

Promoting Multilingual Support for Sightseeing Destinations around Japan

# **Writing and Style Manual**

English for

Sightseeing Destinations around Japan

Japan Tourism Agency

March 2020

## **Introduction**

This manual is a guide for writers and editors in preparing English-language texts for signage, website, audio-guide, and printed materials about sightseeing destinations in Japan. Clear language that is easy to understand will enable visitors to appreciate each spot's unique appeal.

A visitor who enjoys the experience of learning about Japanese culture, history, nature, and food may want to come to Japan again, or may recommend Japan to friends. At present, though, descriptions often do not successfully engage visitors' interest. This guide is intended to make the work of writing and editing easier by eliminating inconsistency and confusion. Writers and editors can then focus on the preparation of lively, engaging descriptions.

Part 1, "Writing English Texts for Sightseeing Destinations," outlines ways to design, develop, and write effective texts for international visitors, and provides practical advice at each step. The "Style Guidelines" in Part 2 were prepared for this project. Here you will find rules for spelling, formatting, and so on. These rules reflect the views of editors who have been working in English-language publishing about Japan over the past 50 years, and we believe it should be possible to use the rules to write about sites throughout the country.

This manual builds on the content of existing guidelines and established international editorial publishing practice. Each section covers topics that are relevant to people creating texts for the benefit of international visitors to Japan. Users of this manual should note that it was prepared specifically for the Japan Tourism Agency's "English for Sightseeing Destinations around Japan" project. For other purposes, other reference materials and opinions should be considered. As long as this project continues, this guide will continue to be improved and updated.

We hope this manual will be useful for everyone involved in the preparation of information for visitors to Japan from all over the world.



# **Writing and Style Manual**

## **Third Edition**

March 2020

## TABLE OF CONTENTS

<b>PART 1: PROCEDURES FOR WRITING ENGLISH TEXTS FOR SIGHTSEEING</b>	
<b>DESTINATIONS</b>	
Important Points . . . . .	7
Steps for Producing English Texts . . . . .	8
 <b>Part 1: Appendix</b>	
Characteristics of Different Media . . . . .	21
Useful References . . . . .	22
 <b>PART 2: STYLE GUIDELINES</b>	
Dictionary . . . . .	25
Paragraphing. . . . .	25
Romanization of Japanese. . . . .	25
Long Vowels (Macrons and Special Cases) . . . . .	26
Italics and Quotation Marks . . . . .	27
Names of People and Entities . . . . .	31
Capitalization . . . . .	33
Dates and Historical Periods . . . . .	34
Hyphens, En Dashes, and Em Dashes. . . . .	35
Numbers and Units. . . . .	38
Prices and Fees . . . . .	38
Units of Measurement . . . . .	38
Precautions and Requests . . . . .	39
 <b>Part 2: Appendix</b>	
Romanization Charts . . . . .	44
Shrines and Temples . . . . .	45
Geographical Features . . . . .	51
Japanese Historical Periods . . . . .	53
Names of Plant Species . . . . .	55
Names of Animal Species. . . . .	57
Food-related Terminology. . . . .	58

# PART 1: WRITING ENGLISH TEXTS FOR SIGHTSEEING DESTINATIONS

## **Important Points**

Whatever the language, it is essential that sightseeing destinations communicate their history and background to international visitors in terms that are easily understood. Providing visitors with appropriate information will help them understand and appreciate the destination's unique cultural heritage. Texts for international visitors must be grammatically and lexically correct as well as easy to understand, and should add to the audience's intellectual and emotional experience.

The following points are critical when producing texts for international visitors:

1. Understand the differences in knowledge and perceptions of Japanese culture, landscape, history, etc. between Japanese and international visitors

The direct (unedited) translation of Japanese signage aimed at Japanese readers often does not transmit the desired message. Information that is easily understandable to Japanese with historical and cultural background knowledge may not be so easily grasped by visitors from overseas. Japanese information gathered about a site should be reorganized and edited with a view to the perspective of the non-Japanese visitor. Information for that purpose that may be lacking must be supplied and presented in an appropriate fashion.

2. Understand the interests of overseas visitors and engage their curiosity.

Having a proper grasp of what kinds of sightseeing resources will be of interest and appeal from the perspective of overseas visitors is key to providing engaging information that will be truly useful to the reader.

3. Consider the characteristics of different media

Understand the different purposes, strengths, and weaknesses of each medium and adjust writing styles accordingly (see Part 1 Appendix for Characteristics of Different Media).

Pay attention to readability, visual coherence, and audibility.

4. Secure the experienced talent needed to produce high-quality texts

Identify and acquire staff with the expertise and experience needed to write, edit, and translate texts. Since the basic sources of information for this project are in Japanese, either as text, or gathered verbally from the expert source persons, the writers should possess the basic capacity to comprehend and translate from Japanese texts. Hire staff who are familiar with the visual aspects of English text design in the target language.

## Steps for Producing English Texts

The following table shows the recommended process for producing English texts from the standpoint of the text-production side. Through professional collaboration and expertise, this step-by-step process assures that high-quality texts can be produced efficiently.

Process		Task	Notes
Preparation	Step 1	Assemble a production team	Appoint experienced staff
	Step 2	Define the project scope and expected output	Media selection Practical advice on text promotion for local tourist sites
Information gathering	Step 3	Grasp the features and attractions of the possible target sites	Consult local experts introduced by local site committee Survey the materials and sources available for obtaining information on possible target sites
Writing and editing	Step 4	Determine target sites and attractions and establish policy for production process	Ascertain text target sites, topics, message to be transmitted, and composition of the texts.
	Step 5	Writing	Write according to the Style Manual guidelines Fact-checking
	Step 6	Editing and proofreading	Improve understandability Recheck facts
	Step 7	Polishing of the writing and style	Produce text that is readable, interesting, and accurate
First delivery	Step 8	Text draft delivery	
Local site committee check	Step 9	Local site committee review and feedback	Local site committee and content advisor ensure factual accuracy and content are fit for local promotion strategy
Revision	Step 10	Text production company resolution of issues	Revise to solve issues, provide explanations for places that do not need to be changed
Supervisory copyediting	Step 11	Supervisory copyediting to Style Manual; suggest edits for readability and appeal; edit for errors of grammar, consistency, facts, etc.	Rewrite or revise to remedy remaining issues of quality and expression; query dubious passages, excessive detail, other inappropriate content.
Final stage revision	Step 12	Final proofreading, format check, clean-up of files	Confirmation of copyeditor changes, resolution of queries, Correspond with supervisory copyeditor (Step 11) if needed.
Completion	Step 13	Finalization of texts	
Final delivery	Step 14	Delivery of final texts to local site committee	



## Preparation

### **STEP 1) Assemble a production team**

#### *Appoint experienced staff*

The text production staff should be knowledgeable about the value and background of the subject material, as well as about Japanese sightseeing spots and culture in general.

They should be proficient in writing in the target language.

Professional	Role	Language Conditions	Other Qualifications
Writer	Select information from the materials and verbal information provided by the site and write original explanatory texts with the traveler's perspective in mind. Should not simply translate the materials provided into the target language.	Mastery of English as native language	<ul style="list-style-type: none"><li>• Capacity to read Japanese source materials provided desirable</li><li>• Conversant in related fields and experienced as a writer</li><li>• Experience in promoting Japanese tourist sites for inbound visitors</li><li>• Capacity to read Japanese accurately and translate it into English</li></ul>
Editor	Accompany the writer to the local site, and work with the writer to adjust the organization, expression, style, etc. to polish the text so that it is easy to read, informative, and engaging.	Mastery of English as native language	<ul style="list-style-type: none"><li>• Capacity to read Japanese source materials provided desirable</li><li>• Conversant in related fields and experienced as an editor</li><li>• Experience in promoting Japanese tourist sites for inbound visitors</li><li>• Capacity to read Japanese accurately and translate it into English</li></ul>
Content Advisor	As expert with specialized knowledge of the content of the sites treated by the texts, provides advice on the content of the writing to the writer and editor Check the texts created by the writer and editor, assure accuracy of the written content and information presented, check names of persons, places, and Japanese terms. Encouraged to accompany the writer and editor for the on-site interview in order to assure they have an accurate and in-depth grasp of the site. * Multiple content advisors may be assigned. If lacking network of people knowledgeable about the site, refer to the following list of content advisors assigned to the FY2018 and FY2019 sites. <a href="http://www.mlit.go.jp/kankocho/shisaku/kanc-hochi/multilingual-kaisetsu.html">http://www.mlit.go.jp/kankocho/shisaku/kanc-hochi/multilingual-kaisetsu.html</a> .	<ul style="list-style-type: none"><li>• Mastery of English as native language</li><li>• Japanese capable of reading specialized English texts in the field necessary</li></ul>	Possess specialized knowledge about the target of the texts, as either academic, independent scholar, or expert (author of books on the subject, local historian, art curator, educator, etc.) * In the field of cultural properties, however, a high level of expertise will be required, so selection should be based on actual experience and writing.
Copyeditor	Edits to ensure texts are written following the prescribed Style Manual and that they are readable and engaging. Check grammatical correctness, technical style, and general sense and accuracy.	Mastery of English as native language	Should be experienced in copyediting to ensure correctness, consistency, accuracy, and completeness.*
Proofreader	Checks final drafts of work done by multiple collaborators to catch errors of spelling, punctuation, missed words, etc.	Mastery of English as native language	Should be experienced proofreader, familiar with working with Japan-related material

Director	Acts as intermediary between the local site committee and the writers and editors in order to help them communicate effectively.	Ability to deal with documents and communications in English	Should have a wealth of experience in administrative management of project and oversee smooth communication between the site and the writing/editing side.
----------	--	--	--

\* Source: Editors Canada, *Professional Editorial Standards* (2016). [https://www.editors.ca/sites/default/files/pes-2016-formatted-for-web\\_0.pdf](https://www.editors.ca/sites/default/files/pes-2016-formatted-for-web_0.pdf)

## **STEP 2) Define the project scope and expected output**

Once the production team has been assembled, a preliminary consultation should be requested to make arrangements for the onsite information-gathering with the local site committee. The preliminary consultation allows the opportunity to get a grasp of the target sites and ascertain the situation and requirements of the site as well as what conditions overseas visitors will find. By bringing together the members of the local site committee, the text production company team members, and the content advisor, it is possible to coordinate understanding and awareness regarding preparation of multilingual signage among those involved. Through such information-gathering coordination, the process of writing and fact-checking should go relatively smoothly.

