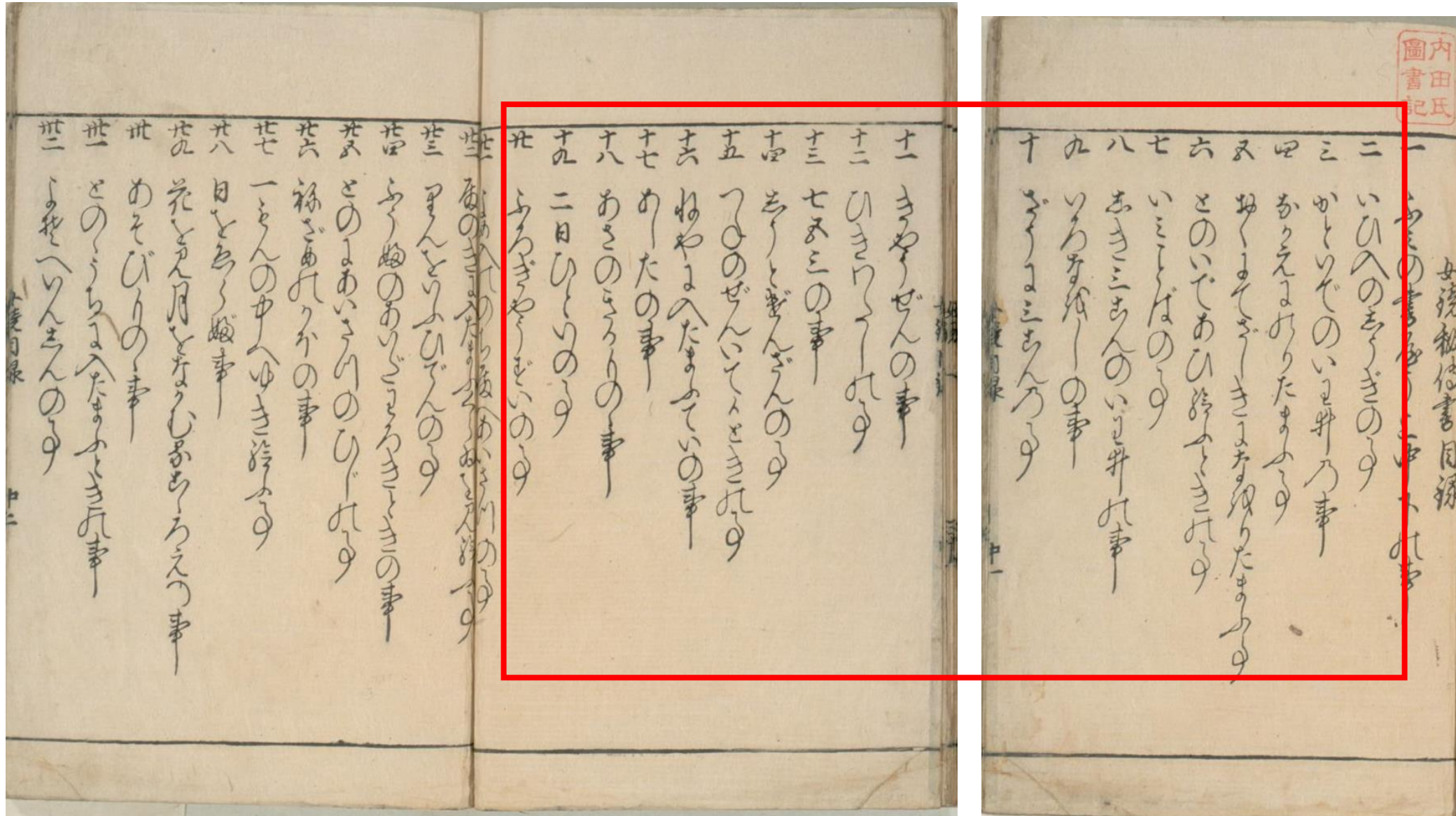


76. *Onna kagami hidensho* (Kyoto: Noda Yahee, 1650), diplomatic transcription in vol. 10 of *Kanazōshi shūsei*, ed. Asakura Haruhiko and Fukasawa Akio (Tokyo: Tōkyōdō Shuppan, 1989), 3–77. Unless otherwise stated, I refer to this edition (cited as *Onna kagami*). In addition to the 1650 edition are the 1652 edition by Yamamoto Chōbee in three volumes without illustrations; a later reprint of the 1652 edition, in six volumes, with illustrations; the 1659 edition published in Edo by Matsue Ichirobee (illustrated); the edition by an Edo publisher known as Hon Toiya (illustrated; date unknown); the 1678 edition by Yorozuya Shōhee (illustrated); and the 1692 edition by Izumiya Mōhee (reprinted in 1699; illustrated). It is noteworthy that Matsue Ichirobee published two different editions of his title, a version dated 1659 now housed in Tōyō Bunko (shelf mark: 三 Fa358) and an undated version at Tohoku University Library, Kano Bunko (shelf mark: 4547). *Onna kagami hidensho* appeared in book-trade catalogues from 1666–1667 until 1715, under the title *Onna kagami*. It moved from the category of *washo narabi ni kanarui* to that of *nyosho* in 1670. It was listed twice beginning with the 1675 catalogue: in three volumes and in six volumes with illustrations (*eiri*). The latter version is probably the revised edition of the 1652 edition by Yamamoto Chōbee. In the 1681 catalogue the three-volume *Onna kagami* was available in small and large formats, the former priced at 1 *monme* 2 *fun*, the latter at 1 *monme* 8 *fun*. The 1696, 1709, and 1715 catalogues dropped the two formats and priced the three-volume *Onna kagami* as follows: 1 *monme* 2 *fun* (1696) and 2 *monme* 2 *fun* (1709 and 1715). The six-volume edition with illustrations was more expensive, at 4 *monme* 5 *fun* in 1681. It decreased to 2 *monme* 8 *fun* (1696) and 3 *monme* 8 *fun* (1709 and 1715).



