

# *Monumenta Nipponica*

## Style Sheet

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*Monumenta Nipponica Style Sheet*

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## GENERAL DIRECTIONS

### 1. Preparation of Manuscripts

Articles submitted for publication should be printed double-spaced with the right-hand margin unjustified; this applies also to indented quotations and notes. Print on only one side of the paper. Only one copy need be supplied. MN will duplicate copies for referees. Notes should be numbered consecutively and preferably printed at the bottom of the page as footnotes. See *Citations* below for specifications regarding the format of notes and the list of references. Once an article is accepted, kanji for Japanese and other East Asian names and terms should be provided as specified below, but it is not necessary to include them at the time of initial submission. When submitting a translation, please supply a copy of the text on which it is based. If you wish to incorporate photographic or other illustrative material, please provide a xerox copy for initial reference and the text of accompanying captions.

Manuscripts under consideration for publication are sent out to be read anonymously. Authors are requested not to include their names on the title page or in running heads or footers and to refrain from identifying themselves in the text or footnotes. After a manuscript has been accepted for publication, any citations or acknowledgments thus omitted may be restored.

MN follows *The Chicago Manual of Style*, 15th Edition, for most questions of style and format. This style sheet covers primarily issues related to the presentation of Japan-related subject matter in English and stylistic policies particular to the journal.

### 2. Digital Versions of Manuscripts

We prefer that authors wait until a manuscript has been accepted to submit a digital version. At that time we will provide specific directions for preparing the digital file in the format best suited to editing the article in question.

Prospective authors may wish to keep in mind that problems are often encountered in converting files containing both Japanese characters (kanji and kana) and diacritical marks such as macrons from one software system to another. Authors whose software has the capacity to generate Japanese characters nevertheless may find it most efficient to input them early in the process of working on an article, and they are welcome to consult us about their options in this regard. For maximum smoothness in the production process, we prefer authors to use readily convertible ASCII-character circumflexes rather than macrons to indicate long vowels.

### 3. Copyright

Sophia University holds the copyright to articles and reviews published in *Monumenta Nipponica*. Manuscripts submitted should not have been published previously, circulated widely electronically, or be under consideration for publication elsewhere. We ask authors whose manuscripts or reviews have been accepted for publication not to distribute them in printed or electronic form without our permission. MN readily grants authors permission to use in a subsequent monograph material they have published in MN; it also grants permission for the reprinting of articles in anthologies or other collections or

for reproducing them for classroom use. Requests for permission for such uses should be made in writing and sent to the journal at the address shown on the journal's copy-right page.

## STYLISTIC CONVENTIONS

### 1. Italicization of Japanese Terms in Text

Italicize Japanese terms (and other foreign-language terms) except for those that have entered the English language (as indicated by their inclusion in standard English-language dictionaries). In addition to such fully anglicized Japanese words, MN does not italicize the following words familiar to those in the field of Japanese studies. Note that whereas macrons are dropped for fully anglicized words, they are retained for these provisionally anglicized terms.

buke, burakumin, bushi, chōnin, gokenin, hatamoto, kuge, rōnin  
 kanpaku, sesshō, tennō  
 bakufu, bakumatsu, han, ritsuryō, shōen, jitō, shugo  
 chō, kan, koku, ryō  
 furigana, hiragana, kana, kanbun, kanji, katakana, rōmaji  
 haikai, kyōka, kanshi, renga, tanka, waka  
 bunraku, jōruri, kyōgen, monogatari, nikki, setsuwa, shōsetsu  
 kanpō, kami, matsuri, nenbutsu, seppuku  
 anime, manga, nihonjinron  
 chanoyu, ukiyo-e

Note: noh (not No, Nō, or Noh); *man'yōgana* (not *Man'yōgana*)

Also: sutra, samsara, nirvana, Shākamuni

Keep short words such as *ie* in italics.

### 2. Macrons

Provide macrons for all but fully anglicized words (shogun, daimyo, etc.), main islands and principal cities (Tokyo, Kyoto, Osaka, Hokkaido, Honshu, Kyushu). Retain macrons for other geographical areas (e.g., Kantō, Tōhoku). If a company or institution omits macrons from its official English name (e.g., Dentsu, Hakuodo), do likewise. Note, however, that when such terms occur in a Japanese-language citation, the macrons should be restored. They also should be kept when quoting from a Western-language work that retains them.

Note that for ease of editing, we prefer authors to use circumflex vowels for macrons in the digital version of a manuscript. The circumflexes will convert to macrons in the page-layout galleys and printed version that appears in the journal.

### 3. Romanization

Use the modified Hepburn style found in *Kenkyusha's New Japanese-English Dictionary*. Use “n” rather than “m” before syllables beginning with “m,” “b,” and “p,” and an apostrophe after “n” when it is part of the preceding syllable and the following syllable begins with “yo,” “yu,” or a vowel. Unless there is a strong possibility of confusion regarding syllable division or pronunciation, MN prefers not to use an apostrophe or hyphen to separate two vowels.

Tenmei, Tenpyō, shinbun  
*Man'yōshū, in'ei, inin*  
 Niimura, Goemon, but *go'on*  
*kaichi* (改置), *Ka'ichi* (嘉一)

Passages incorporating traditional orthography (*rekishiteki kanazukai*) should be romanized according to their modern pronunciation. The accompanying Japanese text will make clear the particularities of the orthography.

*omou* 思ふ

Extended “a,” “e,” and “i” sounds in foreign Japanese words (*gairaigo*) are best indicated by a macron.

*sentā*

#### 4. Romanization of Chinese and Korean Terms

Chinese and Korean terms appearing in Japanese texts should be transcribed according to the rules of romanization for those languages. For the romanization of Chinese terms and names, MN accepts either Pinyin or Wade-Giles, but prefers the former. For Korean names and terms, use the McCune-Reischauer system.

#### 5. Use of Hyphens

Use hyphens sparingly. MN uses them primarily to set off suffixes in personal, place, and movement names and in the names of “Go-” emperors.

Nagano-ken  
 Inoue-hakase  
 Tokinaga-kyō  
 Kenreimon-in  
 Go-Suzaku-in  
 Shirakaba-ha

Modifying terms such as *ka* or *teki* preferably should be combined directly with the preceding word. If the preceding word already incorporates a modifier of this sort, the second may be joined to it by a hyphen.

*kindaiteki*  
*kindaika*  
*kindaika-teki hassō*

Short but independent words may be joined directly to the preceding term if the two form a natural unit. Otherwise they are best left to stand alone.

prefectural histories (*kenshi*), but *Saitama-ken shi*

## 6. Names

Use traditional order for Japanese names *except* for the following cases:

- a non-Japanese national with a Japanese name and Japanese nationals active chiefly overseas (or publishing primarily in English), and when citing the Japanese author of an English-language work that gives his or her name in Western order
- when citing a Japanese-language work by a non-Japanese national with a Japanese name, follow the usage adopted by the work in question.

For Fujiwara, Minamoto, etc., used as an *uji* name, include “no” (Fujiwara no Teika, Minamoto no Sanetomo), but leave it out when it is used as a surname (Fujiwara Seika). Follow usage in *Kōjien*, *Daijinhmei jiten*, or *Kokushi daijiten*.

## 7. Characters (Kanji/Kana)

For Japanese, Chinese, and Korean terms, provide characters at the first mention of a person, place name, literary work, era name (up to Meiji), or romanized term, *with the following exceptions*:

- do not give characters for anglicized terms or terms that MN treats as provisionally anglicized (see 1. “Italicization of Japanese Terms in Text” above)
- do not give characters for prefectures, provinces, major cities, or well-known topographical names

If a name or term first appears in a footnote and only later is mentioned in the text, provide characters at that point as well.

MN follows the policy of recent major Japanese compendiums of classical works and uses modern, abbreviated kanji forms, regardless of how they may appear in the original work cited. For phrases or terms in kana, follow the original orthography, but do not use *hentaigana* except for the standard ゐ and ゑ.

## 8. Translation and Transcription of Japanese Phrases

Kanji for names and terms should follow immediately after the romanized version without any intervening punctuation or parentheses. If the Japanese original (rōmaji + kanji/kana) of a translated term or phrase is given in parentheses after the English translation, observe the following placement of quotation marks: when the parenthetical element is equivalent to only part of the translated phrase, include it within the quotation marks enclosing the phrase; when the entire original of the translated phrase is provided, put the parenthetical element outside the quotation marks enclosing the phrase. (See also 12. “Transcription of Poetry.”)

She describes it as “the living rhythm that occurs naturally (*onozukara aru* おのづから有)” between heaven and earth.

It is, declares Makuzu, “rooted in their private parts” (*injo o ne toshite* 陰所を根として).

When contrasting different readings of a term, use the following abbreviations:

Ch. Chinese      Jp. Japanese      Kr. Korean      Sk. Sanskrit

The term cited should follow immediately after the abbreviation without any intervening punctuation.

Hossō (Ch. Faxiang)

When incorporating kanji, put them after the first reading.