### *1. Preparations for preliminary consultation with the local site committee regarding information gathering*

Peruse pamphlets, booklets, websites, and other materials relating to possible target sites to gain familiarity with and knowledge regarding the overall subject matter.

### *2. Matters to be confirmed at the preliminary consultation*

#### *Selection of media*

In order to facilitate optimal use of the texts to be produced, begin by confirming the prospective media for which the texts will be used, since the information needed may differ depending upon whether it is used for signs/panels, websites, pamphlets, audio guides, other purposes (see Characteristics of Different Media [Part 1 Appendix]).

#### *Practical advice on text preparation for local tourist sites*

- Target sites to be prioritized
  - Start with destinations international tourists already frequently visit.
  - Prioritize sightseeing spots of high cultural value, such as National Treasures and Important Cultural Properties.

- Also prioritize sites and institutions that can provide comprehensive information about tourist attractions in the area, such as visitor centers and scenic viewpoints.
- Signage located at major points (such as entrances) or that provide information about suggested routes
- When there are existing [English] signage texts
  - Check whether the existing [English] texts are direct translations of Japanese texts aimed at Japanese visitors.
  - Check to what degree English texts have to be coordinated with the style and tone of existing [English] texts.
  - Check whether there is an existing style manual used at the site.
- When there is a local tourist strategy in place
 

Rather than introducing tourist attractions individually, place them in the context of the larger site as a whole
- Emphasize the viewpoint of the overseas visitor
 

Help local stakeholders understand how overseas visitors will see their site and what will be of greatest interest to them. There is no need to write about architectural structures that are being repaired.

*Concerning the content advisor*

Ascertain the area of specialization and experience of candidates for this role.

*Arrangements for the onsite information-gathering visit*

- Plan the dates and itinerary of the onsite information-gathering visit
- Check counterpart who will explain the target sites
- Draw up and submit a proposed information-gathering itinerary to the local site committee

Information Gathering

**STEP 3) Grasp the features and attractions of the destination/site**

*Gather information on the target sites*

- As a rule, writers and editors will conduct information-gathering on the target sites onsite.
- Gain an understanding of the cultural value and background of a sightseeing spot. This is necessary to create accurate, informative text.

- During information gathering, seek assistance from local experts and guides who can provide relevant and up-to-date information about the target sites.

*Example of resource interviewees*

Field	Interviewees
Cultural properties	Facility supervisors, temple or shrine staff, curators, researchers, museum directors
Nature and landscape	Park rangers, researchers, local certified guides
Tourism	Facility supervisors, management groups, local certified guides

Writing and Editing

**STEP 4) Determine target sites and attractions**

Identify the prospective readers of the texts, and study and decide on the target sites and attractions together with the local site committee.

- Targets and attractions suitable for multilingual texts preparation  
Text production company presents local site committee with preparation policy and suggestions for new texts taking into account the target sites and attractions observed at the on-site interview and local conditions.
- Sites and attractions to be omitted as targets for new text writing.  
Present clear reasons as to why topics (sites and attractions) thought not to have much interest or attraction for the expected visitors from overseas are omitted from the proposed texts.

**STEP 5) Writing**

**1. Basic Writing Stance**

- Form a clear mental image of the target reader. Confirm the identity of this target visitor with the local site committee/representatives of the destination.
- Remember that the reader may not be a native English speaker; keep the medium in mind.
- Write about subjects that are likely to appeal to that target visitor. Put yourself in the visitor's shoes. What would *you* find interesting? Research the target site for information other than that obtained in the on-site interview.

## 2. Writing Guidelines for This Project

Focus on conveying information clearly and concisely. Avoid the colloquial, chatty, or promotional style that is often used for advertising purposes in the tourist and travel industry. These texts are expected to be used for some time and to be consumed by a broad audience in terms of age, cultural background, and level of interest. They are being prepared under the auspices of the Japan Tourism Agency, a government body.

### *General Rules*

- Bear the medium in mind. See Guidelines for Each Medium (below) and Part 1 Appendix for the Characteristics of Different Media.

- Refer to the Style Manual, Part 2.

### *Style and Tone*

- Write in a lively but plain expository style. Make every word count. Prefer the active voice. Avoid overly complex sentences, so as to make the language easy for a non-native English audience to read as well as for a translator into another language to parse.
- Strive for objectivity, avoiding emotive and value-driven expressions. Avoid descriptions that inject subjective sentiment.

Examples:

The sight is so **beautiful** that in 1990 the park's cherry trees were selected as one of the "100 Best Spots for Cherry Blossoms"

One idea→ The park is one of Japan's "100 Best Spots for Cherry Blossoms"

While not everyone will hear the sand's songs, the beauty of the beach is

**indisputable.**

One idea→See for yourself if you can hear the songs of the sand.

### *Tone and Level of Formality*

- Representing as it does text prepared under the auspices of a Japanese government agency, the writing should be formal but engaging in tone. It should be readable but not oversimplified.
- Be careful when using colloquial expressions ("X place boasts . . .," "head for," "the get-go," "a hit with," etc.) and contractions, as they may be difficult for international readers of English.
- Watch out for overused words (actually, incredible, worthwhile, etc.), or clichés (is home to; a stone's throw away, etc.).
- Be careful of "othering" expressions (e.g., "the Japanese," "locals").

- Use the second person judiciously. “You” can be effective for engaging the audience and calling the readers’ attention to something specific. Excessive use can be distracting and off-putting in some contexts.

The use of “you” and direct address should be used with sensitivity to all kinds of readers (including the sight-impaired). Writing that is overly chummy or informal may not be the most effective.

Exceptions may be made for instructions regarding safety or cultural practice (“Remove your shoes,” “Please be respectful of these sites,” etc.).

- Use third person with care. Some readers may not identify themselves with “people” or “they.”

### Structure and Syntax

- The opening paragraph should be written to capture interest and draw the reader in; spend time to compose sentences in which every word counts in portraying the site vividly.
- Avoid leading with a modifying clause.

Example (which also illustrates some of the other points above):

“Not previously known as a sightseeing spot, Omiya became a hit with visitors with the opening of Omiya Park in 1885.”

→Omiya first became popular with visitors in 1885, when Omiya Park opened.

### **3. Glossing and Identifying Unfamiliar Names and Terms**

When you use a Japanese word or name, make sure you include information that will help the visitor to understand.

Examples:

hot-spring inn (*onsen ryokan*)

leading Western-style painter Kuroda Seiki (1866–1924)

Waseda, the prestigious university founded in 1882,...

- Watch out for “false-friend” loan words. Some *wasei eigo* examples: *tarento* (TV personality), *baiku* (motorbike), *handoru* (steering wheel), *yoran* (tropical orchid, or “species of orchid developed in Europe,” not “Western orchid”).
- Put the English gloss first *when it is natural*, with the Japanese terms in parentheses: e.g., puppet theater (*yoruri*). When the Japanese term requires several words to gloss, it may be best to put the Japanese word first: *kotatsu* (a table equipped with a heating device)

- Use italics or quotation marks, but not both at the same time. (See Italics in the Style Manual, Part 2 for more details)
- Consider using a “descriptive gloss” (e.g., *hanagatsuo* bonito flakes) to help the reader understand something specific to Japan. Use glosses found in authoritative references such as JAANUS, *Kodansha Encyclopedia of Japan*, etc.
- When a historical person is mentioned, give the birth-and-death dates in parentheses and provide brief identifying information, if not otherwise explained.

Examples:

Honda Seiroku (1866–1962), park and forestry expert  
poet Matsuo Basho (1644–1694).

- If the meaning in a Japanese proper noun is significant, be sure the context clarifies it.  
Example: “Sango Yuntaku-Kan Visitor Center supports the preservation of coral reefs.”

## Guidelines for Each Medium

### *Sign*

100–250 words.

**Use indented paragraphs (without an open line between paragraphs).**

**The first line under a heading or after an open space should be flush left.**

- Remember that the visitor will read this at the location.
- Include cultural and historical facts as well as relevant background information.
- Draw the visitor’s attention to important things nearby.
- Write first about the building, statue, etc. that is right in front of the visitor. Then discuss its setting. Then add information about surrounding buildings or related sights.
- Avoid jumping back and forth in time. Put content in chronological order.

### *Website and digital signage*

The length will vary, but don’t write too much.

**Enter a blank line between paragraphs. No indentation.**

**Break up long sections with subheads.**

- The introduction should be welcoming. It should give an overall idea of the site and why it is important, and then get into access and other details.
- The writing may be lively and enthusiastic, but be careful to avoid effusiveness and hyperbole.