Onna kagami hidensho 女鏡秘伝書. Kyoto: Noda Yahee 野田弥兵衛, 1650. Hiroshima University Library, shelf-mark: 教科書文庫/1/101/10-1650/2000048624

Wedding ceremonies



Onna kagami bidensho 女鏡秘伝書. Kyoto: Noda Yahee 野田弥兵衛, 1650. Hiroshima University Library, shelf-mark: 教科書文庫/1/101/10-1650/2000048624

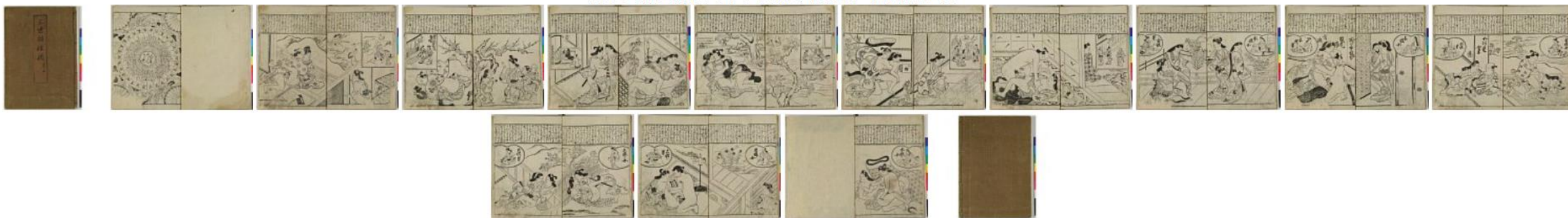
Sanze aishō makura

三世相性枕

The pillow of affinities across three generations

1687

サムネイル画像をクリックすると、閲覧モードに移ります。



中画像一覧

新規検索

一括編集

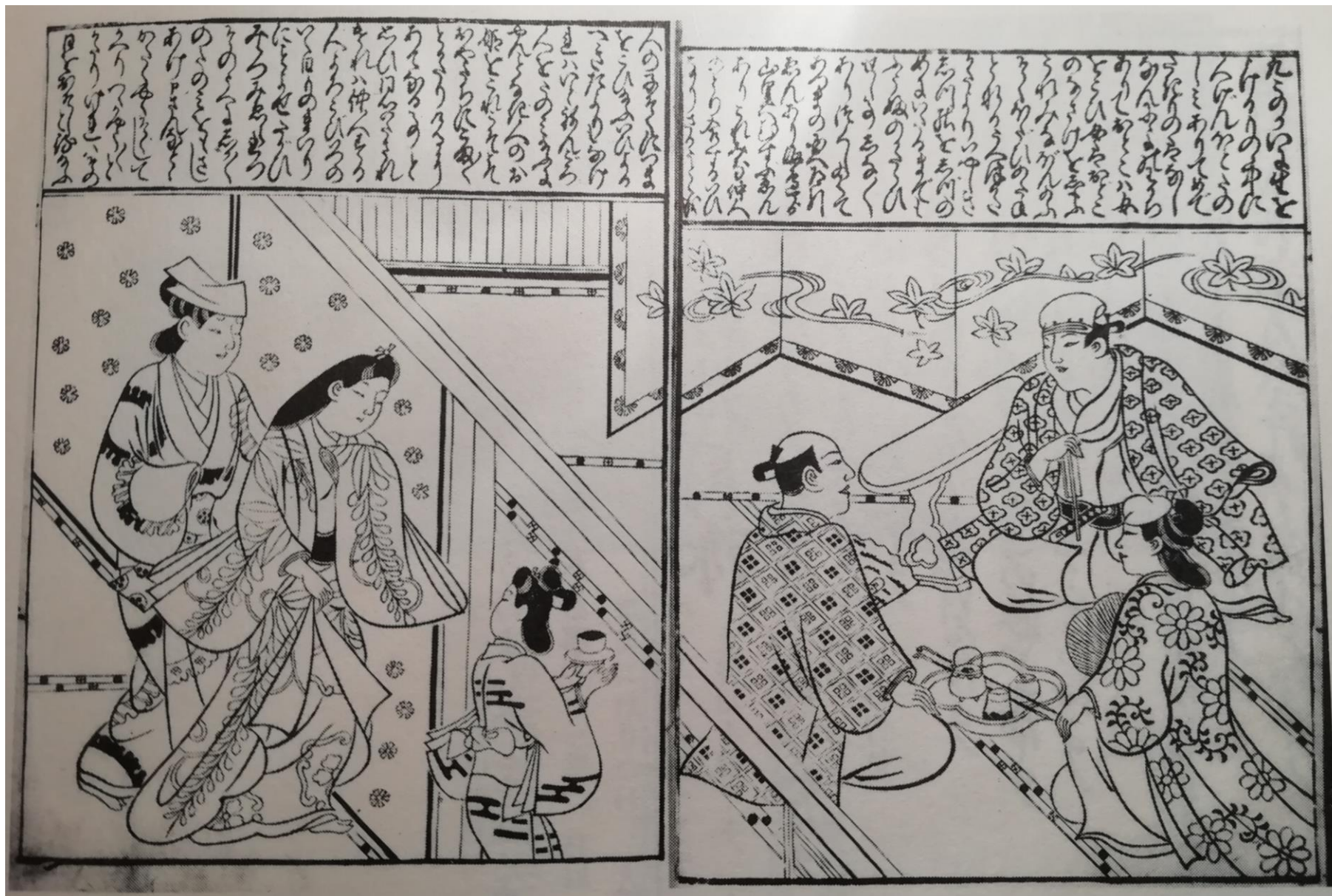
[English mode](#)