Hossō 法相 (Ch. Faxiang)  
*xinyuefu* 新樂府 (Jp. *shingafu*), or “new ballads”  
*Wenxuan* 文選 (Jp. *Monzen*, Selections of Literature)

If the term is given in parentheses, put kanji immediately after the first reading, separate the remaining elements by commas.

“poems of admonition and instruction” (*fengyushi* 諷諭詩, Jp. *fūyushi*)

## 9. Dates

For pre-1873 (traditional calendar) dates, use numbers for the names of months and days; when spelling them out, make the number, “month,” and “day” lowercase.

third month, second day; second day of the third month  
 first month 1809; first month of 1809

Dates may also be given in more compact, numerical form. In that case, give in the order of year, month, and day, separated by periods. Indicate an intercalary month by an “i” before the month.

1712.1.12  
 1712.i1.12

If the *nengō* is cited, it is preferable to use a cardinal number for the year rather than spell it out.

second day of the third month of Tenmei 2 (1782)  
*rather than*  
 second day of the third month of the second year of Tenmei (1782)

When combining *nengō* and the equivalent Western year, list the *nengō* year first.

Kenchō 6 (1254).5.5

If the date appears in a translated passage, the equivalent year in the Western calendar should be given in square brackets rather than parentheses.

“Thus the two countries have exchanged missives (*shin* 信) since the eighth year of Ōei [1401].”

For post-1873 (Gregorian calendar) dates, list in the order day, month, and year; do not use commas.

24 August 1942

Give spans of dates in full: 1858–1869, 1868–1912.

## 10. Spelling, Punctuation, and Capitalization of Western Terms

Follow the preferences given in *Webster's (Merriam-Webster's Collegiate Dictionary, Eleventh Edition)*.

benefited, worshiped, traveled, counselor, judgment, acknowledgment  
*but*, naïve, catalogue

Note that *Webster's* generally advises against hyphens in words with anti, pre, non, etc. Adjectives using quasi-, however, keep the hyphen:

premodern, percent, antiwar, nonviable (*but* non-ego), quasi-public

For Japanese names and terms use the same form as both singular and plural.

Use serial commas. Insert a comma before the “and” in a series of three or more elements: e.g., “the third, sixth, and seventh Tokugawa shogun.”

Terms capitalized include the names of continents. Attention should be paid to the differing usage of certain terms appearing as a noun or adjective:

Asia, Asian  
Orient, Oriental (n.), oriental (adj.), orientalism, Occident (n.), occidental (adj.)  
West, Westerner, Western, *but* westernization, western Japan  
*japonisme*  
japanology, sinology, Japanese studies

## 11. Numbers

Spell out numerals 1 to 100 except for dates, percentages, and where numbers are mentioned several times within a few lines of text. Also spell out round multiples of those numerals up to 10,000 (CMS 15 9.3–9.7). Spell out people's ages and centuries.

six thousand  
He was thirty-nine years old.  
the eighteenth century  
25 percent

(See also 6. “Citation of Page Numbers” under *Citations*.)

## 12. Transcription of Poetry

Japanese text should be provided for any poetry (waka, haiku, etc.) cited or translated. In some cases only the Japanese text will be given in combination with the translation, but where space allows, or when the precise pronunciation of a poem is important to the discussion, both Japanese text and a romanized version will be included. In such cases our preferred method of transcription is to give the Japanese text of the poem in a single unbroken line without punctuation, followed by the romanized italicized text. The latter preferably should be given in one line (haiku) or two (waka); only personal and place names should be capitalized, and syllable breaks should be indicated by a slash.

五月雨をあつめてはやし最上川  
*samidare o / atsumete hayashi / Mogamigawa*

春過ぎて夏来にけらし白妙の衣ほすてふ天の香具山  
*haru sugite / natsu kinikerashi / shirotae no  
 koromo hosu chō / Amanokaguyama*

In citing phrases from a Japanese text, including poetry, when precedence is given to the romanized original, it should be italicized, and the English translation that follows in parentheses should not be enclosed in quotes. When precedence is given to the English translation rather than the Japanese original, however, put the translated phrase in quotes:

*hagi to tsuki* 萩と月 (bush clover and moon)  
 “bush clover and moon” (*hagi to tsuki* 萩と月)

(See also 18. “Titles of Poems” under *Capitalization and Italicization*.)

## CAPITALIZATION AND ITALICIZATION

To maintain a balance between respect for the norms of English usage and for the characteristics of Japanese names and terms, MN departs to some extent from the recommendations of CMS regarding capitalization and italicization. MN also capitalizes romanized or translated Japanese terms more frequently in text than in the citation of the titles of Japanese works in which those same terms occur.

### 1. Personal Names

a. Kami, Buddhist deities, etc.

In text, capitalize major elements, combine sub-elements into a single word. In citations, capitalize only the first, personal-name element.

Amaterasu Ōmikami  
 Amenokoyane no Mikoto  
 Sumiyoshi Daimyōjin  
 Tōshō Daigongen, but *Tōshō daigongen engi*  
 Aizen Myōō

(See also under 13. “Religious Terms.”)

b. Go- emperors

Hyphenate and capitalize the element following the hyphen; retain the same form in citations and when combined with other elements such as -in (see 7. “Titles,” sections b and c, below).

Go-Daigo  
 Go-Shirakawa, Go-Shirakawa-in

c. Honorifics

Make lowercase and attach to the preceding name by a hyphen (do the same in citations, where such honorifics are most likely to occur).

Kondō Bunjirō-kun  
 Tsuda Baikei-sensei shū  
 Yasunaga-kyō ki  
 Shinchō-kō ki

### 2. Names of Companies, Publishers, Associations, Schools

Capitalize each element of the names of companies, etc., and put in roman type; incorporate single-syllable elements such as “sha” or “kai” in the preceding word. Do not use a hyphen.

Heibonsha  
 Chōsen Kyōikukai

Meiji Daigaku Bungakubu  
Tōkyō Daigaku Shuppankai

For names incorporating a place name in which the macron is usually dropped, omit the macron if the translated version is used, but keep it in the Japanese version.

University of Tokyo, but Tōkyō Daigaku

If a well-known company or publisher has an official English name, in most cases use that, even if it is irregular, when referring to it in text or citing it as publisher. The exception is newspaper companies, for which *Shinbun* is preferred to *Shimbun*.

Shōgakukan (not Shōgakkan)  
Hakuhodo (not Hakuhōdō; however, retain macrons if cited as  
editor or publisher of a work in Japanese)  
Kodansha International (English-language press affiliated with Kōdansha)  
Kōdansha (Japanese publishing house)  
Chūō Kōron Sha  
*But* Asahi Shinbunsha

If a publisher's name incorporates a Western term, follow the company's practice in transcribing it.

Nihon Editor School (not Nihon Editā Sukūru)  
Minerva Shobō (not Mineruba Shobō)  
Perikansha (not Pelican)

For associations that are not widely known or that might be confused with another with a similar name, MN prefers to use the Japanese name followed by the English translation in parentheses rather than the reverse.

Nihon Kōkogaku Kyōkai (Japan Archaeological Association)

Note the following name changes for the University of Tokyo:

Tōkyō Daigaku (to 1886)  
Teikoku Daigaku (Imperial University; 1886–1897)  
Tōkyō Teikoku Daigaku (Tokyo Imperial University; from 1897, when Kyōto  
Teikoku Daigaku became the second imperial university, until 1947)

If there is reason to use the English translation instead of the transliterated Japanese name, and the Japanese name is given in parentheses or a note, capitalize and put it in roman type.

Oriental Development Company (Tōyō Takushoku Kaisha)

Retain capitalization of the names of companies, associations, schools, etc., in citations, whether these are cited as author/editor or publisher, or mentioned within a title.

### 3. Names of Prefectures, Provinces, Villages, Streets

Although CMS 15 (8.55, 8.60) recommends capitalizing each element when part of the proper name in English, MN uses lowercase for the English translation of *ken*, *kuni*, etc.

Ibaraki prefecture  
 Tanba province  
 Tama district  
 Bunkyo ward  
 Ōmiya avenue

Forms such as Mito city, Hoshino town, and Nagahama village are best avoided as awkward in English. It is preferable to refer to the city of Mito, town of Hoshino, and village of Nagahama.

In transcribing Japanese forms (used primarily in citations), for modern names join the term in question to the preceding proper name with a hyphen.

Ibaraki-ken  
 Tama-gun  
 Bunkyo-ku  
 Mito-shi  
 Hoshino-chō  
 Nagahama-mura  
 Shinjuku-dōri

For premodern place names incorporating “no,” do not hyphenate, but lowercase the element following “no”; in text treat the “no” and the following element as part of the name and do not italicize.

Tanba no kuni  
 Tama no kōri

### 4. Topographical Names

For rivers, valleys, etc., where the descriptive English term follows the Japanese name, keep the descriptive term lowercase. For lakes and mountains where the English term precedes the Japanese, use uppercase. In both instances the descriptive element is lowercased in citations.

