

Journal of Chinese Literature and Culture (JCLC)

Submission Guidelines

GENERAL INSTRUCTIONS

Manuscripts should be double-spaced throughout (including block quotations, notes, reference list, and poetry excerpts), in Garamond 12 point, with standard margins. Do not justify the right margin.

Make every effort to limit your paper to 35 pages.

Please submit an abstract and five key words with your manuscript.

Headings should be left-justified, bold-face, capitalized (title style), and of the same font size as the text. Do not number your headings and subheadings.

For other English style guidelines see [BASICS OF STYLE](#).

Use "Short Title" citation style for footnotes, even at the first occurrence of a citation. For details, see below, Part 1: DOCUMENTATION.

Use the font SimSun for Chinese characters if possible.

Provide Chinese characters for all terms at first occurrence, whether in the text or the notes. Provide Chinese characters and dates for all historical persons at first occurrence.

Provide Chinese characters for all authors' names in the References.

Provide Chinese characters, romanizations, and English translations (in parentheses) for all titles at first occurrence in the text, and for every entry in the References. It is not necessary to provide Chinese characters and translation for texts cited in the notes, if these are provided in the References. For details, see below, Part 2: ROMANIZATION AND CHINESE CHARACTERS.

Please exercise care when moving from Chinese to English entry. For example, when entering the dates of a person's life following the Chinese characters, be careful to make sure the parentheses and numbers are entered in English entry form.

Please cite authoritative scholarly editions, such as *Sibu beiyao*, *Sibu congkan*, *Shisanjing zhushu*, or a fine typeset edition by a reputable scholarly press such as Zhonghua shuju or Shanghai guji chubanshe.

If you are submitting images or figures, please consult [IMAGES AND FIGURES](#) for important information regarding captions, submission format, and permissions.

PART 1: DOCUMENTATION

JCLC adheres first to the rules in these Guidelines. For issues not covered here, refer to *The Chicago Manual of Style*, 16th ed. (CMS16).

“SHORT TITLE” CITATION STYLE

For citations, footnotes are used. The citations should contain the author’s surname (with first initial if ambiguous), a short title, and the pages cited. (If your article discusses one work in detail, including numerous references to the same work, you may incorporate subsequent page number references into the text following an initial note.) **Do not use “p.” or “pp.”** except when necessary for clarity (e.g., to distinguish the page number from the *juan* number).

1. Owen, *Remembrances*, 43; Yu, *Reading of Imagery*, 31.
2. Owen, *Remembrances*; Owen, *End of the Chinese Middle Ages*.

For works by four or more authors, only the surname of the first author is used, followed by “et al.”

3. Yu et al., *Ways with Words*. [*not* Yu, Bol, Owen, and Peterson, *Ways with Words*.]

To refer again to the most recently cited source, “*ibid.*” is used.

4. *Ibid.*, 23.

When one volume of a multivolume work is cited, the volume number is indicated after the short title.

5. Legge, *Chinese Classics*, 3:421.

For *juan* and page number references, include the *juan* followed by a period and then the page numbers. Refer to the recto and verso sides with “a” and “b,” respectively.

6. *Quan Tang shi*, 67.2092a.

It is not necessary to include English translations or Chinese characters for titles in the notes, if the titles appear in the References list.

For classics that are commonly referred to by accepted conventional forms, those forms may be used.

7. *Analects* 14.40.
8. *Mencius* 35/5A/4. [When quoting from a concordance that uses this form]

Personal communications, such as telephone conversations, e-mail messages, and nonarchived letters, are identified as “pers. comm.” and dated in the text but are not included in the References section.

Wilson (pers. comm., March 13, 2007) proved the hypothesis false.

REFERENCES

The References section at the end of the article provides full bibliographic information for all works cited in the text. Works that are *not* cited should not be included in this section.

References are arranged alphabetically by author. Two works by the same author are listed alphabetically by title. Works of four or more authors are listed by the first author, followed by "et al."

When romanizing a title, please follow sentence style, i.e., capitalize first word and proper nouns (including names of dynasties) only.

Article titles are not italicized, but placed within quotation marks; i.e., do not italicize a romanized article title. Book titles within an article title should be italicized (e.g., "*Wenxin diaolong* yu Qing dai wenxue piping").

A romanized book title should be italicized in its entirety, even if it contains embedded book titles or terms (e.g., *Tang caizi zhuan jiaojian*).

Capitalize only the first letter of the transliterated name of a Chinese publishing house.

Provide translations of Chinese titles in parentheses. These translations do not need to be italicized or in quotation marks.

Book

- Gan Lirou 甘立嫫. *Yongxuelou gao* 咏雪樓稿 (Drafts from the Pavilion for Chanting about Snow). Fengxin, Jiangxi: Banjiezhai, 1843.
- Ma Maoyuan 馬茂元. *Gushi shijiu shou chutan* 古詩十九首初探 (Preliminary Study of the "Nineteen Old Poems"). Shanxi: Shanxi renmin chubanshe, 1981.
- Mao Shi Zheng jian* 毛詩鄭箋 (Zheng's Notes on the Mao Text of the *Book of Poetry*). Sibuyuan edition.
- Shen Yue 沈約 (441–513), comp. *Song shu* 宋書 (History of the Liu Song Dynasty). Beijing: Zhonghua shuju, 1974.
- Wang Duanshu 王端淑. *Yinhong ji* 吟紅集 (Reciting Reds Collection). Copy in Naikaku bunko 內閣文庫, c. 1670.
- Watson, Burton. *Chinese Lyricism: Shih Poetry from the Second to the Twelfth Century*. New York: Columbia University Press, 1971.
- Yun Zhu 惲珠, ed. *Guochao guixiu zhengshi ji* 國朝閩秀正始集 (Correct Beginnings Collection of Qing Women's Poetry). N.p.: Hongxianguan, 1831.
- Zhu Xi 朱熹. *Huian xiansheng Zhu Wengong wenji* 晦庵先生朱文公文集 (The Works of Mei An or Zhu Xi). Sibuyuan edition titled *Zhu zi daquan* 朱子大全 (A Zhu Xi Compendium). Taipei: Taiwan Zhonghua shuju, 1970.