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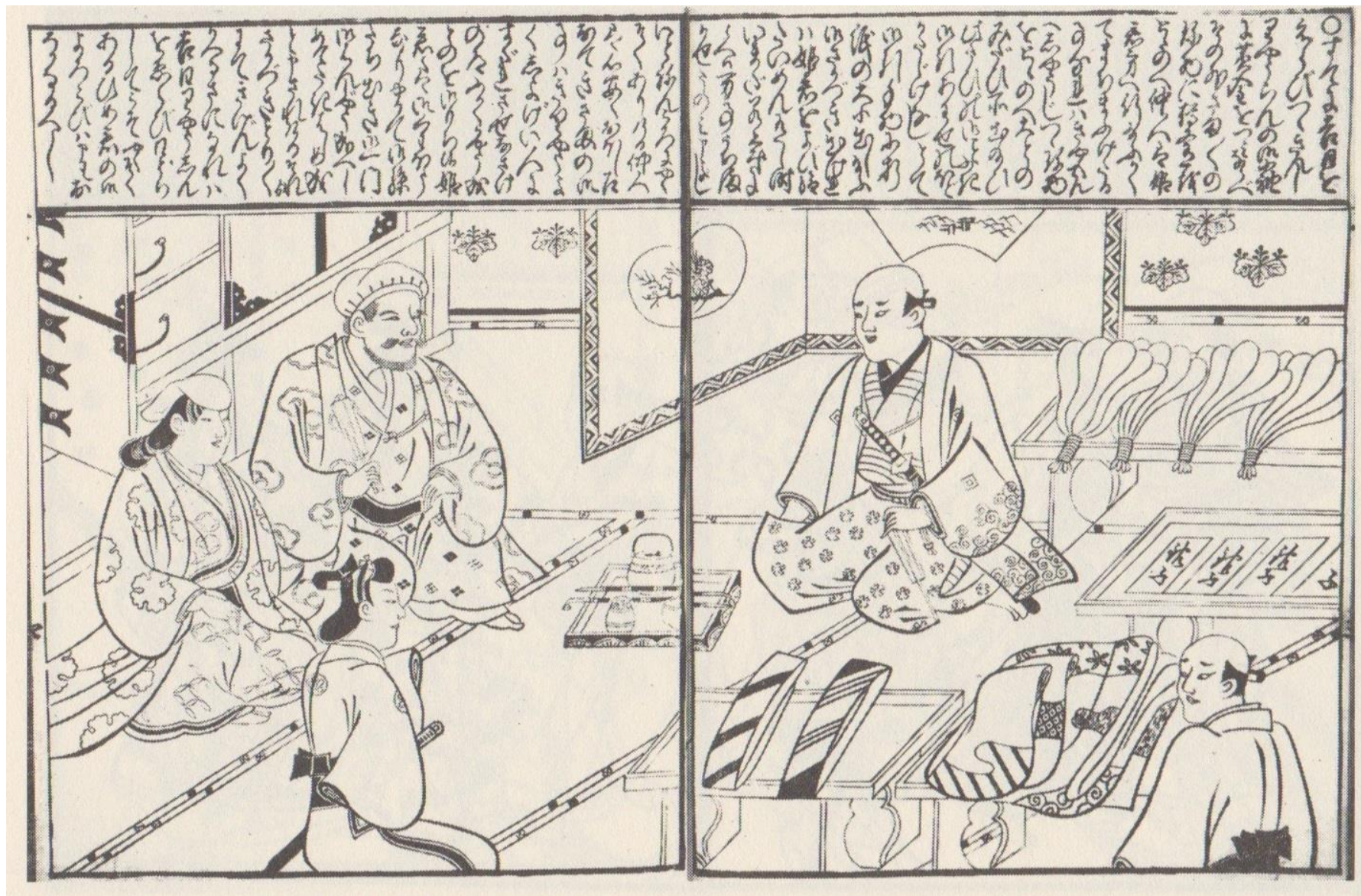
Sanze aishō makura, vol. 2, Ebi bunko, images available on the website of the Art Research Center
https://www.dh-jac.net/db1/books/search_portal.php