As a general principle it is preferable not to duplicate in English a topographical term already incorporated in the Japanese name. Sometimes, however, it is the better choice so as to avoid an unnatural-sounding Japanese name. In such cases the problem can be alleviated by using the Japanese term alone from its second appearance. Alternatively the Japanese term may be used on its own and an explanation of what it is incorporated into the passage where it is first mentioned. For mountains abbreviate Mount and use a period.

Tama river, the Tamagawa, the Tamagawa river (not Tama-gawa)  
 Musashi plain (better than Musashino plain)  
 Akone bay  
 Senjōgahara moor (better than Senjō moor)  
 Lake Biwa  
 Mt. Fuji, not Mt Fuji or Mount Fuji  
 Mt. Ōyama; Ōyama, the popular mountain pilgrimage site

In romanizing Japanese place names in citations or as the original of a translated version, as a general practice, attach “kawa,” “yama,” “ko,” and elements prefixed by “ga” directly to the preceding name. For names incorporating “no,” separate the elements with spaces. In this last case “no” and the element following it are treated as part of the proper name and not italicized.

Arakawa  
 Yatsugatake  
 Towadako  
 Asamayama  
 Fujisan  
 Takaozan  
 Akone no ura

## 5. Religious Institutions

Lowercase the English terms “temple” or “shrine” following the proper name. For *on-yomi* names do not hyphenate single-syllable terms such as “ji,” “in,” “gū,” etc. In the case of *kun’yomi* temple names, “tera” may also be attached to the preceding word, but it often will sound more natural simply to substitute the English term. For shrine names including two-element terms (*jingū*, *jinja*, *taisha*, etc.), either substitute the English term or treat the descriptive element as part of the proper name by capitalizing it and putting it in roman type.

Kōfukuji, Kōfukuji temple  
 Byōdōin, Byōdōin temple  
 Kiyomizudera, Kiyomizu temple  
 Tōshōgū shrine  
 Kasuga shrine, Kasuga Taisha, Kasuga Taisha shrine  
 Ise shrines (the Naikū, the Naikū shrine, the inner shrine)

## 6. Buildings

The names of buildings should be capitalized and put in roman. English terms used in combination with these names, such as “palace,” “pavilion,” or “gate,” should be lower-cased.

Seiryōden palace  
 Suzakumon gate, Suzaku gate

## 7. Titles

As a general principle, titles given in English are capitalized only when they precede and are part of the name; used following the personal name, in apposition, or alone, they should be lowercase (CMS 15 8.23).

Governor General Hasegawa Yoshimichi  
Hasegawa Yoshimichi, governor general of Korea

In practice this means that, with rare exceptions, only titles that sound natural in English (emperor, premier, governor general, etc.) will be capitalized. Romanized Japanese titles or less familiar sounding translations of Japanese titles generally will work better in apposition, and thus usually will not be capitalized. The main exceptions are romanized titles of nobility used as a personal name or incorporated within a personal name, in which case, contrary to the practice in English, they will follow the name. In citations of Japanese works, titles should be lowercase except for any elements referring to geographic names.

### a. Emperors, etc.

Emperor Shōwa, the Shōwa emperor, Shōwa Tennō (when used as part of the name, but when the title appears in a citation of a Japanese work, it should be left in lowercase: *Shōwa tennō no seiki*)

Crown Prince Naruhito, the crown prince  
Emperors Meiji and Taishō

### b. Retired emperors

When the English translation is used as part of the name, capitalize both words.

Retired Emperor Go-Toba

If the Japanese form is used (as in a citation), leave it lowercase and in roman type and attach it to the preceding name with a hyphen.

Go-Toba-in  
*Suzaku-in zuinō*

### c. Titles using “-in”

For posthumous names or court titles incorporating “-in” (sometimes used in English as equivalent to a personal name), attach with a hyphen to the preceding name (distinguish from “-in” meaning temple).

Taitoku-in  
Kenreimon-in  
but, Byōdōin, Daisen’in

### d. Government officials

the shogun Ashikaga Yoshimitsu; Yoshimitsu, the third Ashikaga shogun

the sesshō Fujiwara no Yoshifusa, the regent Fujiwara no Yoshifusa, the sesshō, the regent

the postwar premier Yoshida Shigeru, Premier Yoshida Shigeru

Tokugawa Nariaki, daimyo of the Mito domain

Fujiwara no Norikiyo, lieutenant of the left division of the inner palace guards

the finance magistrate (*kanjō bugyō*) Ogiwara Shigehide

the *kanjō bugyō* (finance magistrate) Ogiwara Shigehide

e. Titles used in combination with a place name

The same principles apply as with government officials.

the Fushimi middle counselor, the Fushimi *chūnagon*

the Nakanoin minister of the right

the Ise vestal

f. Titles of nobility used as a personal name

MN deviates from CMS 15 8.34 and capitalizes romanized Japanese titles of nobility standing alone and used consistently in place of a personal name, particularly if the personal name is not otherwise given (often the case with women). Titles used in combination with a name or epithet and long regarded in English as a personal name are also capitalized. In citations, however, these should be lowercase.

Hyōe no Tsubone

Kasuga no Tsubone

Sei Shōnagon

Murasaki Shikibu, but (in citation) *Murasaki shikibu nikki*

Chūnagon

Nijō no Kisaki

Translated titles used alone in place of a name, particularly the less familiar sounding ones, should be avoided. Rather than adhere overly literally to the Japanese original, where possible substitute the actual name, or the title used in combination with a surname.

g. Titles of nobility incorporated in a proper name

These are likely to occur primarily in the citation of documents and should be used sparingly in text (e.g., only where there is some reason to draw attention to possession of the title). For Sengoku and later cases it is best to leave the title in romanized form and to enclose any translation in quotes to distinguish such honorific use of the title from its earlier, substantive meaning. In text, capitalize the initial element, whether it is a geographical term or not, and leave the remainder lowercase; put all in roman type. In citations, capitalize only geographical terms.

Arai Chikugo no kami Kinmi

Bitchū no kami Sadamichi

Hayashi Daigaku no kami Nobuatsu

Hosokawa Ukyō daifu Masamoto

#### h. Ranks

As with titles of nobility incorporated in a proper name, ranks should be used sparingly in text. Keep lowercase in both text and citations; spell out number.

junior fourth rank, lower grade; *jushii ge*

#### i. Religious titles

Italicize and make lowercase.

Arakida Hisaoyu, *gonnegi* of the inner shrine, Ise  
Kōben Hosshinnō, abbot primate (*zasu*) of the Tendai sect; Abbot Primate Kōben

Distinguish formal or institutionally descriptive titles (*gonnegi*, *sendatsu*, *oshi*, etc.) from terms that indicate a follower or practitioner of a particular sect or school, which are capitalized and put in roman type (see 12. “Religious Groups and Followers” below).

### 8. Governmental Divisions

#### a. General principles

In accordance with CMS 15 8.66–8.70, in text, the English versions of the official names of governmental divisions should be capitalized. MN prefers to do the same with romanized Japanese versions and thus also to put them in roman. Retain lowercase in citations.

Supreme Judicial Council (Hyōjōsho)  
the Government General (Sōtokufu)  
the Sōtokufu  
“Yoshimune seikenka no hyōjōsho no hatten”  
*Chōsen sōtokufu no rekishi*

If the Japanese term is used rather than its English translation, it often will look better to give the English translation in apposition and lowercase rather than put it in parentheses.

the Hyōjōsho, the supreme judicial council of the bakufu, *rather than* Hyōjōsho  
(Supreme Judicial Council)

#### b. Handling of bakufu, han, court, domain

As these are not the official names of a government body, MN treats them as generic terms and keeps them lowercase. Both bakufu and han are treated as anglicized and put in roman.

Tokugawa bakufu, Tokugawa shogunate  
Chōshū han, Chōshū domain  
the Kyoto court  
Heian court life  
Northern court, Southern court

Note that MN strongly advises against the use of the English term “clan” to translate either *han* or *uji* (lineage).

c. Title of official doubling as name of office

Cases where the title of the official does double duty for the name of the office  
If used as a title in reference to the occupant of the office, follow the principle for titles: lowercase and italicize. If used for the office, make uppercase and roman.

The *kanjō bugyō* (finance magistrate) Ogiwara Shigehide dominated the Hyōjōsho, the supreme judicial council of the bakufu, during the last years of the reign of the fifth shogun, Tsunayoshi.

*but*

Two key Edo governmental offices were the Kanjō Bugyō, in charge of fiscal and judicial matters, and the Machi Bugyō, responsible for administration of the commoner population of Edo.

## 9. Periods

In addition to period names derived from proper nouns, MN capitalizes in text (but not citations) the following established period names:

Jōmon  
Kofun, Tomb  
Sengoku, Warring States  
Nanboku-chō, *but*, the period of Northern and Southern courts

The more descriptive terms *ritsuryō* and *bakumatsu* are not capitalized in text, but they are treated as anglicized and thus put in roman.