### *Printed matter*

The length will vary. What you write may be adjusted later to fit design specs.

**Use indented paragraphs (without an open line between paragraphs).**

**The first line under a heading or after an open space should be flush left.**

- The visitor may read this at the location, or before or after visiting the location.
- Cover background, points of interest, anecdotes, featured products, access information, etc.

*Audio guide or Augmented Reality (AR) text*

The duration will vary, but each section (part) is likely to last less than one minute.

- Use macrons for Japanese words to help the narrator.
- Avoid words that might be difficult for the listener to hear or understand.
- Point out details that will draw the visitor's attention.
- Check for any description that might benefit from additional information.
- Check what you have written by reading it out loud.

### **3. Check after Writing**

- Have you answered questions that a target visitor might ask?
- Have you included geographical features, historical facts, animals, plants and other information that may be of interest to the target visitor?
- Have you presented the points in order of importance to the target visitor?
- Have you assumed any knowledge that the target visitor may lack?
- Will this information add to the target visitor's understanding of Japanese history and/or culture?
- Fact-checking

Check and cross-check all facts, and note the sources that you use.

**N.B.** Fact-checking is to be performed by the local site committee and by the content advisor, but the writer should also be careful to confirm all the information in the texts and if any questions arise, be sure to check with the content advisor in order to resolve the problem.

## **STEP 6) Editing and proofreading**

### *1. Improving understandability*

Editors will check the quality of the texts in terms of writing, information, and media appropriateness; suggest improvements in content, order, and style; and ensure the content is clear and easy to understand.



### *Important considerations*

- Logical order of content (treat scope from broad to narrow; major content first, minor content later; chronological order). Find the appropriate place to include figures for distances, measurements, etc. (e.g., “Covering 1,700 square kilometers, the Hachiman park is . . .”)
- Length. Select for priority content and condense to include as much content as possible in as few words as possible
- Straightforward sentence structure that is easy to take in at a glance. Avoid long and run-on/complex sentences
- Tighten the writing. Does every word count? Delete excess words: trim out repetition, unnecessary detail, empty words; aim for noun- and verb-driven text
- Is source material reliable? Can it be corroborated in other sources?
- Does the text advance the local community’s promotion strategy?
- Are the facts in the text accurate? Examples: identification of persons, dates, names of animal and plant species, place names, measurements, and other figures
- When possible and helpful, make a connection with a contemporary or more familiar context.

### *Recheck Facts*

Getting the facts right is paramount. Be sure to confirm the information and accuracy of the way it is presented. If there are discrepancies or questions about dates, identification of persons, place names, etc., be sure to consult the content advisor.

### **STEP 7) Polishing of the Writing and Style**

Every writer should proofread and finish the texts to the best of his/her ability by careful review and consideration of editorial suggestions.

Make sure the text has a smooth style (pleasant to read)

Read out loud so as to catch unnatural or confusing expressions

Double-check data and figures

Double-check names

Confirm notation of words and phrases (see Style Guidelines)

Check for typographical errors

### First text delivery

#### **STEP 8) Text draft delivery**

- Text production teams provide prepared texts for showing to the responsible entities at the sites/destinations.
- Files should be in a form amenable to commenting and correcting. Use a plain, PC/Mac platform-interchangeable page set-up without complex styles.

#### **STEP 9) Local site committee review and feedback**

Responsible staff at the local site committee or destination and content advisor review the drafts to ensure factual accuracy and content-fit relating to local promotion strategy. The optimal method for checking by the local site committee and content advisor is currently under review. Mark-up paper copy/PDF (scan or fax to send) or incorporate tracked corrections and comments in the MS Word file.

#### **STEP 10) Text production company resolution of issues**

Writer and editor review the returned texts, find solutions for points raised and provide explanations to local entities for points that cannot be changed. Consult with outside copyeditors as needed to complete the texts.

### Supervisory copyediting and review

#### **STEP 11) Supervisory copyediting and review**

All texts will be reviewed by the supervisory copyediting team to check for adherence to prescribed style and handling of difficult exceptions, to fix lingering errors of grammar, consistency issues, etc. and to suggest other improvements.

### File clean-up and proofreading

#### **STEP 12) Confirmation of changes, resolution of queries, final proofreading, format check, clean-up of files**

Texts returned to text production teams, where the writer or editor should confirm accepted changes, add further refinements, address any remaining comments by the copyeditors, check paragraphing, and tidy the files for final use.

Final text delivery

**STEP 13) Finalization of texts**

Place texts into required formats for submission.

**STEP 14) Delivery of final texts to local site committee**

# Part 1: Appendix

## Characteristics of Different Media

Texts should be written expressly for use in the selected media. Writers should keep in mind how, when, and in what form the reader will encounter the information, and should adjust style and content to make the text more effective.

Type of media	Target audience	Characteristics	Points to keep in mind
Promotional video	Prospective visitors	Strong visual impact	Use short and catchy phrases rather than long, descriptive sentences.
Website	Prospective and on-site visitors	Provides the overall picture of a sightseeing spot. Can be used to provide detailed information	<ul style="list-style-type: none"> <li>• Communicate expected travel experiences by featuring attractive narratives and recommended touring routes.</li> <li>• Provide a wide scope of detailed information in order to encourage prospective visitors.</li> <li>• Information missing from signs on-site may be supplemented via QR code links.</li> </ul>
Pamphlet	Visitors who want to know about recommended routes and get a general overview of the destination	Is portable and can be taken home. Provides simple explanations of specific things along with images.	<ul style="list-style-type: none"> <li>• Can be used to supply further information not available on the on-site signage. When preparing pamphlets in multiple languages, avoid uniform content and format. Tailor each pamphlet to the needs of users in each language.</li> </ul>
Signage	All visitors	Offers visitors information about what they are looking at.	Keep each text between 100–250 words.
Audio guide	Visitors who want to listen to guidance while visiting	Facilitates visitors' understanding via speech.	Keep to an amount of information that can be listened to in the set time frame. Use simple words and clear expressions. Use conversational (not written) language. Position each text in the wider context of the destination.
Guided tour	Visitors who want to be accompanied by an expert guide	Helps visitors learn about the subject, with explanations tailored to their interests.	Prepare to be flexible about the content and style of the guided tour, based on visitor needs.
Guidebook	Visitors seeking a deeper understanding, or repeat visitors	Provides more detailed information than a pamphlet. Is portable and can be taken home.	Appoint experts on the subject to oversee text creation in order to provide accurate specialist information.

## Useful References

This style manual was compiled referring to the following documents.

**Important Note:** The rules in the “Style Guidelines” in this manual take precedence over those recommended in the documents below.

Japan Tourism Agency (2014): *Guidelines for Improving and Enhancing Multilingual Support for the Realization of a Tourism-Oriented Country.*

<http://www.mlit.go.jp/common/001029742.pdf>

Spelling rules for non-Japanese texts

Common phrases and expressions in English, Chinese, and Korean

Design and implementation of signage

Agency for Cultural Affairs and Japan Tourist Agency (2016): *On Enhancing Tourist Information in English at Sightseeing Destinations around Japan.*

<http://www.mlit.go.jp/common/001142178.pdf>

Ministry for the Environment (2017): *Multilingual Glossary for Tourism and Natural Resource Management.* [https://www.env.go.jp/nature/park/tech\\_standards/14\\_4.pdf](https://www.env.go.jp/nature/park/tech_standards/14_4.pdf)

General terminology related to natural park management

Common phrases used for signs and instructions

Unified expressions for places, guidance phrases, and captions

Geospatial Information Authority of Japan (2016): *Notation Rules for Place Names in English.*

<http://www.gsi.go.jp/common/000138865.pdf>

Names of natural sites

Notation of addresses

Names of facilities and institutions

Dictionary by Merriam-Webster.

<https://www.merriam-webster.com/>

University of Chicago Press (2017): *The Chicago Manual of Style.* 17th ed.

<https://www.chicagomanualofstyle.org/home.html>

Society of Writers, Editors, and Translators (2018): *Japan Style Sheet.*

[http://japanstylesheet.com/wp-content/uploads/2018/12/JapanStyleSheet\\_3rdEdition\\_SWET.pdf](http://japanstylesheet.com/wp-content/uploads/2018/12/JapanStyleSheet_3rdEdition_SWET.pdf)

Sophia University (2018): *Monumenta Nipponica Style Sheet.*

[http://dept.sophia.ac.jp/monumenta/pdf/MN-Style-Sheet\\_201809.pdf](http://dept.sophia.ac.jp/monumenta/pdf/MN-Style-Sheet_201809.pdf)

*Encyclopedia of Japan*. 9 vols. Kodansha, 1983.

*Japan: An Illustrated Encyclopedia*. 1 vol. Kodansha, 1993.

JAANUS: online *Dictionary of Japanese Architectural and Art Historical Terminology*.  
<http://www.aisf.or.jp/~jaanus/>

Library of Congress: *Romanization Guide for Japanese*.  
<https://www.loc.gov/catdir/cpso/romanization/japanese.pdf>

Editors Canada: *Professional Editorial Standards*  
<https://www.editors.ca/publications/professional-editorial-standards-2016>

## PART 2: STYLE GUIDELINES



## **Dictionary**

Use the *Merriam-Webster* dictionary (online or print) for spelling and hyphenation of English words. The dictionary also has useful charts of metric system abbreviations and other tools for writers. This project uses US English as the designated spelling system, but if a site designates British spelling, use British spelling.