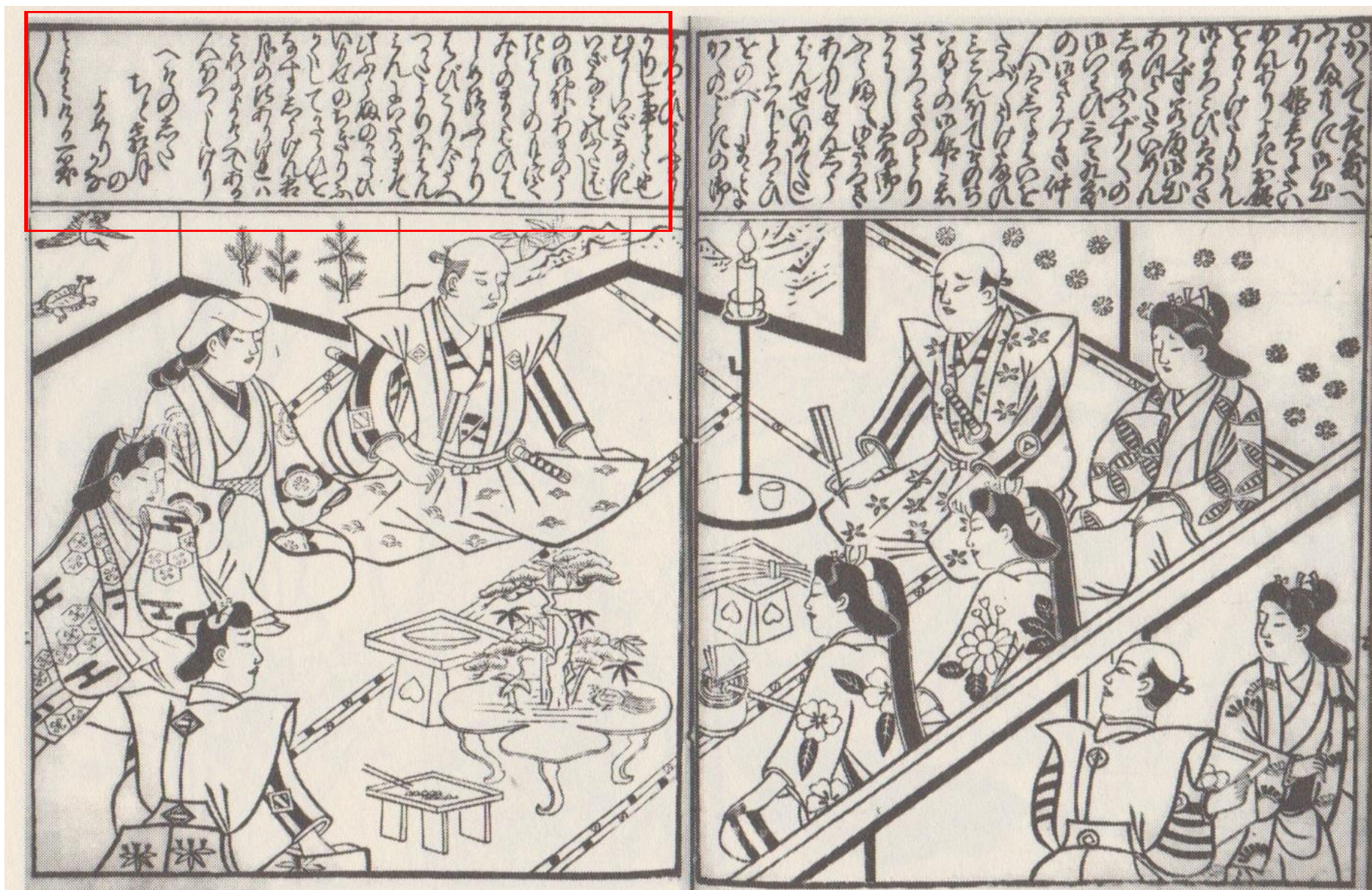
Sanze aishō makura 三世相性枕. Edo: Iseyia Ihee 伊勢屋伊兵衛 and Matsuzakaya Kihee 松坂屋喜兵衛, 1687. Photographic reproduction and transcription in vol. 1 of *Edo enpon shūsei*, edited by Hayashi Yoshikazu, 197–245. Tokyo: Kawade Shobō Shinsha, 2013.



Sanze aishō makura 三世相性枕. Edo: Iseyia Ihē 伊勢屋伊兵衛 and Matsuzakaya Kihee 松坂屋喜兵衛, 1687. Photographic reproduction and transcription in vol. 1 of *Edo enpon shūsei*, edited by Hayashi Yoshikazu, 197–245. Tokyo: Kawade Shobō Shinsha, 2013.