Terms such as “period,” “era,” or “dynasty” used in combination with period names are kept lowercase.

Sengoku period  
Genroku era  
Kamakura period  
Zhou/Chou dynasty

*Nengō* are treated as proper names and capitalized in both text and citations.

## 10. Events

The English versions of the names of major historical and cultural events are capitalized in text (CMS 15 8.81–8.84). The romanized Japanese version should also be uppercase and put in roman type.

Kenmu Restoration, Kenmu Chūkō  
Meiji Restoration, Meiji Ishin

When referring to the Meiji Restoration, capitalize Restoration; when referring to the Allied Occupation from 1945 to 1952, capitalize Occupation.

## 11. Wars

The English versions of the names of wars, rebellions, and major uprisings are capitalized in text. The term “battle” is lowercased in the name of a battle incorporating the place name where it occurred (CMS 15 8.122). Follow the same practice for romanized Japanese versions, but leave lowercase terms such as “ran” or “eki” attached to the preceding proper name by “no” (no hyphen). In citations, leave all but proper names lowercase.

Ōnin War, Ōnin no ran  
 Heiji War, Heiji Uprising, Heiji no ran  
 battle of Sekigahara  
 Satsuma Rebellion (Seinan Sensō), Seinan War  
 World War II (not World War Two, or WW2); the Pacific War, Taiheiyō Sensō; Second World War, Dainiji Sekai Taisen  
*Onnatachi no Taiheiyō sensō* (Taiheiyō is considered a proper name)  
*Shirarezaru seinan sensō* (*seinan* is considered a descriptive term rather than a proper name)

## 12. Religious Groups and Followers

In English text, capitalize and put in roman the names of religious sects and schools of thought and the terms that indicate a follower or practitioner of the same. When citing Japanese works in which these terms appear, capitalize the names of specific religious organizations, but not the broader religious groupings or schools of thought to which they belong. See below under *Citations* (12. “Capitalization in Titles of Japanese Works,” section c).

Buddhism, Shingon Buddhism, *but* esoteric Buddhism; (in citation) *Kinsei bukkō no rekishi*  
 Shinto, Yuiitsu Shinto; (in citation) “Kinsei shoki ni okeru Yuiitsu shintō no tenkai”  
 Confucian  
 Kokugakusha, Kokugaku scholar; (in citation) *Meiji ishin to kokugakusha*  
 Onmyōji, Onmyōdō practitioner; (in citation) *Nihon onmyōdōshi sōsetsu*  
 Shugenja, Shugendō adept, priest  
 Rangakusha, Rangaku scholar, *but ranga*

## 13. Religious Terms

Capitalize the term “buddha” when it refers to Sakyamuni or is used in combination with the name of a specific buddha; leave lowercase when it is used generically. The same is true for bodhisattva. In citations *butsu* and *bosatsu* are lowercase.

Vairocana Buddha  
 gods and buddhas  
 buddhahood

Capitalize Dharma and Law when they refer to the Buddhist Law. Lowercase most other Buddhist terms, including both romanized terms such as nirvana and mandala and translated terms such as the ten good acts. Capitalize Way and Heaven when they refer to the Confucian and Taoist concepts, but make yin and yang lowercase and put in roman type.

Capitalize and put in roman type the names of specific ceremonies and rituals; if the name of the ceremony is best transcribed as two separate elements, capitalize each.

Daijōsai  
Ninnōe, Butsumyō-e, Butsumyō Sange  
Boy's Day  
New Year, New Year's Day

#### 14. Cultural Movements and Styles

MN departs from CMS 15 8.85 and, in text, prefers to capitalize distinct schools and movements. The term “school” remains lowercase. In citations of Japanese works, apart from elements derived from proper names (including the names of journals), the names of cultural movements should be lowercased. When “ha” follows directly the name of the school, it should be attached by a hyphen, unless the combination of sounds results in it being changed to “pa” (e.g., Rinpa).

Kyoto school, Kyoto *gakuha*  
Kano school, Kano-ha, Kano-style painting  
Shirakaba school, Shirakaba-ha, “Senzen no bundan to Shirakaba-ha sakka”  
Japan Romantic school (Nihon Roman-ha), Nihon Roman-ha, *Nihon roman-ha hihan josetsu*  
Naturalist (Shizenshugi) school, Shizenshugi school, “Senzen no bundan to shizenshugi no sakka”  
Burai-ha

#### 15. Edicts and Laws

In text, formal or standardly accepted titles of edicts, treaties, etc., are capitalized, set in roman, and not put in quotes (CMS 15 8.86). Follow these principles for both English translations and the romanized Japanese version, but for citations of Japanese works, make such terms lowercase.

Imperial Rescript on Education (Kyōiku Chokugo), Kyōiku Chokugo (Imperial Rescript on Education), *Waga kokutai to kyōiku chokugo*

#### 16. Newspapers and Journals

Capitalize the first element and italicize. Follow the same principles in citing as the vehicle of publication or when mentioned within a title. In the case of *kiryō*, capitalize all the elements of the name of the organization or school putting it out, but not other words. In cases where the publisher of a journal or newspaper is cited as the publisher

of other works, follow the principles used for other publishers: capitalize all elements and, except for *shinbun*, respect irregular forms of transcription adopted by the entity in question.

*Asahi shinbun* (the newspaper), Asahi Shinbunsha (the publisher)  
*Chūō kōron* (the journal), Chūō Kōron Sha (the publisher)  
*Meiji Daigaku Bungakubu kiyō*

## 17. Titles of Prose Works, Plays, Manga, Anime

The titles of published “prose” works in Japanese that are recognizable as individual entities, including short stories, essays, manga, and works mixing poetry and prose, preferably should be italicized, regardless of length and/or later inclusion in a larger work or series. The titles of plays, movies, and anime are also italicized. Subsections of such works, including chapters and sections, are put in roman and quotes. Capitalization follows the principles given below under *Citations* (see 12. “Capitalization in Titles of Japanese Works”).

“Akone no ura kuden,” a subsection of *Ise monogatari zuinō*

Articles or features appearing in journals and newspapers are put in roman and quotes. For capitalization, follow the principles given below under *Citations* (11. “Capitalization in Titles of Japanese Works”).

Japanese characters should follow immediately after the first mention of the romanized title. If an English translation of the title is given in parentheses following the Japanese title, it should be in roman and not in quotation marks; capitalization should follow normal English-language conventions (CMS 15 8.165–167, 8.187).

“Akone no ura kuden” 阿古根浦口伝 (Oral Transmission on Akone Bay), a subsection of *Ise monogatari zuinō* 伊勢物語髓腦 (Essence of *The Tales of Ise*)

The Japanese title should be given on first mention of the work; if the English translation is used thereafter, the format should follow normal English-language conventions.

In the section following “Oral Transmission on Akone Bay,” the author of *Essence of “The Tales of Ise”* takes up . . .

If the translated title needs to be given priority (as, for instance, in references to a translation), put the Japanese title in parentheses in italics and follow the normal conventions for the capitalization of Japanese works specified below.

Dissertations and manuscripts, both in English and Japanese, are put in roman type and quotes. Capitalization is the same as for published works.

## 18. Titles of Poems

Titles of poems are set in roman and put in quotes. For the title in Japanese, capitalization should be as given below under *Citations* (12. “Capitalization in Titles of Japanese

Works”). Japanese characters should follow the first mention of the romanized title. The English translation of the title given in parentheses after the Japanese title should not be in quotes. If it is used thereafter as the main title, however, it should be put in quotes.

If the poem has a formal title, all the main elements of the English version should be capitalized (CMS 15 8.191). If, however, a poem is referred to by its first line rather than a title, or by a preface (“Composed at . . .”), which will most often be the case with Japanese waka and haiku, only the first word and any proper nouns in the English version should be capitalized (CMS 15 8.192).

“Shōkōchōka” 称皇朝歌 (Song in Praise of the Imperial Dynasty); “Song in Praise of the Imperial Dynasty”  
 “Shiru shiranu” 知る知らぬ (Knowing and not knowing); “Knowing and not knowing”  
 “Araumi ya” 荒海や

If a poem is referred to initially by the English translation of the title, put the following transcription of the Japanese original in italics and parentheses.

“Song in Praise of the Imperial Dynasty” (*Shōkōchōka* 称皇朝歌)  
 “Knowing and not knowing” (*Shiru shiranu* 知る知らぬ)

(See also 12. “Transcription of Poetry” under *Stylistic Conventions*.)

## 19. Parts of a Book

Terms such as foreword, preface, introduction, table of contents, appendix, bibliography, index, and chapter are set in roman, left lowercase, and not put in quotes. Chapter numbers in text references are given in arabic numerals (CMS 15 8.189–190).

. . . in chapter 2, the author writes . . .

## 20. Titles of Paintings, Statues, Works of Art

Capitalize the main elements of the English title and italicize (CMS 15 8.206); for romanized Japanese titles italicize, but capitalize only the first element and any proper names.