Note: Many Japanese words have entered the English lexicon and are well established. Usually they can be treated as English; that is, they are not italicized:

tokonoma, torii, shoji, tatami

sushi, matcha, tofu, miso

shogun, samurai, daimyo, ninjutsu

kabuki, noh, ukiyo-e, sumo

manga, anime, kami

## **Paragraphing**

- Texts should be prepared in a simple format (i.e., be sure to turn off MS Word's auto-formatting functions, including auto-indenting, bulleting, or numbering styles).
- Use a legible font such as Times, Times New Roman, Palatino, etc. At this stage the text needs to be as readable as possible for the work of editors and checkers. A plain manuscript text also goes more smoothly into layout-and-design software.
- *For signs and printed pamphlet text:* use indented paragraphs (without an open line between paragraphs).

The first line under a heading or after an open space should be flush left.

The paragraph indent should be set as a tab of 5 mm.

- *For digital signage and website text:* use open-line paragraphing without indentation.
- Do not specify extra space between paragraphs.

## **Romanization of Japanese**

As a general rule, romanized Japanese words not in the English lexicon should be kept to a minimum. When they do appear, they should serve as useful tools for understanding something about Japanese culture, history, architecture, etc. When transliterating Japanese script in English-language texts, use the Hepburn romanization system, which aligns closely with Japanese pronunciation and is most widely accepted in international writing about Japan. See the charts in the *Japan Style Sheet* for spellings and for special sounds. For knotty questions of romanization, see the Library of

Congress romanization page:

<https://www.loc.gov/catdir/cpso/romanization/japanese.pdf>

### *Transliteration of syllabic n (ん)*

Transliterate the syllabic “ん” as “n,” rather than “m,” before the consonant sounds “b,” “m,” or “p.” Some exceptions are widely accepted, but do endeavor to conform to this rule.

Normal	Exceptions
出版物 <i>shuppanbutsu</i>	昆布 <i>kombu</i>
日本橋 <i>Nihonbashi</i>	天ぷら <i>tempura</i> (anglicized word)
記念日 <i>kinenbi</i>	新聞 <i>shimbun</i> (e.g., Asahi Shimbunsha)

### *Apostrophes to clarify syllable distinctions*

When separating the syllabic “ん” (n) from a syllable beginning with “y” or a vowel an apostrophe (’) may be inserted.

Koizumi Jun’ichi, *tan’i* [unit], *kin’en* [no smoking]; 明治の森箕面 *Meiji no Mori Mino’o* [Meiji Memorial Forest, Mino’o]

### *Doubled consonants*

As in the case of 抹茶 (まっちゃ) *matcha*, when the small っ (*tsu*) precedes ち (*chi*), transliterate as “tch” instead of repeating the c. (e.g., 具知安 (くっちゃん) 町 *Kutchancho*, [town of] *Kutchan*; 乙知志 (おっちし) 岬 *Otchishi-misaki*, Cape *Otchishi*).

*Long vowels (see “Long Vowels” below)*

### **Long Vowels (Macrons and Special Cases)**

The decision about how to handle long vowels おお、おう、うう、しょう、しゅう, etc. when using romanized Japanese words in English text should be made with care, and usually boils down to whether to use macron diacritical letters or not.

### *Macrons*

The 2018 Style Manual advises that *writers should, as a rule, not use macrons in the romanization of Japanese words, including for names and places.* Under the current

project, the primary goal of these texts is considered to be for the enjoyment of international visitors, most of whom are thought to have little to no prior knowledge of Japan.

The case may be made that for historical or art-related texts where visitors to a site may be looking for more than just transient enjoyment and pronunciation distinctions are important, use of macrons may be considered an asset, rather than a distraction. Having an idea of the accurate pronunciation of these words afforded by the use of macrons can increase the benefit of the information provided, and can be useful for international visitors in understanding when they hear words spoken or for use in their own speech in making inquiries or talking about things they have encountered. *Writers who plan to make exceptions to the rule should consider the rationale carefully.* Arbitrary, inconsistent, or careless use is, of course, to be avoided.

**Any deviations from this rule should be clearly stated at the top of the file in Japanese so that editors and designers down the line will follow that established policy.**

It should be noted that macron vowels are widely used in scholarly and specialized publications about Japan and the catalogs and commentaries of leading museums with long-established Japanese art collections (Museum of Fine Arts, Boston; Metropolitan Museum of Art; British Museum; Miho Museum; Kyoto National Museum).

#### *Special Cases*

Use of “oo,” “ou,” or “oh” spellings for long vowels may appear antiquated and should be reconsidered if possible. However, exceptions may be made if there is a strong preference, despite these arguments, on the part of the individual, local committee, or site for an established anglicized form (e.g., the surnames Mohri and Andoh in particular cases).

#### *Anglicized Words (Including Internationally Known Place Names)*

Do not use macrons for anglicized words (found in the Merriam-Webster dictionary), including well known place names (Tokyo, Kobe, Osaka, Hokkaido, etc.)

### **Italics and Quotation Marks**

Use italics for the titles of literary and artistic works, as well as for non-English words transcribed from the original language. Quotation marks may be used to set off words in a text, but italics should not be simultaneously used. Italics should not be used for proper nouns.

### *Italics*

#### Non-English words

Italicize Japanese words that do not appear in the Merriam-Webster dictionary. Many words of Japanese origin are already part of the English lexicon (e.g., sushi, matcha, shogun, haiku; see the *JSS* for a partial list) and do not need to be italicized. Others, though familiar to people who know Japan well, should be treated as non-English words (e.g., 雲海 *unkai*, “sea of clouds”; 暖簾 *noren*, door curtain; etc.).

There is no need to use Japanese words when English words will do. But if you do want to introduce a Japanese word, it should be italicized and accompanied by an English translation, explanatory phrase, or literal gloss.

#### Examples:

Sengoku period (1467–1568) of constantly shifting alliances and rivalries among local warlord-led clans

*roji* (tea garden) or tea garden (*roji*)

*hikite*: decorative *hikite* finger-hold fittings of the sliding panels; finger-holds (*hikite*)

*kaki* (persimmon-colored) iron glaze

raised door sill (*chodai-gamae*)

kitchen (*kuri*)

Asian skunk cabbage (*mizubasho*) and Asian fawn lilies (*katakuri*) bloom along the course.

#### Titles of literary and artistic works

Italicize the titles of works or place them in quotes as specified in the *Chicago Manual of Style*.

#### Examples:

*Kojiki*, the first written record in Japan

*Oku no hosomichi* (Narrow Road to the Deep North) or *Narrow Road to the Deep North* (*Oku no hosomichi*).

Note: The first alternative shows a case when the English gloss is a tentative translation of a title; if an actual published English title is used, it should also be italicized, as in the second alternative.

### Poetry

Give the Japanese version of poems or other texts in italics; put the English gloss or poem in roman. Indent where appropriate.

For the text manuscripts, please input haiku or *waka* poetry separately as follows:

*natsukusa ya*  
*tsuwamono domo ga*  
*yume no ato*

The summer grasses—  
For many brave warriors  
The aftermath of dreams

Other ways of presenting poetry in designed signs and other media are as follows:

<i>natsukusa ya</i>	The summer grasses—
<i>tsuwamono domo ga</i>	For many brave warriors
<i>yume no ato</i>	The aftermath of dreams

or

*natsukusa ya / tsuwamono domo ga / yume no ato* (The summer grasses—/For many brave warriors/The aftermath of dreams)

From Donald Keene, *World Within Walls* (Holt, Reinhart and Winston, 1976), p. 104.

### Plant names

Use editorial discretion in the mention of plant names.

Use English plant names where possible; they may be followed by Japanese\* and/or Latin names if helpful in parentheses. If using a Japanese plant name without a common English name (found in English dictionaries), or if you intentionally choose to use the Japanese name, write it in italics followed by the English (and, where desirable, the Latin name) in parentheses. The Latin name should always be italicized with the first letter capitalized.

卯の花 *deutzia* (*unohana* shrub; *Deutzia crenata*)

**Note: If the name of the plant contains a geographical name, capitalize it when used as part of an English gloss.**

白山芍薬 *Hakusan rhododendron*

禅庭花 (ゼンテイカ) *Amur daylily*

Consider the level of specificity appropriate for the text you are writing. Too much botanical detail can be distracting in general introductory texts. Research the plants you are writing about to learn whether they have recognizable English equivalents.

Adding Latin names for trees or plants mentioned in some contexts may be extraneous (e.g., the statue is made of Japanese cypress; the fusuma are covered with designs of iris; the chest is made of paulownia wood). The follow examples show recommended ways to present the information

Common English plant name available

卯の花 *unohana*: *deutzia* (*Deutzia crenata*); *deutzia* (*unohana*; *Deutzia crenata*);  
*unohana* (*Deutzia crenata*)

すすき *susuki*: silvergrass; miscanthus grass (*susuki*); eulalia grass (*Miscanthus sinensis*). Avoid “pampas grass,” which is a different family of grasses.

*aoi* (*futaba aoi*): wild ginger or Japanese wild ginger (avoid the mistranslation “hollyhock,” which is *tachi-aoi* in Japanese]

*ginkyo* (from Ch. *yinxing*) use the closest English gloss: ginkgo [rather than ginkgo]

Widely known English name not available:

ベニマツ *benimatsu*: *benimatsu* (Korean pine; *Pinus koraiensis*)

榊 *sakaki*: *sakaki tree* (*Cleyera japonica*)

女郎花 *ominaeshi*: *ominaeshi* (maidenflower; *Patrinia scabiosifolia*); *patrinia* (*Patrinia scabiosifolia*)

水芭蕉 *mizubasho*: *mizubasho* (Asian skunk cabbage; *Lysichiton camtschaticensis* Schott)

Having the Japanese word is helpful in such cases as:

- The Japanese word is one that crops up in literary or artistic contexts and is useful for visitors to know in learning about Japan.