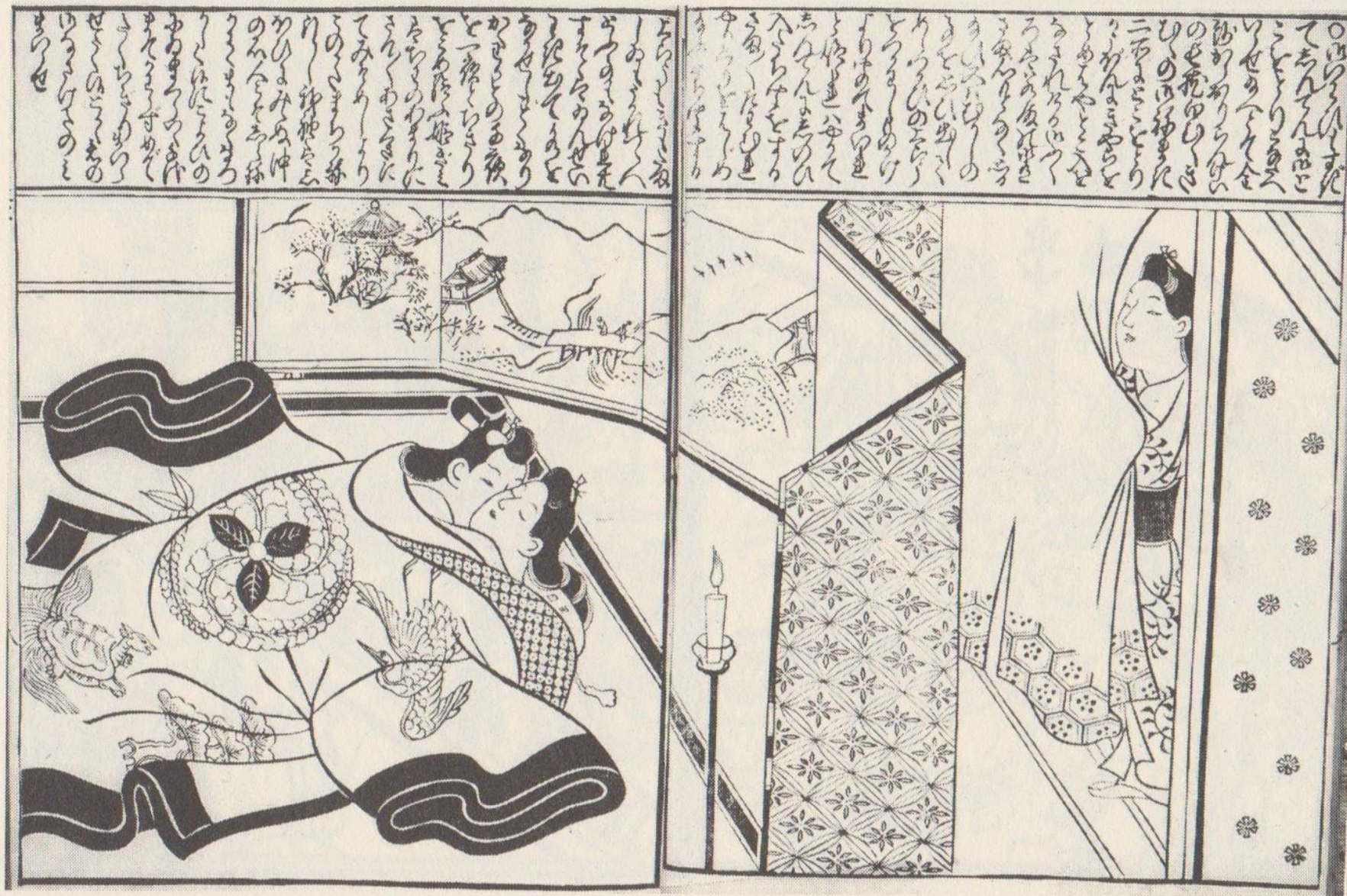


Sanze aishō makura 三世相性枕. Edo: Iseya Ihee 伊勢屋伊兵衛 and Matsuzakaya Kihee 松坂屋喜兵衛, 1687. Photographic reproduction and transcription in vol. 1 of *Edo enpon shūsei*, edited by Hayashi Yoshikazu, 197–245. Tokyo: Kawade Shobō Shinsha, 2013.