*One Hundred Views*  
*Fuji hakkei*

## 21. Named Manuscripts

Although unpublished manuscripts are conventionally left in roman type and put in quotes, MN makes an exception for famous named manuscripts of well-known works and treats the manuscript name as a descriptive proper name. Capitalize the name of the manuscript and leave in roman, but italicize the name of the work. Normally attach *-bon* to the preceding element, but separate with hyphens if another element intervenes.

Kandabon *Hakushi monjū* 神田本白氏文集  
Kandabon  
Detchōbon *Wakan rōeishū* 粘葉本和漢朗詠集  
*but* Maeda-ke-bon *Makura no sōshi*

## 22. Electronic Sources

Capitalize and put in roman type the name of a database.

Kokuritsu Kokkai Toshokan, Teikoku Gikai Kaigiroku Kensaku Shisutemu.

For websites, see CMS 15 17.4–17.15.

## CITATIONS

### 1. General Principles

MN uses a hybrid system of citation combining elements of the author-date and traditional humanities styles. This system also is intended to take account of characteristics of Japanese-language sources that do not fit readily into common English-language citation formats. Except for reviews and repeated references to the same work, we use footnotes rather than in-text citations. Footnotes give, however, only a brief reference, together with volume and page number; the relevant bibliographic data, including characters for the titles and authors of works in Japanese, is provided in a reference list located at the end of the article. For monographs and articles, the brief footnote reference will usually be the author's last name and the date of publication, as in the author-date style; classic works known better by the title than by the author's name or collective compilations are best referred to by a shortened title.

Sunaga 1979, p. 19.  
*Mōka-shi shi*, vol. 3, p. 20.  
*Murasaki shikibu nikki*, p. 496.

Premodern works cited from a *sōsho* or *zenshū* may be listed either by title or author and date. If the latter system is used, and more than one work is cited from a volume or series with the same publication date, letters of the alphabet should be added to the date to distinguish them. For instance, two works by Hirata Atsutane included in volume 7 of his collected works may be cited in either of the two following ways:

*Sandaikō-ben ben*, p. 244

or

Hirata 1977a, p. 244

*Tama no mihashira*, p. 103

or

Hirata 1977b, p. 103

Similarly, Hiraga Gennai's *Nenashigusa* might be cited as either

*Nenashigusa*

Hiraga Gennai 平賀源内. *Nenashigusa* 根南志具佐. In NKBT 55.

or

Hiraga 1961

Hiraga Gennai 平賀源内. *Nenashigusa* 根南志具佐. In NKBT 55.

In the case of Hiraga 1961, the date is the publication date of volume 55 of *Nihon koten bungaku taikai*, for which MN conventionally does not give publication dates (see below, 4. "Frequently Cited Series").

Where the original publication date (or date of preface, etc.) is clearly established, it is

also possible to use it in the reference tag in the manner adopted for reprinted works (see section j, “Reprinted works,” under 13. “Sample Reference Forms” below). What is listed above as Hirata 1977b or *Tama no mihashira* thus could also be listed as Hirata 1813.

For premodern authors known by a two-element pseudonym (“surname” and “name”), treat as a single unit and use both.

Santō Kyōden 1993  
Ryūtei Tanehiko 1826

For authors best known by a religious name, use that.

Keichū 1973

MN uses abbreviations widely accepted in the field for major series and journals (see 4. “Frequently Cited Series” below). For other works we prefer to use shortened titles as readers, generally speaking, find such titles easier than acronyms to keep track of. If acronyms are used, the bibliographic data for the work should be listed under the acronym in the reference list (see 2. “Organization of Reference List” below).

In footnotes, when references include volume and/or page numbers, separate multiple references by a semicolon (;). When only the author and year are given, “and” or commas plus “and” will suffice.

Sunaga 1979, p. 19; and *Mōka-shi shi*, vol. 3, p. 20.  
Sunaga 1979 and Tsuda 1963.

## 2. Organization of Reference List

The reference list should include all the works cited, organized alphabetically according to the brief references used in the notes. If multiple monographs or articles by the same author are cited, they should be listed by the author’s name in chronological order (and then by the alphabetical order of the works). This applies also when the author-date system is used for works by the same author cited from a *zenshū* or *sōsho*.

FGA

Fond Glavnyi Arkhiv, Arkhiv Vneshnei Politiki Rossii. Foreign Ministry, Moscow.

Grapard 1992

Allan Grapard. *Protocol of the Gods: A Study of the Kasuga Cult in Japanese History*. University of California Press, 1992.

Hiraga 1961

Hiraga Gennai 平賀源内. *Nenashigusa* 根南志具佐. In NKBT 55.

Hirata 1977a

Hirata Atsutane 平田篤胤. *Sandaikō-ben ben* 三大考辨々. In vol. 7 of *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. Meicho Shuppan, 1977.

Hirata 1977b

Hirata Atsutane 平田篤胤. *Tama no mihashira* 靈能真柱. In vol. 7 of *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. Meicho Shuppan, 1977.

Kuroda 1981

Kuroda Toshio. “Shinto in the History of Japanese Religion,” trans. James C. Dobbins and Suzanne Gay. *JJS* 7:1 (Winter 1981), pp. 1–21.

*Mōka-shi shi*

*Mōka-shi shi* 真岡市史. Ed. Mōka-shi Shi Hensan Iinkai 真岡市史編さん委員会. Mōka-shi, 1985.

*Murasaki shikibu nikki*

*Murasaki shikibu nikki* 紫式部日記. In NKBT 19.

Seigle 1976

Cecilia Segawa Seigle, trans. *The Family*, by Shimazaki Tōson. University of Tokyo Press, 1976.

Sunaga 1979

Sunaga Akira 須永昭. “Kansei-ki ni okeru bakufu daikan no chihō shihai no tenkai” 寛政期における幕府代官の地方支配の展開. *Tochigi-ken shi kenkyū* 栃木県史研究 16/17 (1979), pp. 16–50.

If, however, in citing multiple works by one author, their titles, instead of author-date, are used in the footnotes, the entries in the reference list should be listed according to the titles rather than author. In such cases the author’s name will still appear as the first item in the full reference. In the list below, compare the location of the two works by Hirata Atsutane to their placement in the preceding list.

FGA

Fond Glavnyi Arkhiv, Arkhiv Vneshnei Politiki Rossii. Foreign Ministry, Moscow.

Grapard 1992

Allan Grapard. *Protocol of the Gods: A Study of the Kasuga Cult in Japanese History*. University of California Press, 1992.

Hiraga 1961

Hiraga Gennai 平賀源内. *Nenashigusa* 根南志具佐. In NKBT 55.

Kuroda 1981

Kuroda Toshio. “Shinto in the History of Japanese Religion,” trans. James C. Dobbins and Suzanne Gay. *JJS* 7:1 (Winter 1981), pp. 1–21.

*Mōka-shi shi*

*Mōka-shi shi* 真岡市史. Ed. Mōka-shi Shi Hensan Iinkai 真岡市史編さん委員会. Mōka-shi, 1985.

*Murasaki shikibu nikki*

*Murasaki shikibu nikki* 紫式部日記. In NKBT 19.

*Sandaikō-ben ben*

Hirata Atsutane 平田篤胤. *Sandaikō-ben ben* 三大考辨々. In vol. 7 of *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. Meicho Shuppan, 1977.

Seigle 1976

Cecilia Segawa Seigle, trans. *The Family*, by Shimazaki Tōson. University of Tokyo Press, 1976.

Sunaga 1979

Sunaga Akira 須永昭. “Kansei-ki ni okeru bakufu daikan no chihō shihai no tenkai” 寛政期における幕府代官の地方支配の展開. *Tochigi-ken shi ken kyū* 栃木県史研究 16/17 (1979), pp. 16–50.

*Tama no mihashira*

Hirata Atsutane 平田篤胤. *Tama no mihashira* 靈能真柱. In vol. 7 of *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. Meicho Shuppan, 1977.

### 3. Data Included

MN's policy is to provide the information necessary to locate readily a cited work, rather than to give all available bibliographic data about the work. The place of publication is omitted in the case of books published by university presses (where it is usually obvious). Since the majority of Japanese books are published in Tokyo, the place of publication is given only when it is a location other than Tokyo. Multivolume series are a frequently encountered feature of Japanese scholarship; these often have multiple editors, and separate titles for volumes or for series within series. In these cases, our policy is to give only the amount of information necessary to locate the work (e.g., *Kinsei*, vol. 4, in the 1975–1977 *Iwanami kōza Nihon rekishi*, may be dispensed with if the volume in question can be easily located by the overall volume number, 12). See below under 13. "Sample Reference Forms," section d.

Characters should be given for the first citation of an author's name or of the title of a work; they need not be provided for the names of publishers. If an author or editor who is first mentioned in the body of an entry later reappears as the main identifying element of a reference, repeat the kanji at that point as well. Note that characters follow immediately after the romanized name or title. Periods or commas should come after the characters. Characters should not be placed inside the quotation marks used to set off the romanized title of an article or chapter.