Examples:

Asian skunk cabbage (*mizubasho*) and Asian fawn lilies (*katakuri*) bloom along the course.

The building is known for the ingenious designs of the finger-holds (*hikite*) on the *fusuma* and other interior furnishings.

- The English glosses don't fit well with the actual meaning of the word.
- The gloss is long and cumbersome

### *Quotation Marks and Apostrophes*

Always use curved (“smart”) double and (‘smart’) single quotation marks, as well as apostrophes (’s). (Compare with " and ' straight quotation marks and apostrophes.)

Quotation marks may be used to set off romanized Japanese words or phrases, but do not use them simultaneously with italics. Quotation marks are used when the text talks about Japanese words as words or letters as letters.

Examples:

Reference to the word “mukusa” is moreover evidence that the garden’s name was originally read “Mukusa no sono” and not “Rikugien,” the *kango* (漢語) or Chinese-style reading usually given to it today.

(From *Daimyo Gardens* by Shirahata Yozaburo, 2016, p. 124.)

It is polite to say “Itadakimasu” before beginning to eat.

## **Names of People and Entities**

### *Names of people*

As a rule, give Japanese names in customary order, surname first. Exceptions may be made for persons who are widely known outside Japan by a name given in surname-last order. **Do not use all-caps to denote the surname.**

Japanese names on second mention: In tandem with the use of the surname-first convention, it is customary to use the given name of a person on second mention, especially *in cases such as the following:*

- 1) historical figures (Toyotomi Hideyoshi→Hideyoshi; Sen Rikyū→Rikyū; Miyamoto Musashi→Musashi)
- 2) people called by pen names or artist names (Natsume Soseki→Soseki; Mori Ogai→Ogai; Katsushika Hokusai→Hokusai)
- 3) people of pre-Meiji times representing multiple generations of a family, such as craftspeople or merchants (who often had a shop name and a given name only)

Examples:

Widely acknowledged in English in first name/family name order

Haruki Murakami

Yayoi Kusama

Historical names

Tokugawa Yoshimune

Hosokawa Gracia

Wakamatsu Shizuko

Pen names, pseudonyms, or artist names

Natsume Soseki

Mori Ogai

Ito Jakuchu

*Facilities, corporate bodies and brand names*

Generally, only capitalize the first letter of each word. When the official name is shown in all capitals, keep the designated spelling but only capitalize the first letter.

Examples:

Hakuhinkan Toy Park

Sango Yuntaku-Kan Visitor Center

**Korean and Chinese Names**

When the Japanese names for Korean or Chinese historical figures are mentioned, try to give the original reading of the name in romaji.

Examples:

Kanroku Sōjō (Kr. Kwallŭk)

Ganjin (Ch. Jianzhen; 688–763)

Haku Rakuten (Ch. Bai Juyi or Letian; 772–846)

**Names of Schools of Art, Performing Arts, Crafts, Cults,  
Schools of Thought or Faith**



*Painting*

Yamato-e

Nihonga-->Japanese-style painting

Yoga-->Western-style painting

Nanga-->Southern School painting

*Performing Arts*

kabuki, or Kabuki

noh, or Noh

*gagaku*, or Gagaku

*yoruri*, or Joruri

*kyogen*, or Kyogen

*Schools of Thought or Faith*

Kokugaku

Shugendo

*Architectural styles*

Zenshuyo --> Zen-style

Karayo -->Chinese-style

Wayo --> Japanese-style

*Ceramic styles [cap/roman; avoid “yaki”]*

Ohi ware

Raku ware

Kyoto ware

*Lacquerware types [cap/roman; avoid “nuri”]*

Wajima ware; lacquered wood with makie (sprinkled metallic powder) decoration

**Capitalization**

Use capitals in the same way as they are used in English (see *Chicago Manual of Style* and *JSS*) for place names, proper nouns (specific temple buildings, organizations, etc.), official titles, institutions, etc.

Note: Temple buildings like *hondo*, *kondo*, *kodo* are common nouns for standard structures, but within a specific temple, the buildings may be used as the *names* of the buildings, so should be treated as proper nouns.

Note: The names of corporate bodies, organizations, etc. rarely need to be written in all caps, unless they are acronyms or abbreviations. The “official name” may be given in full caps, but that style is not binding for other contexts.

## Dates and Historical Periods

### Dates

See the Japanese Historical Periods Chart in the Appendices for the standard date spans used in this project. These are the dates generally used in authoritative English sources about Japan; they may differ slightly from Japanese sources.

Give inclusive dates in full digits :

the warrior Minamoto no Aritsuna (1155–1186)

Kiyosu Yukiyasu (1901–1975)

Tayasu Munetake (1716–1771)

Taisho era (1912–1926)

Use dates according to the Common Era system; only mention the *nengo* (traditional Japanese dating system) dates if necessary in the context.

Use BCE and CE [all caps] to maintain the religious neutrality of the text.

Jomon period (10,000–300 BCE)

Sengoku period (1467–1568); note that dates for Sengoku period may vary.

Add dates for historical figures (birth–death), eras, historical events, cultural property designations, etc.

When the birth date is unknown, use: (d. Xxxx). or include the general period (e.g., “nineteenth-century figure....”); if the period of a person whose dates are unknown is clear from the sentence context, that is sufficient.

When the death date is unknown or the person is still living, and the time context is not clear from the context, (b. Xxxx) may be added if necessary.

For dates that are under debate (e.g., Toyotomi Hideyoshi, 1537–1598 or 1538–1598), use the dates selected by the specific site or authority involved.

## Historical Periods and Eras

Japanese historical periods (*jidai*) and eras (*nengo*) may not be familiar to the reader. Be sure to include the dates or mention the century/centuries so as to firmly orient the reader.

See the Japanese Historical Periods Chart in the Appendices for the standard date spans used in this project. See also the [Japan Style Sheet](#), p. 70–80.

In this project, please distinguish between *era* and *period* as follows:

- Era (*nengo*): Genroku, Kansei, Meiji, Heisei. Note that some *nengo* eras correspond to art or cultural period divisions. Add dates, as in “Bunka-Bunsei culture (1804–1830)”
- Period (divisions of history): Segments of history as they are generally known. In the case of Japan, this begins with Jomon and Yayoi and continues to the modern and contemporary periods. For example, Genroku era (1688–1704); Tokugawa period (1603–1867). See chart on page 40 or [japanstylesheet.com](#). (Note: **Tokugawa** period ends in 1867, not 1868)

## Hyphens (-), En Dashes (–), and Em Dashes (—)

Hyphens are used to join words together as compounds or to make the text easier to read. They can be an aid to better pronunciation of Japanese words and place names. They are also used when dividing words at the end of a line of text.

### *Hyphens*

#### In addresses

Hyphenate administrative district, block and house numbers. Also use hyphens to set off suffixes in place names, particularly when the suffix represents a formal geopolitical division.

2-1-3 Kasumigaseki

Iwado-Kita, Komae

#### In place names

When a place name begins or ends with a region name or an affix common for a place name, such as 東 (Higashi), 西 (Nishi), 南 (Minami), 北 (Kita), 上 (Kami), 中 (Naka),

下 (Shimo), 新 (Shin), 旧 (Kyu), 前 (Mae) and 元 (Moto), split the word with a hyphen. Capitalize the element after the hyphen.

安芸高田市      Aki-Takata                      会津朝日岳    Mt. Aizu-Asahi  
西吾妻山    Mt. Nishi-Azuma      ウコタキヌプリ    Mt. Ukotaki-Nupuri

Note: Some locales specify a nonhyphenated spelling (e.g., Rikuzentakata), in which case the specified spellings should be respected.

As a general rule, *avoid* adding City, Town, Village, etc. after a place name, as it does not read naturally (sounds like “Boston City”). These elements of addresses are administrative terms and are not part of the names as used. If necessary, precede in the sentence with “the city of...”, “the town of...”, etc. In the case of cities that have the same name as the prefecture, for example the city of Nagano in Nagano Prefecture, consider the context in determining the notation. *In running text*, the administrative parts (*-shi*, *-ken*, *-machi*, *aza*, *-cho*) of place names do not have to be included. For addresses, see above.

Some place-names, such as the names of national parks, are a combination of two or three places, which may be connected by a hyphen (Towada-Hachimantai National Park; Fuji-Hakone-Izu National Park, etc.). Be consistent within each document.

#### For easier pronunciation

*sukiya-zukuri*; or *sukiya* style (style of architecture)  
*kabuto-zukuri*; or *kabuto* style (style of roofline)  
*goemon-buro* (cauldron bath)

#### Names of deities

The trend is now *away* from using hyphens, so these Style Guidelines recommend *not* using hyphens for deity names, whether for Buddhist deities or indigenous kami (note that kami is in the online version of the Merriam-Webster dictionary).

Amaterasu Omikami  
Izanagi no Mikoto  
Juichimen Kannon

### Names of temple and shrine buildings

Temple and shrine buildings contain suffixes meaning “temple” or “hall,” and these should be given without the hyphen, regardless of consecutive consonant spellings, for consistency.

    Todaiji Temple

    Byodoin Temple

    Kotokuin Temple

    Shakado Hall

    Mieido Hall

### Objects

As with names of deities, these proper nouns should be written without hyphens.