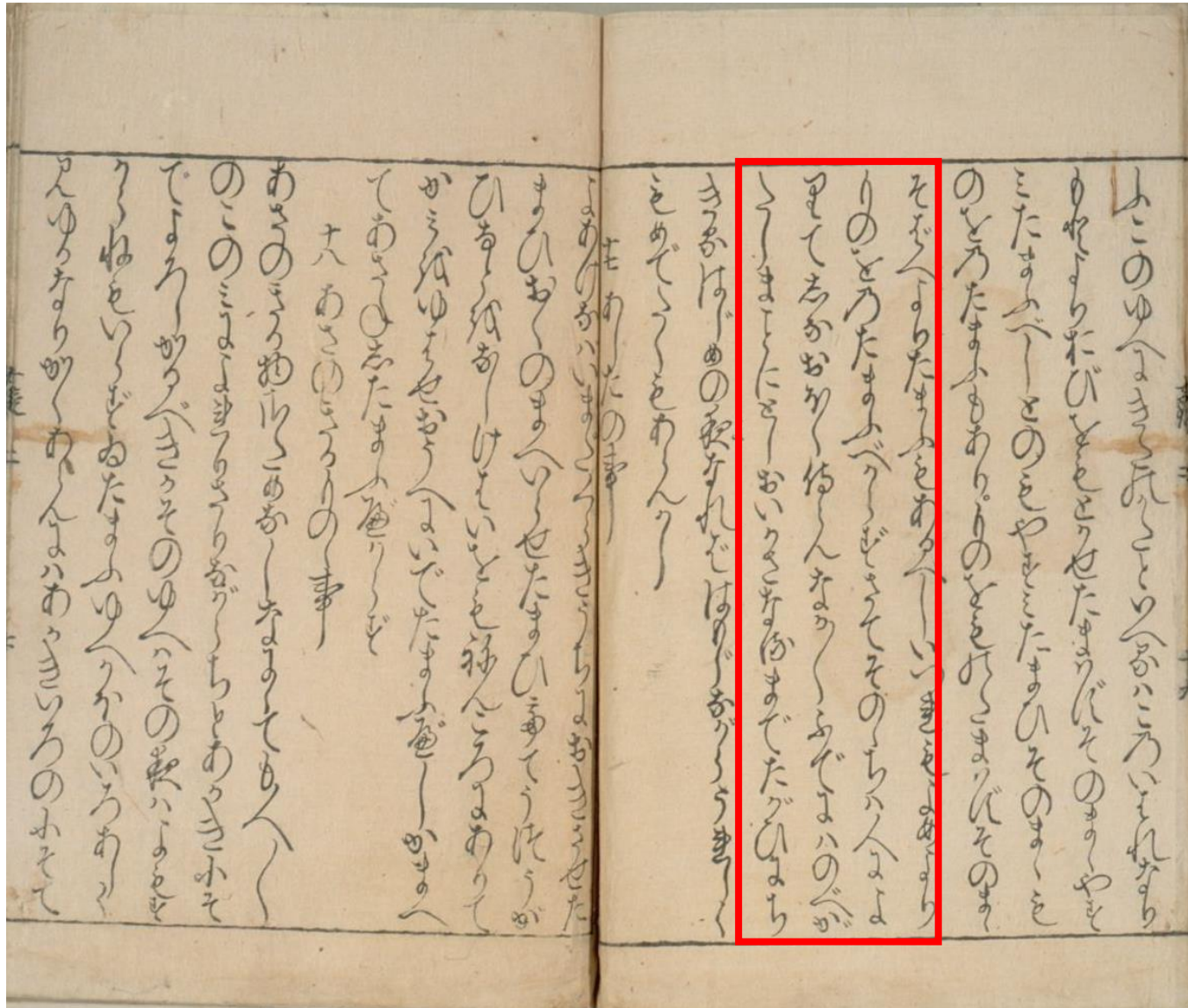


Sanze aishō makura 三世相性枕. Edo: Iseya Ihee 伊勢屋伊兵衛 and Matsuzakaya Kihee 松坂屋喜兵衛, 1687. Photographic reproduction and transcription in vol. 1 of *Edo enpon shūsei*, edited by Hayashi Yoshikazu, 197–245. Tokyo: Kawade Shobō Shinsha, 2013.

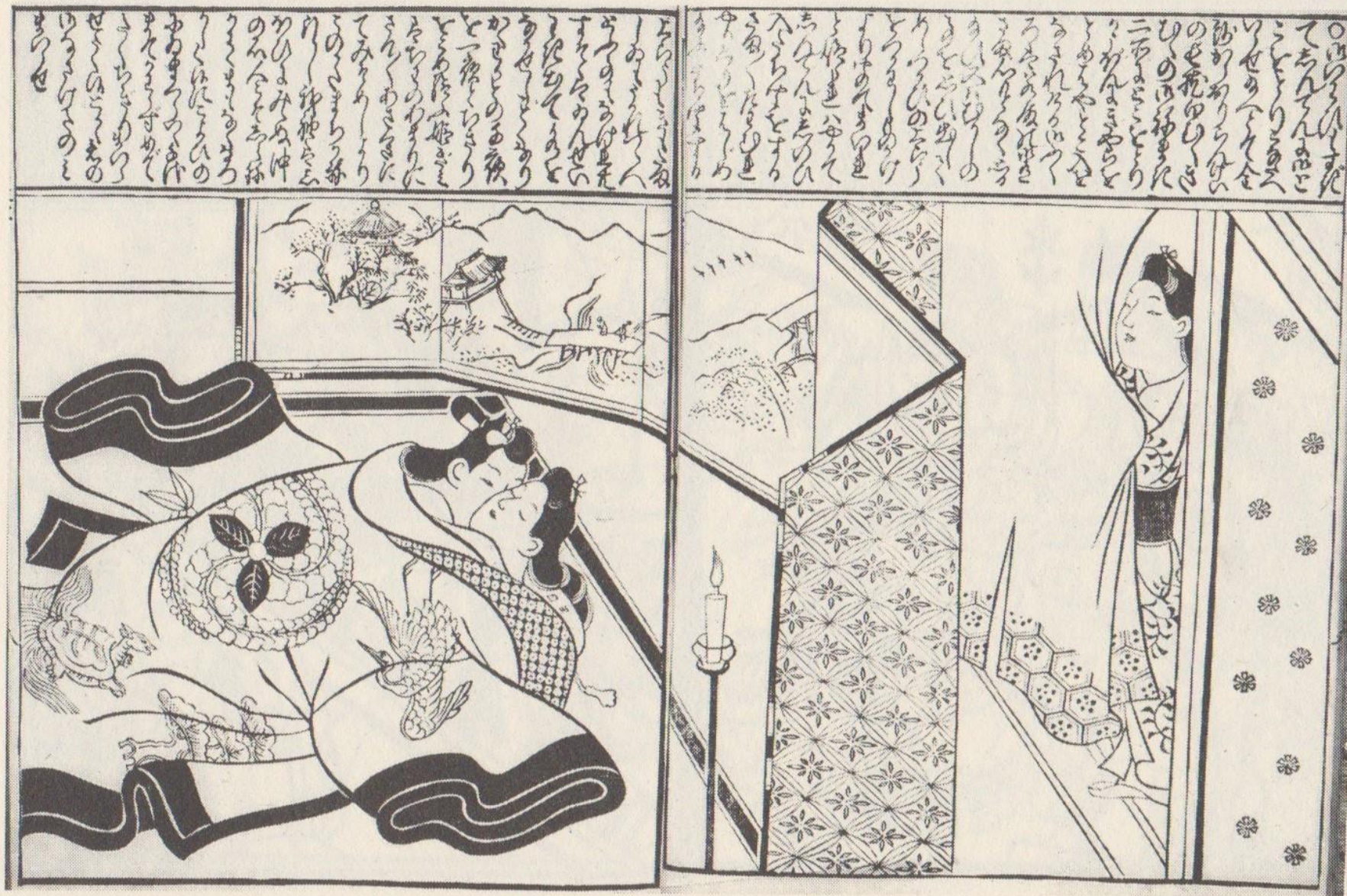
In the past the two gods Izanagi and Izanami began the exchange of love vows between a man and a woman standing on the floating bridge of Heaven. Since then love between the two sexes has thrived. Now, starting with those of the high class [*uetsukata*] and going down to everyone [*banmin*] the vows of love and intimacy exchanged by men and women are deep. Because the ceremony took place in the eleventh month [known as *shimotsuki*, the “frost month”], a certain man composed a *hokku* [seventeen-syllable verse] that said, “Below the belly button / some white hair; white as the frost / this is marriage” (*heso no shita / chito shimotsuki no / yomeri kana*). Everyone laughed.¹⁶⁰