To check the reading of an author's name or other publication data, MN frequently turns to NACSIS Webcat, the online union catalogue of works in the collections of Japanese (and some overseas) universities, and the National Diet Library online catalogue. We recommend that authors also make use of these resources.

NACSIS Webcat: <http://webcat.nacsis.ac.jp>

National Diet Library: [http://opac.ndl.go.jp/index\\_e.html](http://opac.ndl.go.jp/index_e.html)

### 4. Frequently Cited Series

In the editorial notes at the end of each issue MN provides general bibliographic data for the following frequently cited journals and series.

HJAS	<i>Harvard Journal of Asiatic Studies</i>
JJRS	<i>Japanese Journal of Religious Studies</i>
JJS	<i>Journal of Japanese Studies</i>
MN	<i>Monumenta Nipponica</i>
DNS	<i>Dainihon shiryō</i>
GR	<i>Gunsho ruijū</i>
KST	<i>Shintei zōho kokushi taikai</i>
KT	<i>Shinpen kokka taikan</i>
NKBT	<i>Nihon koten bungaku taikai</i>
NKBZ	<i>Nihon koten bungaku zenshū</i>
NST	<i>Nihon shisō taikai</i>

SNKT	<i>Shin Nihon koten bungaku taikei</i>
SNKZ	<i>Shin Nihon koten bungaku zenshū</i>
T	<i>Taishō shinshū daizōkyō</i>
ZGR	<i>Zoku gunsho ruijū</i>
ZZGR	<i>Zoku zoku gunsho ruijū</i>

References to articles and works from these journals and series may consequently be given in abbreviated form and for series, the date of publication, publisher, etc., omitted.

## 5. Reference Format: Particular Features

- In general, each element in a reference entry is set off by periods. The main exceptions are when the work cited is included in an edited volume or series or is a translation. In those cases the name of the editor or translator and any other necessary information are given after the relevant title, separated from it by commas. MN also uses commas to separate the year of publication from the name of the publisher.
- Give authors' names in normal order (surname first for East Asian names, last for Western names).
- MN follows the traditional practice in the humanities of putting book titles in italics and the titles of articles and chapters of collective works in quotes. We also italicize the titles of multivolume series and *sōsho* as well as the titles of individual works and volumes contained in them. (See also 17. "Titles of Prose Works and Plays" under *Capitalization and Italicization* above.) The main elements of titles in English are capitalized. For capitalization of works in Japanese, see 12. "Capitalization in Titles of Japanese Works" below.
- Include p. or pp. with page numbers for both books and periodicals.
- The words "vol." and "no." are omitted for periodicals. For books, "vol." is lowercase and arabic numerals are used for volume numbers. "Vol." is omitted if an abbreviation is used for a multivolume *zenshū* or series. The volume number should follow immediately after the abbreviation (no comma).

NKBT 19, p. 101.

*Wakan rōei kochūshaku shūsei*, vol. 1, p. 299.

- In the case of independent works published in multivolume series, if the work is one of several included in the same volume, indicate that by "in. . . ." If it occupies the entire volume, omit "in."

*Work occupying whole volume*

*Makura no sōshi*

*Makura no sōshi* 枕草紙 SNKT 25.

*If listing several versions and distinguishing by editor*

Matsuo and Nagai 1997

Matsuo Satoshi 松尾聡 and Nagai Kazuko 永井和子, eds. *Makura no sōshi* 枕草紙. SNKZ 16.

*Work within a volume that includes several other works*

*Nenashigusa*

Hiraga Gennai 平賀源内. *Nenashigusa* 根南志具佐. In NKBT 55.

*May also be listed as*

Hiraga 1961

Hiraga Gennai 平賀源内. *Nenashigusa* 根南志具佐. In NKBT 55.

- Separate the main title and subtitle of both Western-language and the romanized *and* original character versions of Japanese works by colons.

The titles of Japanese works frequently contain various types of dashes. Because the em-dash (—) can be confusing in a horizontal print format (it looks like the character 一 [*ichi*]), MN avoids its use, replacing it with a colon. Capitalize the first word of the subtitle.

- In the character version of a title, retain the *nakaguro* [ · ] used in Japanese to separate two items, but replace it with a comma in the romanized version.
- When the place of publication is given, it should precede the publisher's name and be separated from it by a colon.
- In the case of a work reprinted at a later date, it may be preferable to give the original date of publication for the citation tag even if most of the publication data is for the reprinted version (see below under 13. "Sample Reference Forms," section m).
- For periodicals, if the number of the issue is given as well as that of the volume, there is no need to include the month in the date. If two issues have been combined, use a slash:

MN 26:3/4 (1971)

- As MN uses shortened title as well as author-date citations, the date of publication is given at the end of the reference entry in traditional humanities style rather than at the beginning.
- In transcribing the name of periodicals incorporating foreign words, use the *rōmaji* version adopted by the periodical in question. If no *rōmaji* is provided, transcribe the kana.

*Sunday mainichi* サンデー毎日  
*Tōkyō walker* 東京ウォーカー

## 6. Citation of Page Numbers

In the reference list, inclusive pagination should be provided for articles in periodicals and for chapters in collective volumes. Inclusive pagination for works included in *zenshū* or *sōsho* is optional.

Both in footnotes and the reference list, give full digits for numbers under 100.

pp. 69–70; pp. 65–67; pp. 6–17; pp. 17–25

For numbers over 100, drop the duplicated hundreds digit.

pp. 185–95 (but pp. 101–104; see CMS 15 9.64)

## 7. Citations Incorporating Information in Addition to Page Numbers

In the case of well-known texts published in multiple editions or collections of documents, authors may want to give chapter and section number, poem number, or document number and/or date in addition to the page number of the specific text cited. In that case, separate the elements by a semicolon.

*Honchō reisō* 2:90; p. 628.  
*Kokon chomonjū* 11:390; p. 312.  
*Konjaku* 13:44; 19:22; vol. 1, p. 469, and vol. 2, pp. 592–94.  
*Chōshūki*, Gen'ei 元永 2 (1119).9.3–6; vol. 1, pp. 160–61.  
 KI 7093, Kenchō 建長 1 (1249).7.23; vol. 10, pp. 106–108.  
*Makura no sōshi* 297; p. 310.

Note that in the above cases, for *Honchō reisō*, *Kokon chomonjū*, *Konjaku*, and KI (*Kamakura ibun*), the following element is the section or document number; thus no comma separates these elements. For *Chōshūki*, the following element is the date of the document; thus a comma is used.

(See also 11. “Poems from Major Collections” below.)

## 8. Citations from *Taishō shinshū daizōkyō*

Citations from Buddhist texts present special problems because the titles are often long and may need to be given in the original Chinese as well as the Japanese reading. In cases where there are several citations of this sort to the standard compendium *Taishō shinshū daizōkyō*, MN thus handles them differently from other types of citations. Instead of listing full bibliographical information about the work in the reference list and using a shortened title as the citation tag in footnotes, at the first citation, give the full title, including characters, together with the number of the work in *Taishō shinshū daizōkyō* (the T number). For subsequent citations, use only the T number.

*Liudu ji jing* 六度集経 (Jp. *Rokudo jikkyō*); T 152 3:36c–37a. (first citation)  
T 152 3:12a. (subsequent citation)

Note that 152 is the number assigned the work while 3 is the volume in which the work is included.

## 9. In-text Citations

Brief in-text citations are used in reviews or when making repeated references to the same work. Spell out “page” when it occurs in the midst of a sentence; abbreviate when the citation is given in parentheses.

Citations in parentheses at the end of a quoted passage should go after the quote mark and before the punctuation, except in the case of an indented long quotation, where the citation should be placed after the punctuation.

on page 44 the author writes . . . *but* “. . . the last word” (p. 44).

Spell out “note” in both text and parenthetical citations; do the same in footnotes.

p. 65, note 3

## 10. Works within Works

MN sets off the titles of works within works only in English-language works, including translations from Japanese. For works in Japanese, unless such titles are set off by brackets (*kagi kakko*) in the original Japanese title, we do not attempt to demarcate them in the romanized transcription. Instead, capitalize the initial word of the title within the title (see section e under 12. “Capitalization in Titles of Japanese Works” below). For works in English, titles within titles should be italicized if the main reference is an article and put in quotation marks if it is a book (see CMS 15 8.184).

## 11. Poems from Major Collections

Poems from major imperial and private collections available in various editions may be cited in footnotes by poem number rather than page number. Do not use a comma between the collection name and poem number (CMS 15 17.260–262). As in this case the edition used will not appear in the reference list, give the kanji for the collection in question in the footnote.

*Goshūishū* 後拾遺集 1042

(See also 7. “Citations Incorporating Information in Addition to Page Numbers” above.)

## 12. Capitalization in Titles of Japanese Works

### a. Personal names

Capitalize only the personal name proper, not any title attached to it, even if that title would be capitalized in text.