    Shiratama no To

    Ama no Iwato

The particle “no” (as in *の*) should be lowercase.

### *En dash (N dash)*

The en dash (the width of the letter N) is used for grouping values and words, as in inclusive dates (e.g., 1603–1867) or page numbers (e.g., see pp. 52–54), or connecting two elements that are parallel in relationship (e.g., the San Diego–Las Vegas flight is on time; the history of Japan–US relationship).

### *Em dash (M dash)*

The em dash is used when adding information in mid-sentence, and usually appears as a pair enclosing a phrase that interrupts the flow of a sentence.

“As you stroll through the cedar-lined trail—the distant “borrowed scenery” spreading before you beyond the Back Garden—a rivulet gurgles companionably at your feet.”

His new jacket—he bought it three days ago—is made of leather.

The girl—she is from Canada—can speak both French and English.

Eleven students—or one-third of the class—can speak Japanese.

Note: Avoid em-dash-enclosed sentence constructions as much as possible. These characters do not transfer well across platforms and often garble as hyphens, losing the desired nuance when the text passes into another system.

### **Numbers and Units**

Spell out all centuries: sixth century, fifteenth century, etc.

*Spell out numbers 1 to 9 and any number beginning a sentence (Chicago).*

Examples:

Three temples, with a total of nine buildings, once stood on this mountain.

One hundred ten candidates were accepted for the nine seats available.

Use discretion, depending on the media, but prefer Arabic numerals if several numbers appear in the sentence and the numbers are the topic of the sentence, such as when discussing dimensions of a work or structure.

Examples:

Ten temples, with a total of 32 buildings, once stood on this mountain.

The stone base (*tenshudai*) for the unbuilt tower consists of two rectangles. The larger one—measuring 46 meters north to south, 42 meters east to west, and 10 meters tall—was for the tower itself, while the smaller one was for the entrance slope.

*Spell out ordinal numbers (numbers in a series) following the same rule.*

Examples: the sixth abbot of Daitokuji; the 127th abbot of Daitokuji; the third-largest temple in Kyoto

*Do not use superscript numbers (127<sup>th</sup>)*

### **Prices and Fees**

Use the currency symbols (¥, \$, £)

Use Arabic numerals when referring to prices or fees.

Examples: The entire estate was worth ¥8 million; the standard fee for geisha service is ¥25,000 per hour; attendance fee ¥700

### **Units of Measurement**

Follow the metric system, which is the standard system used in Japan.

- Omit periods when using abbreviations. Always insert space after number.
- Spell out meter, centimeter, millimeter, kilogram, kilometer, hectare, etc. in titles and in running text. Abbreviate in captions and informational text.

Its summit lies at an elevation of 1,159 meters, making it the second-highest peak in the area after Mt. Kami-Hiruzen (1,202 m).

The trail leading from the campground to the summit is 3.2 kilometers one way, and a round trip takes an average of three-and-a-half hours.

All measurements should be written in Arabic numerals, regardless of the 1–9 rule.

- For air temperatures, use the degree symbol and C (Celsius):

Example: ...when temperatures range from 15°C to 25°C at lower altitudes and from 5°C to 15°C at higher altitudes. Earlier in spring and later in autumn, temperatures can be more than 20 degrees lower than that. [082-Chubu-Sangaku]

Keep the available space of the text medium in mind when making abbreviations. Use the abbreviations listed here:

[https://en.wikipedia.org/wiki/International\\_System\\_of\\_Units](https://en.wikipedia.org/wiki/International_System_of_Units)

### **Time of Day**

Use “hours” (not hrs.) and “minutes” (not min./mins.) except when in informational content for bus/train, etc. times.

Do not use military time; use a.m./p.m.

### **Precautions and Requests**

*Be careful to use American (International) English spelling rules*

- × centre                      ○ center
- × categorise      ○ categorize
- × metre      ○ meter

*Punctuation choices for this project*

Watch the position of the parentheses with regard to punctuation.

- The soy-sauce ice cream is tasty as well (¥150 plus tax).
- × The soy-sauce ice cream is tasty as well (¥150 plus tax.)

Use the serial comma

Example:

Tours are available in the morning, afternoon, and evening.

### Quotation marks and punctuation

Put periods and commas *inside* quotation marks; put semicolons and colons *outside* quotation marks.

Examples:

The name of a shrine will often include the word “jinja,” but you will also see “taisha,” “jingu,” “gu,” and “miya.”

And now some other dishes regarded as “B-grade”: *gyoza*, *kare raisu*, and *yakisoba*.

### Colon

Be sure the colon is used correctly, as in the example immediately above, flush with the character before it, and with a space after it. (Be careful that the character does not switch to a Japanese font and become a 2-byte Japanese character in the midst of English text.)

### *Repeated words*

Endeavor to vary expression in order to avoid a sing-song effect.

The beautiful Lake Shikotsu, the eighth largest lake fresh-water body in Japan, is located in a lake caldera formed after a massive eruption some 40,000 years ago.

### *Too many “Japans”*

Remember that the context you are writing in *is* Japan, and the reader will be in that place by choice. The trees and flowers growing there are Japanese; “traditional crafts” are by definition Japanese. Excessive use of “Japanese” and “Japan’s,” “Japan” may be distracting.

### *Contractions*

Please do not use contractions for any of the texts, including for websites.

### **Second-person pronoun [repeated from Part 1]**

Use the second person judiciously. “You” can be effective for engaging the audience and calling the readers’ attention to something specific. Excessive use can be distracting and off-putting in some contexts.



The use of “you” and direct address should be used with sensitivity to all kinds of readers (including the sight-impaired). Writing that is overly chummy or informal may not be the most effective.

Exceptions may be made for instructions regarding safety or cultural practice (“Remove your shoes,” “Please be respectful of these sites,” etc.).

### **Designations**

Use the phrase “designated a National Treasure” (not “designated as”). These need not appear in titles or at the beginning of texts.

Capitalize: National Treasure, Important Cultural Property, Important Art Object, UNESCO World Heritage Site, Japan Heritage Site, etc.

Add the date of designation if it is readily available and appears useful to readers.

### **Inclusive Language**

Please be sensitive to gender, ethnicity, faith, and other issues in your writing.

### **Word Choices**

Taira family, Mohri family (**avoid “clan,”** except for pre-medieval period: Minamoto and Taira clans)

post town, no hyphen [rather than post-town or post-station] for *shukuba-machi ryokan* inn or traditional-style inn (avoid “Japanese inn,” as obviously the inn is Japanese)

local domain (preferred for *han*; avoid “feudal domain”)

shogunate (not Shogunate)

*kokudo* (国道) National Route (rather than National Highway)

### **Writing about the Beneficial Effects of Onsen**

Care should be taken in describing onsen benefits so as to distinguish scientifically corroborated information from experienced wisdom regarding the benefits of hot springs (e.g., “*is believed to cure ailments,*” etc.)

## Part 2: Appendix

The charts and information provided below are not comprehensive, they are drawn from available online sources and should be considered reference material.

**Please note** that for the purposes of this project, the rules in the Style Guidelines in this manual take precedence. Officially designated English translations of proper nouns should be respected: E.g., National Museum of Nature and Science (国立科学博物館), Imperial Hotel (帝国ホテル), University of Tokyo (東京大学).

The sample English glosses in the charts that follow are exactly that—samples. In practice, the choice of glosses in any text should be determined by readability and context.

## Romanization Charts

For transliteration of Japanese characters according to the Hepburn system, please see the charts in the appendices of the *Japan Style Sheet*, available at [japanstylesheet.com](http://japanstylesheet.com).

## Shrines and Temples

### Names

In this project, the names of temples and shrines are notated in such a way that their Japanese names are romanized in full, including any suffix indicating the type of institution, followed by the English translation of that suffix. We believe this method helps international visitors learn the meaning and pronunciation of the names of their destination. There are multiple ways to designate a temple or shrine in Japanese, as indicated in the chart below:

Temple: ~ 寺(-*ji*), ~ 院 (-*in*)

Shrine : ~ 神社 (*jinja*), ~ 神宮 (*jingu*), ~ 大社 (*taisha*)

Institution type in Japanese	Romanized spelling	English translation	Notes
神社(じんじゃ)	<i>jinja</i>	Shinto shrine	Although “shrine” alone may be sufficient, to emphasize the fact that it is a sacred place, we recommend explaining “-jinja” as “Shinto shrine” the first time it appears in a text.
神宮(じんぐう)	<i>jingu</i>	Shinto shrine	Do not assume that international visitors know what “jingu” means. The first time it appears in a text it should be explained as “Shinto shrine.”
天満宮(てんまんぐう)	<i>tenmangu</i>	Tenman shrine	A Shinto shrine dedicated to Tenjin (Sugawara no Michizane)
大社(たいしゃ)	<i>taisha</i>	(grand) shrine	There is no apparent difference between a 神社 and a 大社, so both may be translated as “shrine.”
稲荷大社(いなりたいしゃ)	<i>inari taisha</i>	Inari shrine	A Shinto shrine dedicated to the grain deity Inari
寺(じ/てら)	<i>ji (tera)</i>	temple	Give full romanized name and “temple” on first mention. E.g., 金閣寺 should be written Kinkakuji Temple; abbreviated to Kinkakuji on subsequent mentions. Care should be taken with names where the 寺 character is read <i>-tera</i> E.g., 清水寺: Kiyomizudera Temple
院(いん)	<i>in</i>	temple	

Notes:

- When spelling a shrine name using “jingu,” “jinja,” or “taisha,” capitalize the first letter of the institution type except when simply romanizing a piece of Japanese text.