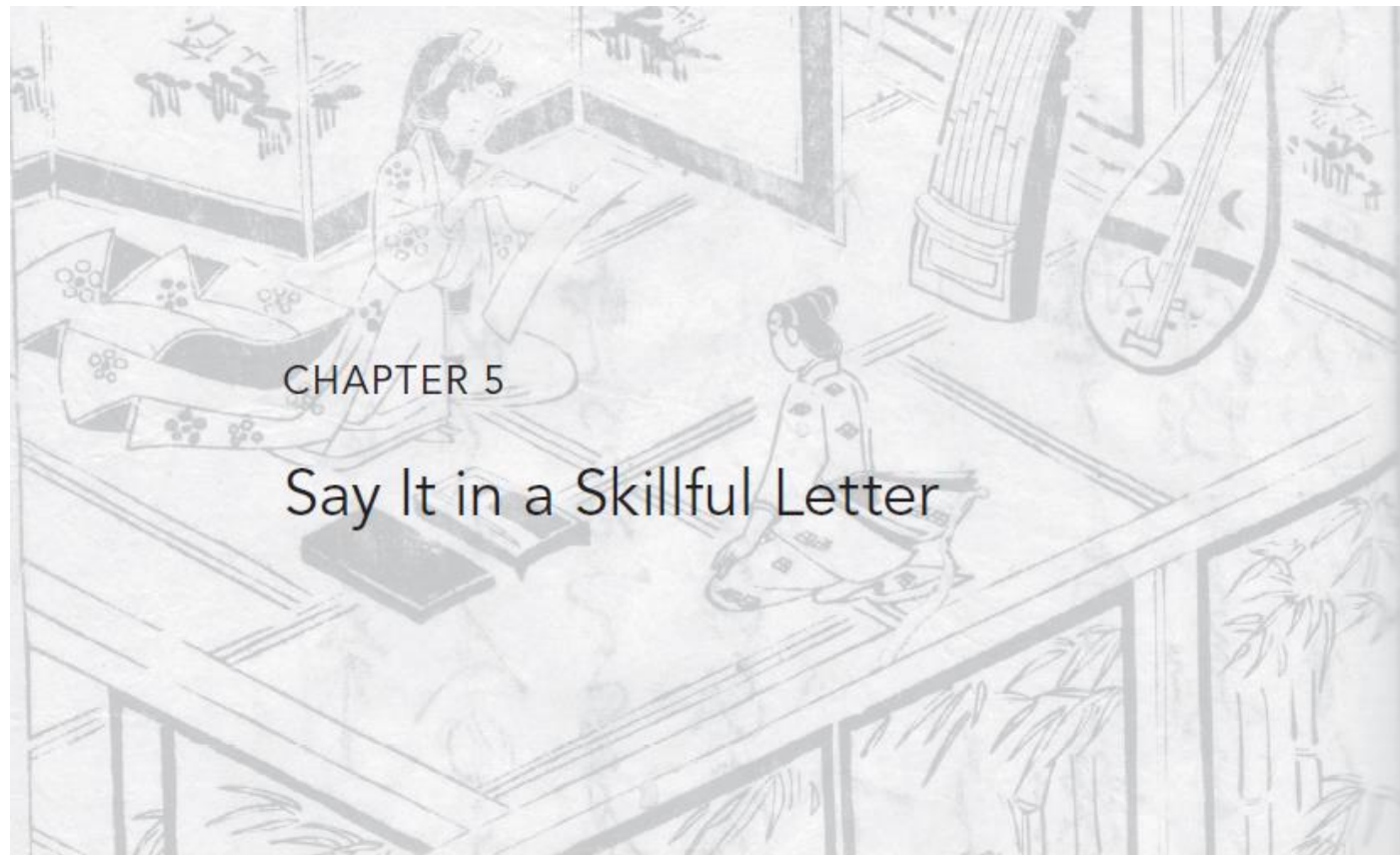
Sanze aishō makura 三世相性枕. Edo: Iseyā Ihē 伊勢屋伊兵衛 and Matsuzakaya Kihee 松坂屋喜兵衛, 1687. Photographic reproduction and transcription in vol. 1 of *Edo enpon shūsei*, edited by Hayashi Yoshikazu, 197–245. Tokyo: Kawade Shobō Shinsha, 2013.



After that, things change
depending on the people, so it is
difficult to record this in writing.