“Irie Sukemasa nikki ga egaku Shōwa tennō no sugao”

b. Place names

Capitalize the place name proper; descriptive terms such as ken, kawa, han, etc., whether incorporated in the name, attached to it by hyphen, or standing independently, should be left lowercase.

*Meiji ishin ni okeru Chōshū han no yakuwari*

c. Religious organizations and institutions

Capitalize the names of religious organizations (but not the larger religious groupings to which they belong) and the names of specialized schools of thought. Capitalize the names of temples and shrines.

“Kinsei shisō ni okeru Sōgaku no ichi”

“Kinsei bukkyō ni okeru Nichirensū no ichi”

“Kinsei bukkyō ni okeru Jōdo Shinshū no ichi”

*Kankoku kirisutokyō shi*

“Meiji kokugaku ni okeru Hirata-ha shintō no eikyō”

“Shinbutsu bunri seisakuka no Kōfukuji, Kasuga Taisha no unmei”

“Kinsei shoki ni okeru Yuiitsu shintō no tenkai”

d. Universities, companies, associations

Capitalize all the elements of names of universities, companies, and associations.

“Chōsen hantō no tochi kaihatsu ni okeru Tōyō Takushoku Kaisha no yakuwari”

*Dainihon Bōseki Rengōkai enkaku shi*

*Tōkyō Daigaku hyakunen shi*

e. Journals, newspapers, books, articles

Capitalize the first word of the names of journals, newspapers, books, articles, etc.

“Kindai sakka no Kagerō nikki kan”

“Reizei-ke-ryū Ise monogatari shō ni mieru Akone no ura kuden no kaishaku”

“Senjika no Asahi shinbun”

f. *Nengō*

Capitalize as a proper name.

“Kamigata no Genroku bunka”

### 13. Sample Reference Forms

a. Monograph

Abe 1969

Abe Toshiko 阿部俊子. *Utamonogatari to sono shūhen* 歌物語とその周辺. Kazama Shobō, 1969. (*Japanese-language book, published in Tokyo*)

## Ishida 1985

Ishida Mizumaro 石田瑞麿. *Jigoku* 地獄. Kyoto: Hōzōkan, 1985. (*Japanese-language book, published outside Tokyo*)

## Hutcheon 1985

Linda Hutcheon. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. University of Illinois Press, 1985. (*English-language book, published by university press, place omitted*)

## b. Journal article

## Ashida 1980

Ashida Kōichi 芦田耕一. “Fujiwara no Takamitsu ni okeru Yokawa to Tōnomine no ichi” 藤原高光における横川と多武峰の位置. *Kokugo to kokubungaku* 国語と国文学 57:6 (1980), pp. 12–27.

## c. Article in edited volume

## Ii 1995

Ii Haruki 伊井春樹. “Toshikage no kashū to nikki rui: ‘Utsuho monogatari’ Kura-biraki no maki no igi” 俊蔭の歌集と日記類: 「うつほ物語」蔵開の巻の意義. In *Chūko bungaku no keisei to tenkai: Ōchō bungaku zengo* 中古文学の形成と展開: 王朝文学前後, ed. Inaga Keiji 稲賀敬二 and Masuda Motomu 増田欣, pp. 99–123. Izumi Shoin, 1995.

## Sakamoto 2000

Sakamoto Koremaru. “The Structure of State Shinto: Its Creation, Development and Demise.” In *Shinto in History: Ways of the Kami*, ed. John Breen and Mark Teeuwen, pp. 272–94. Richmond, U.K.: Curzon Press, 2000. (*English-language work, published by commercial press, place included*)

## d. Article in multivolume series

## Takeuchi 1976

Takeuchi Makoto 竹内誠. “Kansei kaikaku” 寛政改革. In vol. 12 of *Iwanami kōza Nihon rekishi* 岩波講座日本歴史, pp. 1–44. Iwanami Shoten, 1976.

## Mashita 1990

Mashita Michiko 真下道子. “Shussan, ikuji ni okeru kinsei” 出産・育児における近世. In vol. 3 of *Nihon josei seikatsushi* 日本女性生活史, ed. Joseishi Sōgō Kenkyūkai 女性史総合研究会, pp. 143–69. Tōkyō Daigaku Shuppankai, 1990.

## Ōsumi 1994

Ōsumi Kazuo 大隅和雄. “Kamakura bukkū to minshū 鎌倉仏教と民衆. In *Sekaiizō no keisei* 世界像の形成, vol. 7 of *Ajia kara kangaeru* アジアから考える, ed. Mizoguchi Yūzō 溝口雄三 et al., pp. 183–218. Tōkyō Daigaku Shuppankai, 1994.

e. Work included in *zenshū* or *sōsho**Chikanaga-kyō ki*

Kanroji Chikanaga 甘露寺丁親長. *Chikanaga-kyō ki* 親長卿記. 4 vols. Vols. 41–44 of *Zōho shiryō taisei* 増補史料大成. Kyoto: Rinsen Shoten, 1965.

*Seisai zakki*

*Edo jitsujō Seisai zakki* 江戸実情誠齋雜記. Ed. Mukōyama Gendayū 向山源太夫. 4 vols. Vols. 8–11 of *Edo sōsho* 江戸叢書. Edo Sōsho Kankōkai, 1916–1917.

(N.B. For the volume number, the citation usually should give that of the work rather than the series; e.g., *Seisai zakki*, vol. 3, p. 101, rather than *Seisai zakki*, vol. 10, p. 101.)

*Tōnomine ryakki*

*Tōnomine ryakki* 多武峰略記. In GR 19.

*Fukuro zōshi*

Fujiwara no Kiyosuke 藤原清輔. *Fukuro zōshi* 袋草子. Ed. Fujioka Tadaharu 藤岡忠美. SNKT 29.

*Kariya*

*Kariya Chōritsu Toshokan-zō Ise monogatari zuinō* 刈谷町立図書館蔵伊勢物語髓腦. In vol. 8 of *Mikan kokubun kochūshaku taikai* 未刊国文古注釈大系, ed. Yoshizawa Yoshinori 吉沢義則. Seibundō, 1968.

## Hirata 1977

Hirata Atsutane 平田篤胤. *Tama no mihashira* 靈能真柱. In vol. 7 of *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. Meicho Shuppan, 1977.

## Hirata 1813

Hirata Atsutane 平田篤胤. *Tama no mihashira* 靈能真柱. Orig. pub. 1813; repr. in vol. 7 of *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. Meicho Shuppan, 1977.

*Tama no mihashira*

Hirata Atsutane 平田篤胤. *Tama no mihashira* 靈能真柱. In vol. 7 of *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. Meicho Shuppan, 1977.

(N.B. The three examples from Hirata Atsutane constitute three alternative ways of citing such a work.)

- f. Work included in multivolume series with separately named subdivisions or without cumulative volume numbers.

*Sesshū gappō ga tsuji*

*Sesshū gappō ga tsuji* 撰州合邦辻. In vol. 2 of *Jōruri meisakushū* 浄瑠璃名作集, vol. 1:7 of *Nihon meicho zenshū* 日本名著全集. Nihon Meicho Zenshū Kankōkai, 1929.

*Hokuzanshō*

*Hokuzanshō* 北山抄. In vol. 3 of *Shintō taikai: Chōgi saishi hen* 神道大系: 朝儀祭祀編. Shintō Taikai Hensankai, 1992.

*Sode nikki*

Masuya 栞屋. *Sode nikki* 袖日記. In vol. 4 of *Shizuoka-ken shi: Tsūshi hen* 静岡県史: 通史編. Shizuoka-ken, 1997.

*Noritoki-kyō ki*

Yamashina Noritoki 山科教言. *Noritoki-kyō ki* 教言卿記. 3 vols. *Shiryō sanshū* 史料纂集. Zoku Gunsho Ruijū Kanseikai, 1970–1974.

g. *Kaisetsu*

## Kojima 1964

Kojima Noriyuki 小島憲之. *Kaisetsu* 解説 (*Kaifūsō, Bunka shūreishū, Honchō monzui* 懷風藻・文華秀麗集・本朝文粹). In NKBT 69.

## h. Work published in installments

## Takahashi 1981–1982

Takahashi Takahiro 高橋隆博. “Meiji hachi, kunen no Nara hakurankai chinretsu mokuroku ni tsuite” 明治八、九年の奈良博覧会陳列目録について. *Shisen* 史泉 56 (1981), pp. 76–118; and 57 (1982), pp. 47–82.

Note footnote citation: Takahashi 1981–1982 (56), pp. 78–81.

## i. Unpublished document

## “Sōjō zengosaku”

Hasegawa Yoshimichi 長谷川好道 “Sōjō zengosaku shiken” 騷擾善後策私見. Doc. 68:6 of Saitō Makoto kankei monjo 齋藤実関係文書. National Diet Library, Tokyo.

## j. Translated work

*English translation of work without a specific author, priority given to translation*

## McCullough 1988

Helen Craig McCullough, trans. *The Tale of the Heike*. Stanford University Press, 1988.