E.g., 春日大社 Kasuga Taisha Shrine, but “Kasuga taisha no kenchiku” (part of a romanized text)

- When spelling a temple name, write it as one word *without* a hyphen before “ji” or “in.”

E.g., 平等院 Byodoin Temple

## Shrine-related Terms

Name in Japanese	Romanized spelling	Sample English gloss	Note
社殿 しゃでん	<i>shaden</i>	shrine building	When used as a proper noun: Shaden
本殿 ほんでん	<i>honden</i>	main sanctuary	When used as a proper noun: Honden
着到殿 ちゃくとうでん	<i>chakutoden</i>	arrival hall	
幣殿 へいでん	<i>heiden</i>	offering hall	
拝殿 はいでん	<i>haiden</i>	worship hall	When used as a proper noun: Haiden
本社 ほんしゃ	<i>honsha</i>	main shrine	
末社 まっしゃ	<i>massha</i>	subsidiary shrine	
奥宮 おくのみや	<i>okunomiya</i>	inner shrine	
中宮祠 ちゅうぐうし	<i>chugushi</i>	<i>chugushi</i> middle shrine	
鳥居 とりい	<i>torii</i>	gate	<i>torii</i> is in the English lexicon; it need not be italicized
石段 せきだん	<i>sekidan</i>	stone step	
参道 さんどう	<i>sando</i>	approach	
手水舎 ちようずしゃ (ちようずや)	<i>chozusha</i> ( <i>chozuya</i> , <i>temizuya</i> )	hand-washing fountain	手水鉢、ちようずばち : water basin
灯笼 とうろう	<i>toro</i>	lantern	石灯笼、いしどうろう : stone lantern 釣灯笼、つりどうろう : hanging lantern 万灯笼、まんとうろう : lantern festival

狛犬 こまいぬ	<i>komainu</i>	Lion-dogs, guardian lions and lion-dogs, pairs of guardian lions and lion dogs, guardian animals	A <i>komainu</i> generally refers to a stone pair of a lion ( <i>shishi</i> ) and lion-dog ( <i>komainu</i> ), the former with its mouth open and the latter (horned in the past), closed. The pair sits in front of shrines. Other pairs of guardian animals include foxes, monkeys, etc., which are often messengers of deities (guardian foxes 稲荷, in case of <i>inari</i> )
------------	----------------	--	---

絵馬 えま	<i>ema</i>	votive tablet	
柄杓 ひしゃく	<i>hishaku</i>	ladle	
香炉 こうろ	<i>koro</i>	incense burner	
2礼2拍手1礼 にれいにはくしゅ いちれい	<i>nirei nihakushu ichirei</i>	lit., “two bows, two claps, and final bow”	Prescribed set of actions for worshipping at a Shinto shrine
賽銭箱 さいせんばこ	<i>saisenbako</i>	offertory box	
御朱印 ごしゅいん	<i>goshuin</i>	seal	May also be translated as “shrine seal,” as opposed to the “temple seal” 御朱印帳、ごしゅいんちょう: book for collecting (shrine/temple) seals
御神輿(神輿) おみこし(みこし)	<i>omikoshi</i>	portable shrine	

### List of Kami Deities (Alphabetical Order)

Name in Japanese	Romanized spelling	Sample English gloss	Note
味耜高彥根命 あじすきたかひこねのみこと	Ajisukitakahikone no Mikoto	-	

天児屋根命 あめのこやねのみこと	Ame no Koyane no Mikoto	the god of wisdom	The term kami may be used instead of “god”
天照大御神 あまてらすおおみかみ	Amaterasu Omikami	the goddess of the sun	a major deity in Shinto; considered the ancestress of the imperial family
天押雲根命 あめのおしくもねのみこと	Ame no Oshikumone no Mikoto	the god of water and purification	The term kami may be used instead of “god”
経津主命 ふつぬしのみこと	Futsunushi no Mikoto	the god of swords	The term kami may be used instead of “god”
比売神 ひめがみ	himegami	goddess; wife, daughter, or other goddess related to the main deity enshrined at a shrine	
大己貴命 おおなむちのみこと	Onamuchi no Mikoto	-	
瀬織津姫 せおりつひめ	Seoritsu-hime	goddess of exorcism	The term kami may be used instead of “goddess”
須佐之男命 すさのおのみこと	Susanoo no Mikoto	god of storms	younger brother of the sun goddess Amaterasu Omikami
武甕槌命 たけみかづちのみこと	Takemikazuchi no Mikoto	the god of thunder	The term kami may be used instead of “god”
田心姫命 たごりひめのみこと	Tagorihime no Mikoto	-	
豊受大御神 とようけのおおみかみ	Toyouke no Omikami	-	

### Temple-related Terms

Name in Japanese	Romanized spelling	Sample English gloss	Note (All words below should be capitalized without italics when used as proper nouns)
山門	<i>sanmon</i>	main gate	



さんもん			
仁王門 におうもん	<i>niomon</i>	gate of the guardian kings	
楼門 ろうもん	<i>romon</i>	two-story gate	
本堂 ほんどう	<i>hondo</i>	main hall	
講堂 こうどう	<i>kodo</i>	lecture hall	
観音堂 かんのんどう	<i>kannondo</i>	Kannondo hall	a hall dedicated to the Kannon bodhisattva
阿弥陀堂 あみだどう	<i>amidado</i>	Amidado hall	a hall dedicated to the Amida Buddha
金堂 こんどう	<i>kondo</i>	main hall	
鐘楼 しょうろう	<i>shoro</i>	bell tower	
宿坊 しゆくぼう	<i>shukubo</i>	lodgings for pilgrims at a temple	
護摩・護摩祈禱 ごま・ごまきとう	<i>goma/goma kito</i>	Goma fire ritual	
末寺 まつじ	<i>matsuji</i>	subtemple	
総本山 そうほんざん	<i>sohonzan</i>	head temple	

### Buddhist Deities

Sometimes explanations about Buddhism contain Sanskrit words. However, to ensure texts are easily understandable this project makes a point to avoid technical terms in Sanskrit other than those widely used in English, such as bodhisattva.

The historical Buddha should be referred to as Shakyamuni or Shakyamuni Buddha; avoid Shaka. When the word 仏 appears, be careful. It does not always refer to “Buddha/buddha”; it may refer to “bodhisattva” or other Buddhist deities.

Name in Japanese	Romanized spelling	Use this name	Notes
<如来 (によらい) > Nyorai Buddha			
阿弥陀如来 あみだによらい	Amida Nyorai	Amida Buddha Amida (Amitabha) Buddha	a celestial Buddha; Amida in Japan is a combination of the Buddha of Infinite Light (Amitabha) and the Buddha of Infinite Life (Amitayus), so caution should be exercised if adding the Sanskrit terms.
薬師如来 やくしによらい	Yakushi Nyorai	the Buddha Yakushi the Medicine Buddha Buddha of Healing	also buddha of medicine and healing
<菩薩 (ぼさつ) > bodhisattva (English lexicon)			
地藏菩薩 じぞうぼさつ	Jizo Bosatsu	Jizo bodhisattva the bodhisattva Jizo (Ksitigarbha)	the savior of all sentient beings; intercessor in the Buddhist hells
観音菩薩 かんのんぼさつ	Kannon Bosatsu	Kannon (Avalokiteshvara) Bodhisattva the bodhisattva Kannon (Avalokiteshvara)	Buddhist deity Kannon, bodhisattva of compassion Avoid using “she” or “goddess”
千手観音 せんじゆかんのん	Senju Kannon	Thousand-Armed Kannon (Avalokiteshvara)	bodhisattva of compassion Avoid using “she” or “goddess”
十一面観音 じゅういちめん かんのん	Juichimen Kannon	Eleven-Headed Kannon (Avalokiteshvara)	bodhisattva of compassion Avoid using “she” or “goddess”
弥勒菩薩 みろくぼさつ	Miroku Bosatsu	the bodhisattva Miroku (Maitreya) the Buddha of the Future (Maitreya)	bodhisattva who will arrive on earth sometime in the future to achieve complete enlightenment and save humanity
日光菩薩 にっこうぼさつ	Nikko Bosatsu	Nikko Bodhisattva	Attendant of Yakushi, the Medicine Buddha
月光菩薩 がっこうぼさつ	Gakko Bosatsu	Gakko Bodhisattva	Attendant of Yakushi, the Medicine Buddha
権現 ごんげん	Gongen	the appearance of a Buddha in the form of a Shinto deity	

地藏 じぞう	<i>jizo</i>	<i>jizo</i> statue	guardian statue
--------	-------------	--------------------	-----------------

明王 ( みょうおう ) Wisdom King, Radiant Wisdom King			
不動明王 ふどうみょうおう	Fudo Myo-o	Wise King	believed to protect the faithful and to guide followers with the fierce love of a parent
愛染明王 あいぜんみょうおう	Aizen Myo-o	a deity that transforms worldly desire into spiritual awakening	

### Other religion-related terms

Name in Japanese	Romanized spelling	Sample English gloss	Note
山岳信仰 さんがくしんこう	<i>sangaku shinko</i>	mountain asceticism	
霊山 れいざん	<i>reizan</i>	sacred mountain sacred peak	
神仏習合 しんぶつしゅうごう	<i>shinbutsu shugo</i>	fusion of Buddhism and Shinto	
六道 ろくどう	<i>rokudo</i>	six states of existence	
陰陽 いんよう	<i>in'yo</i>	yin and yang	
御嶽 うたき	<i>utaki</i>	sacred site (in Okinawa)	
末法	<i>mappō</i>	the end of the Law latter days of the Law	

## Geographical Features

Japan is a country of mountains (*yama*), mountain passes (*toge*), hills (*kyuryo*), highlands (*kogen*), plains (*heiya*), capes (*misaki*), beaches or shores (*kaigan*), open valleys (*tani*), deep ravines (*keikoku*), broad rivers (*kawa*) and streams (*ogawa, nagare*), marshes or wetlands (*shitsugen*), and so on—geographical features found in similar form in other parts of the northern hemisphere. The proper names are unique; the geographical features have more universality, and English will usually suffice. The goal should be to give a name that will be understandable and accessible to the visitor.