Sanze aishō makura 三世相性枕. Edo: Iseyā Ihē 伊勢屋伊兵衛 and Matsuzakaya Kihee 松坂屋喜兵衛, 1687. Photographic reproduction and transcription in vol. 1 of *Edo enpon shūsei*, edited by Hayashi Yoshikazu, 197–245. Tokyo: Kawade Shobō Shinsha, 2013.



CHAPTER 5

Say It in a Skillful Letter

Writing letters might appear trivial and yet it is something of great importance. After all, what you record in writing remains for the days to come and will be seen by other people. Therefore you must apply yourself in earnest when writing and sending letters.

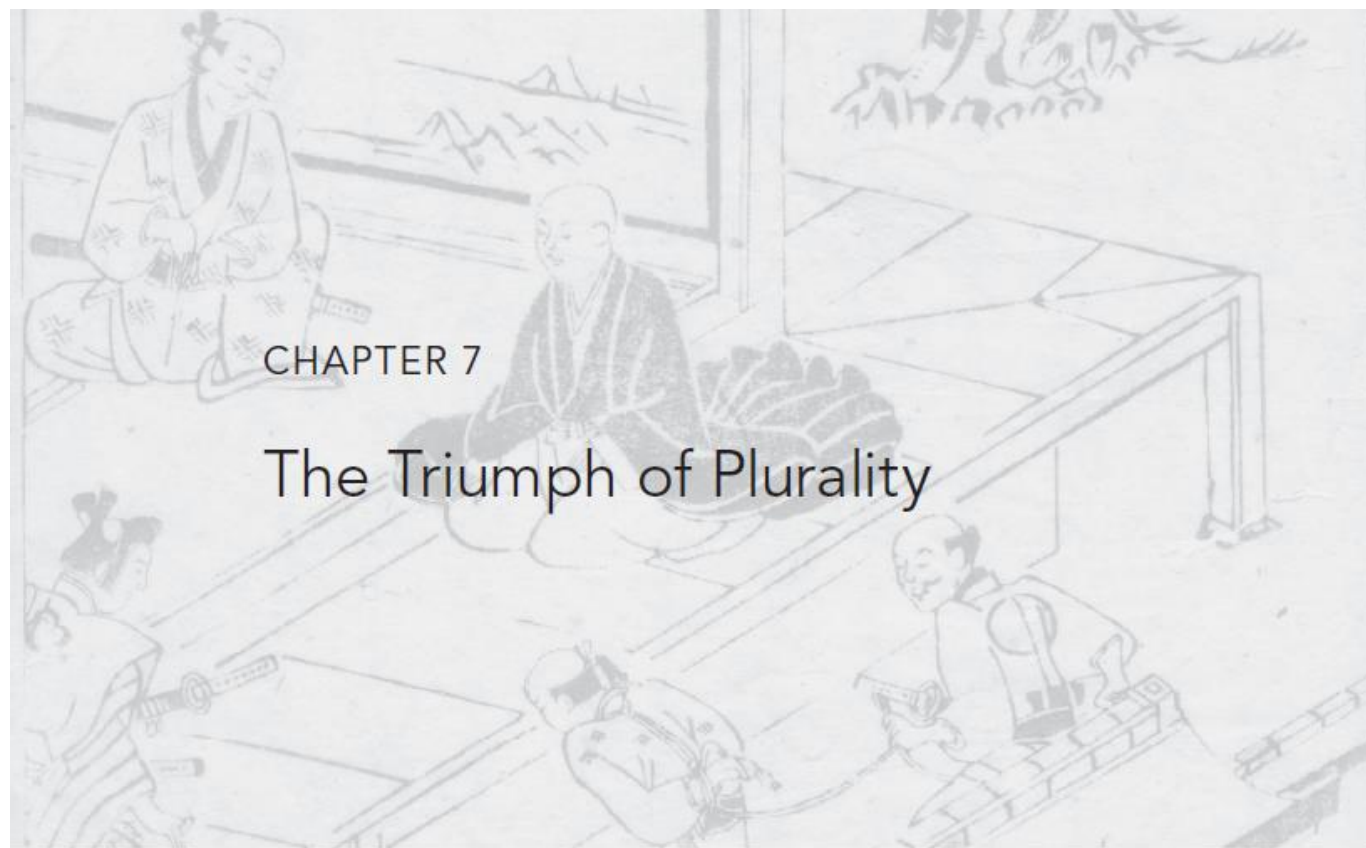
—Onna shikimoku (Rules for women)



Nishikigi 錦木. N.p: publisher unknown, n.d.
Private collection Suzuran Bunko, Cambridge
(UK). No shelf-mark.



Hishikawa Moronobu 菱川師宣. *Nasake no uwamori* 情のうわもり. N.p.:
publisher unknown, ca. 1680s. (only vol. 1). Private collection Suzuran Bunko,
Cambridge (UK). No shelf-mark.



Thus, what I enjoy in a narrative is not directly its content or even its structure, but rather the abrasions I impose upon the fine surface: I read on, I skip, I look up, I dip in again.

—Roland Barthes, *The Pleasure of the Text*

Ukiyo monogatari
Tales of the floating world



4. Wayfinding





Sumiyoshi Gukei 住吉具慶. *Tobi zukan* 都鄙図巻. Also known as *Tobi emaki* 都鄙絵巻. Manuscript with no colophon, ca. late seventeenth century. Owned by Konbuin, Nara and housed in the Nara National Museum, Nara. No shelf-mark.