

Basic rules for producing a *honkoku* 翻刻

A *honkoku* intends to: 原本を忠実に伝えること. From this point of view it is not dissimilar to the idea of ‘**diplomatic transcription**’ as defined in Western palaeography.

Steps to be followed:

- Identification of the *teihon* 底本. You must clarify to your reader what copy are you using (what date of publication, what edition/impression, what editor, what institution holds it) and why you have chosen this copy.
- Palaeographic decodification of *hentaigana* and *kuzyushiji* and their transposition into the current Japanese script. In doing this apply the following rules:
 - Normally *kyūji* 旧字 should be transformed into *shinji* 新字 (at least in the tradition of *kokubungaku* 国文学. It is different if you are working in the area of *kokugo* 国語!)
 - When it comes to *itaiji* 異体字 you need to make case-by-case decisions. In order to familiarize yourself with the conventions applied by Japanese scholars working in the area of specialization within Edo-period literature, read carefully the *hanrei* 凡例 produced in series that apply the *honkoku* system of transcription (e.g., 洒落本大成、仮名草子集成、嚟本大系).
 - As for the *hiragana* variants (normally referred to as *hentaigana*), follow the explanations given in each of the lessons of this online course.
 - *Furigana*, *okurigana* and diacritics remain unaltered.
 - Errors are not emended and are indicated by ママ (positioned in the *furigana*).
 - Punctuation (*kutōten* 句読点) is left as it appears in the original.
 - You should start a new line whenever the original text starts a new one.
 - At the end of each half folio indicate that the text ends for that half folio by putting the number of the folio in Japanese numbers and the indication whether it is the *recto* or the *verso* (e.g. 九ウ). *Recto* can be rendered either as 表 or as オ. *Verso* can be rendered either as 裏 or as ウ.