Place names should as a rule be rendered using the place name and the identifying geographical term:

荒川 Arakawa → Ara River

筑波山 Tsukubazan → Mt. Tsukuba

Please use Mt. rather than Mount.

等々力溪谷 Todoroki Keikoku → Todoroki Ravine

石見高原 Iwami Kogen → Iwami Highland

奥羽山脈 Ou Sanmyaku → Ou Mountain Range (or Ou mountain range)

白糠丘陵 Shiranuka Kyuryo → Shiranuka Hills

関東平野 Kanto Heiya → Kanto Plain

Mountains (-*yama* and -*dake*, etc.)

Xxxxxyama: case-by-case, as some are unavoidable (Ōyama, Iiyama), but try to avoid for longer names; prefer Mt. Xxxx (dropping the -*yama* suffix)

Mt. Fuji,

Xxxxxdake: case-by-case, Kasagatake → Mt. Kasagatake

#### **Mountain names:**

096-Goto

Mt. Gongendake

Mt. Nanatsudake

Mt. Tetegatake

Mt. Kyonotake

Mt. Tadakariyama

#### **Island Names** [ref: Goto Islands Geo Park]

Kuroshima Island

Fukue Island

Himejima Island

#### **Mountain Passes**

Tsurube-Otoshi Pass

Sometimes local areas or institutions have used untranslated names in romanized form, including the Japanese geographical term, for so long that it seems to be an English name (Akiyoshidai Plateau, *dai* means “plateau”; Ozegahara Marsh, *hara* [expanse])

includes the meaning of “wetland”). “Akiyoshi Plain” and “Oze Marsh” would communicate the meaning adequately, but the sound is unfamiliar and does not seem “right” to the interested parties. These situations are to be negotiated.

## Japanese Historical Periods

時代/Political Periods		文化/Cultural Periods	
<b>原始/Prehistoric (Genshi)</b>			
		縄文時代	Jomon, 10,000 BCE–300 BCE
		弥生時代	Yayoi, 300 BCE–300 CE
		古墳時代	Kofun (Tumulus), ca. 250–552
<b>古代/Ancient (Kodai)</b>			
大和	Yamato (300–710)		
		飛鳥時代	Asuka, 552–645
		白鳳文化	Hakuho, 645–710
奈良時代	Nara (710–794)	天平文化	Tenpyo, 710–794
平安時代	Heian (794–1185)	弘仁・貞観文化	Konin-Jogan, 794–894
		藤原時代	Fujiwara, 897–1185
<b>中世/Medieval (Chusei)</b>			
鎌倉時代	Kamakura, 1185–1333		
建武の新政	Kenmu Restoration (1333–1336)	北山文化	Kitayama culture (1367–1408)
室町時代	Muromachi (Ashikaga shogunate), 1336–1573 Muromachi, 1392–1573	東山文化	Higashiyama culture (1449–1473)
南北朝時代	Nanbokucho or “Northern and Southern” Courts (1336–1392)		
戦国時代	Sengoku period (Warring States) 1467–1568 [other date spans are in use]		
<b>近世/Early Modern Period (Kinsei) (Note: Avoid “premodern”)</b>			
安土桃山時代	Azuchi-Momoyama (1568–1603)	桃山文化	Momoyama (1573–1615)

江戸時代	Edo period (1603-1867)	元禄文化	Genroku culture (1688-1704)
		文化文明	Bunka-Bunmei culture (1804-1829)
<b>近代/Modern Period (Kindai)</b>			
明治時代	Meiji era (1868-1912)		
大正時代	Taisho era (1912-1926)		
昭和時代	(prewar) Showa era (1926-1945)		
<b>現代/Contemporary Period (Gendai)</b>			
昭和時代	(postwar) Showa era (1945-1989)		
平成時代	Heisei era (1989-2019)		

Based on: *Japan Style Sheet*. Society of Writers, Editors, and Translators, Tokyo (2018); updates at [japanstyslesheet.com](http://japanstyslesheet.com)

## Names of Plant Species

植物名 (日本語)	英語表記
マリモ	<i>marimo</i>
アカエゾマツ	Sakhalin spruce
ダケカンバ	Erman's birch
ミズナラ	Japanese oak
ラワンブキ	Giant Japanese butterbur ( <i>Rawan-buki</i> )
メアカンキンバイ	<i>Sibbaldia miyabei</i> ( <i>Meakan-kinbai</i> )
メアカンフスマ	<i>Arenaria merckioides</i> ( <i>Meakan-fusuma</i> )
チャーギ	Buddhist pine
テンナンショウ	jack-in-the-pulpit
ホオノキ	Japanese bigleaf magnolia ( <i>honoki</i> )
アオキ	Japanese aucuba ( <i>aoki</i> )
ブナ	Japanese beech
キタゴヨウ	Northern Japanese white pine ( <i>kitagoyo</i> )
ケヤキ	zelkova
スタジイ	<i>Castanopsis sieboldii</i>
シャリンバイ	Yeddo hawthorn
ツワブキ	leopard plant
ジングウツツジ	<i>Rhododendron sanctum</i> Nakai ( <i>jingu-tsutsuji</i> )
ツゲ	Japanese boxwood
カキツバタ	rabbit-ear iris
ウバメガシ	<i>ubame-gashi</i> oak
コバノミツバツツジ	<i>Rhododendron reticulatum</i> ( <i>kobanomitsuba tsutsuji</i> )
ヤブツバキ	Japanese camellia
ハマボウ	<i>Hibiscus hamabo</i>
ヒジキ	<i>hijiki</i> seaweed
テングサ	agar seaweed
ツガ	southern Japanese hemlock
ミヤマキリシマ	Miyama Kirishima azalea
ヒノキ	hinoki cypress



カエデ	maple
ササユリ	bamboo lily
アマモ	eelgrass
藤	wisteria
ヤツシロソウ	clustered bellflower
クララ	shrubby sophora
桐(きり)	paulownia
茅(かや)	reed ( <i>kaya</i> )
ヒゴタイ	globe thistle
キスミレ	Oriental yellow violet
クロマツ	Japanese black pine
コナラ	jolcham oak ( <i>konara</i> )
シラカシ	bamboo-leaf oak ( <i>shirakashi</i> )
イチイガシ	red-bark oak ( <i>ichiigashi</i> )
アカガシ	Japanese evergreen oak
クヌギ	Japanese chestnut oak
カシワ	<i>daimyo</i> oak
ススキ	<i>susuki</i> (eulalia grass); also silvergrass
イタドリ	Japanese knotweed
ヒサカキ	Japanese eurya
ヤシャブシ	Japanese green alder
アカマツ	red pine
モミ	<i>mom</i> fir
月桂樹	bay laurel
馬酔木	Japanese andromeda ( <i>ashibi</i> )
杉	Japanese cedar; cryptomeria
高山植物	alpine plants

## Names of Animal Species

植物名 (日本語)	英語表記
エゾシカ	Yezo deer
エゾモモンガ	Siberian flying squirrel
クマゲラ	black woodpecker
オジロワシ	white-tailed eagle
オオハクチョウ	whooper swan
ニホンカモシカ	Japanese serow
コゲラ	Japanese pygmy woodpecker ( <i>kogera</i> )
サシバ	grey-faced buzzard
アサギマダラ	chestnut tiger butterfly
イワツバメ	house martin
アカウミガメ	loggerhead turtle
カワウ	great cormorant
ミサゴ	osprey
ヒヌマイトトンボ	four-spot midget
シロチドリ	Kentish plover
ウミネコ	black-tailed gull
ガムシ	<i>Hydrophilidae</i>
ハネカクシ	rove beetle
ハッチョウトンボ	hachou-tombo
スナメリ	finless porpoise
ホオジロ	bunting
ウグイス	fan-tailed warbler
オオジシギ	Latham's snipe
ハイタカ	Japanese sparrow hawk
ノスリ	common buzzard
コミズク	short-eared owl
アオゲラ	Japanese green woodpecker
カッコウ	cuckoo
クロツラヘラサギ	black-faced spoonbill
ケラマジカ	Kerama deer

## Food-related Terminology

Japanese	Romanization	Sample English gloss	Notes
温泉饅頭	<i>onsen manju</i>	bean-jam buns sold at a hot spring resort	
笹寿司	<i>sasazushi</i>	sushi wrapped in <i>sasa</i> bamboo leaves	
流しそうめん	<i>nagashi-somen</i>	“streaming” somen noodles	
麹	<i>koji</i>	koji mold used for fermentation	
日本酒	<i>nihonshu</i>	sake (avoid “rice wine”)	recommended not to italicize
天然酵母	<i>tennen kobo</i>	natural yeast	
和三盆	<i>wasanbon</i>	fine-grained Japanese sugar	
和菓子	<i>wagashi</i>	traditional Japanese sweets	