*English translation of modern literary work, priority given to translation*

## Seigle 1976

Cecilia Segawa Seigle, trans. *The Family*, by Shimazaki Tōson. University of Tokyo Press, 1976.

*English translation of nonfiction work, priority given to original author*

## Maruyama 1974

Maruyama Masao. *Studies in the Intellectual History of Tokugawa Japan*, trans. Mikiso Hane. University of Tokyo Press, 1974.

## Kuroda 1981

Kuroda Toshio. “Shinto in the History of Japanese Religion,” trans. James C. Dobbins and Suzanne Gay. *JJS* 7:1 (Winter 1981), pp. 1–21.

## k. Newspaper or weekly article

*Asahi shinbun* 1996

*Asahi shinbun* (Osaka). “Kanseido takai kokusan no kyodai kagami” 完成度高い国産の巨大鏡. 27 February 1996.

## Satō 1998

Satō Tadao 佐藤忠男. “Mori kantoku intabyū” 森監督インタビュー. *Shūkan jitsuwa* 週刊実話 (21 May 1998), p. 57.

## l. Ph.D. dissertation

Pratt 1991

Edward Pratt. "Village Elites in Tokugawa Japan: The Economic Foundations of the Gōnō." Ph.D. dissertation, University of Virginia, 1991.

## m. Reprinted work

*Articles reprinted in volume with different name and publisher; data for both editions provided*

Fujiki 1978

Fujiki Hisashi 藤木久志. "Kantō Oku ryōgoku sōbujirei no seiritsu" 関東奥両国惣無事令の成立. In *Sengoku no heishi to nōmin* 戦国の兵士と農民. Kadokawa Shoten, 1978. Repr. in Fujiki Hisashi, *Toyotomi heiwarei to sengoku shakai* 豊臣平和令と戦国社会. Tōkyō Daigaku Shuppankai, 1985.

*Article reprinted in author's collected works; only publication data for latter provided*

Sakamoto 1970

Sakamoto Tarō 坂本太郎. "Nihon shoki to Kyūshū chihō no fudoki" 日本書紀と九州地方の風土記. Orig. pub. 1970; repr. in vol. 4 of *Sakamoto Tarō chosakushū* 坂本太郎著作集. Yoshikawa Kōbunkan, 1988.

*Article reprinted in general collection*

Takekoshi 1910

Takekoshi Sansa 竹越三叉. "Yamaji Aizan-kun" 山路愛山君. Orig. pub. in *Chūō kōron* 中央公論 (September 1910); repr. in *Yamaji Aizan shū* 山路愛山集, vol. 35 of *Meiji bungaku zenshū* 明治文学全集. Chikuma Shobō, 1965.

Yamaji 1891

Yamaji Aizan 山路愛山. "Chūkun ron" 忠君論. Orig. pub. 20 June 1891 in *Yasei hankyō* 野声反響 7; repr. in vol. 2 of *Min'yūsha shisō bungaku sōsho* 民友社思想文学叢書, ed. Oka Toshirō 岡利郎. San'ichi Shobō, 1983.

## n. Review

Köhn 2007

Stephan Köhn. Review of Adam Kern, *Manga from the Floating World: Comicbook Culture and the Kibyōshi of Edo Japan*. MN 62:2 (Summer 2007), pp. 235-37.

## o. Unpublished conference presentation

Tsuruta 2001

Tsuruta Kei 鶴田啓. "Tsūji to yakkan: Oda Ikugorō kankei shiryō kara" 通詞と訳官: 小田幾五郎関係資料から. Unpublished presentation resumé, Tokyo, 14 April 2001.

## Berry 1995

Mary Elizabeth Berry. "Mapping and Modernity in Japan: The Codification of Space and Society." Unpublished paper presented at the workshop "Nihon chū-kinsei ni okeru shakai jōhō to seiji bunka ni tsuite no kenkyū: Ezu shiryō o chūshin toshite" 日本中近世における社会情報と政治文化についての研究: 絵図資料を中心として, organized by the University of Tokyo Historiographical Institute, August 1995.

## p. Website

## Saikō Saibansho 1974

Saikō Saibansho, Sanshōhōtei 最高裁判所、三小法廷. "Kokuyū keidaichi jōyo shinsei fukyoka shobun torikeshi seikyū jiken" 国有境内地譲与申請不許可処分取消請求事件. Case no. 86, decided 9 April 1974. Posted on LEX/DB Internet website, <http://www.tkcllex.ne.jp>. Viewed 19 May 2003.

## q. Database

## Diet 1939

*Dai nanajūyon kai Teikoku Gikai Shūgiin Seigan Iin Daiichi Bunka kaigiroku dai ni kai* 第七十四回帝国議会衆議院請願委員第一分科会議録第二回, 13 February 1939. Available online at Kokuritsu Kokkai Toshokan, Teikoku Gikai Kaigiroku Kensaku Shisutemu 帝国議会議録検索システム, <http://teikokugikai-i.ndl.go.jp>.

## ILLUSTRATIONS

Authors intending to include illustrations (photographs, maps, charts, or diagrams) with their article should provide separate print-outs of each illustration (do not incorporate these into the digital file of the text). Not all of the following information need be provided at the time of initial submission, but we ask authors whose manuscript has been accepted to adhere to these guidelines.

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### 2. Examples of Figure Captions

Figure 2. Enmaten. National Treasure. Daigoji, Kyoto. Image reproduced from *Josei to bukyō*. (Painting, artist anonymous; giving owner and the source from which the image is reproduced; full publication details in the reference list.)

Figure 3. Enma’s court scroll, *Rokudō-e*. National Treasure. Shōjuraigōji. Image reproduced from *Kokuhō rokudō-e*, Kanai Morio 金井杜夫, photographer. (Painting that is part of a larger work, artist anonymous; giving owner and the source from which the image is reproduced; full publication details in the reference list; credit to photographer required by publisher; kanji included because not given previously in the text.)

Figure 8. *Oni no shikogusa*. National Diet Library. Image reproduced from Kabat 2000. (Owner of image; work from which it is reproduced; full publication details for the latter in the reference list.)

Figure 9. Nichōsai. *Bessekaikan* (detail). Kansai Daigaku 関西大学. (Artist and name of work; giving owner, from which the image has been received directly; kanji included because not given previously in the text.)

Figure 3. *Fuji sankei mandala* 富士參詣曼荼羅, depicting the Murayama pilgrimage route, sixteenth century. Hanging scroll by Kano Motonobu 狩野元信 (1476–1559). Fujisan Hongū Sengen Taisha. (Painting and name of artist; kanji included because not previously mentioned in text; giving owner, from which the photograph has been received directly.)

Figure 4. View of Fuji's crater from the Yoshida side, late Edo period. From Nagashima 1848; courtesy of Meicho Shuppan. (Image from woodblock-printed book; reproduced from modern facsimile—publication details in reference list—with permission from the publisher.)

Figure 6. *Hinomaru* raised by Mt. Fuji National Flag Hoisting Association in 1934. Courtesy of *Yomiuri shinbun*. (Photograph reproduced from newspaper; permission from newspaper company.)

Figure 2. Photo of Aztec crystal skull included in the inaugural issue of *Ryōki gahō* (1929). Collection of the author. (Author owns a copy of the journal from which the image is taken; the journal itself appeared more than seventy years ago and is no longer covered by copyright.)

Figure 3. Cover of *Ryōki no miyako*, illustrated by the modernist artist Koide Narashige 小出樞重 (1887–1931). Originally published by Seiwadō Shobō, 1930; reprinted by Yumani Shobō, 2005. (Scan of book cover with art-work illustration; permission from the publisher of the reprint.)

Figure 6. Frontispiece from *Man-Mō ryōki hiwa* (Taiyōsha, 1938). Collection of Cornell University. (Reproduction of book in a university collection, permission from the university.)

Figure 2. Eight-foil mirror (left), National Treasure, and mirror with the Sanskrit letter *a*, Important Cultural Property. Dōmyōji Tenmangū; courtesy of Fujiidera City Library. (Photograph of work held by temple; photograph provided by local library; permission from both.)

Figure 5. Edoardo Chiossone. Five-yen Daikoku note (back). 1885. Genoa, Chiossone Museum. (Detail of etching, giving artist's name; held by museum overseas.)

Figure 1. Part of the first page of the Cambridge manuscript of *Zenrin kokuhōki*, showing the seals of the Cambridge University Library Aston Collection and Ishihara Bunko. With the permission of the Syndics of Cambridge University Library. (Detail of manuscript; credit following wording stipulated by holder of work.)

Figure 5. The Ichi-bon (Ichimura Bunko-bon) manuscript (ca. 1606–1614) of *Zenrin kokuhōki*. Tōkyō Toritsu Toshokan, Ichimura Bunko. (*Page of manuscript; reproduction and permission from holder.*)

Figure 2. A document from Hoida's *seishū*, *maki* 20. A fragment of a household register from Shimōsa province, . . . *Shōsōin hōmotsu*; courtesy of Yagi Shoten. (*Document contained in compilation; photograph provided by publisher.*)