Chapter in a Collection

- Kao, Yu-kung. "The Nineteen Old Poems and the Aesthetics of Self-Reflection." In *The Power of Culture: Studies in Chinese Cultural History*, edited by Willard J. Peterson, Andrew H. Plaks, and Ying-shih Yu, 80–102. Hong Kong: Chinese University of Hong Kong, 1994.
- Owen, Stephen. "A Door Finely Wrought: Memory and Art." In *Remembrances: The Uses of the Past in Classical Chinese Literature*, 114–130. Cambridge, MA: Harvard University Press, 1986.
- Yang Shengnan 楊升南. "Lüelun Shangdai de jundui" 略論商代的軍隊 (A General Discussion of the Shang Military). In *Jiagutanshi lu* 甲骨探史錄 (Investigations of History through the Oracle Bones), edited by Hu Houxuan 胡厚宣 et al., 52–58. Beijing: Sanlian shudian, 1982.

Work in Traditional Chinese Collectanea

Jinglong wenguan ji 景龍文館記 (An Account of the Literary Institute in the Jinglong Period), in *Taiping guangji* 太平廣記 (Extensive Records of the Taiping Era), compiled by Li Fang 李昉 (925–996), 2132–2133. Beijing: Zhonghua shuju, 1961.
Sima Qian 司馬遷, *Shi ji* 史記 (*Records of the Grand Historian*). *Siku quanshu* edition, 1:9a.

Translation

Liu Xie. *The Literary Mind and the Carving of Dragons*. Translated by Vincent J. Shih. Hong Kong: Chinese University Press, 1983.

Multivolume Work

Legge, James, ed. and trans. *The Shoo King*. Vol. 3 of *The Chinese Classics*. Hong Kong: Hong Kong University Press, 1960 (1871). [Individual volume cited.]
Legge, James, ed. and trans. *The Chinese Classics*. 5 vols. Hong Kong: Hong Kong University Press, 1960 (1871). [Entire collection cited.]
Qian Zhonglian 錢仲聯, ed. *Qingshi jishi* 清詩紀事 (Qing Poetry: Recording Events). 22 vols. Nanjing: Jiangsu guji chubanshe, 1987–89.
Qiu Zhao'ao 仇兆鰲 (1638–1713), ed. *Du shi xiangzhu* 杜詩詳注 (The Poetry of Du Fu, with Detailed Commentaries). 5 vols. Beijing: Chuanghua shuju, 1979. [Entire collection cited.]
Quan Song shi 全宋詩 (Complete *Shi* Poetry of the Song). 10 vols. Beijing: Beijing daxue chubanshe, 1991–98.
Wen xuan 文選 (Anthology of Refined Literature). 6 vols. Shanghai: Shanghai guji chubanshe, 1986.

Multi-author Work

Hightower, James R., and Florence Chia-ying Yeh, eds. *Studies in Chinese Poetry*. Cambridge, MA: Harvard University Asian Center, 1998. [Two authors.]
Qu Shuiyuan 瞿蛻園, and Zhu Jincheng 朱金城, eds. *Li Bai ji jiaozhu* 李白集校注 (The Works of Li Bai, with Collected Annotations and Commentaries). 4 vols. Shanghai: Shanghai guji chubanshe, 1980. [Two authors.]
Peters, Harold, Mary Kay Rogers, and Lawrence Burke. *Why the Revolutions Stopped*. Wilmington, DE: Strong and Wills, 1992. [Three authors.]
Yang Tiefu 楊鐵夫 et al. *Wu Mengchuang ci jianshi* 吳夢窗詞箋釋 (The *Ci* Poetry of Wu Wenying, with Notes and Explanations). Guangzhou: Guangdong renmin chubanshe, 1992. [More than three authors.]

Online Book

Esherick, Joseph W., and Mary Backus Rankin, eds. *Chinese Local Elites and Patterns of Dominance*. Berkeley: University of California Press, 1990.
ark.cdlib.org/ark:/13030/ft0q2n99mz/.
Matsuba, Tonia, ed. *Cultural Havens in Contemporary Japan*. Charlottesville: University of Virginia Press, 1996. www.upress.virginia.edu/epub/matsuba/index.html.

Journal Article

Kao, Yu-kung, and Mei Tsu-lin. "Meaning, Metaphor, and Allusion in T'ang Poetry." *Harvard Journal of Asiatic Studies* 38, no. 2 (1978): 281–356. [Journal published in volumes; the month or season is not required. As a courtesy to readers, who increasingly are locating articles online, issue numbers should be given if available.]
Lin, Shuen-fu. "Space-Logic in the Longer Song Lyrics of the Southern Sung: Reading Wu Wen-ying's Ying-t'i-hsü." *Journal of Sung-Yuan Studies*, no. 25 (1995): 169–91. [Journal published only in issues.]

Jiang Yin 蔣寅. "Keju yingxiang zhong de mingqing wenxue shengtai" 科舉影響中的明清文學生態 (The Ecosystem of the Ming and Qing Literature under the Shadow of Imperial Examinations). *Wenxue yichan* 文學遺產 (Literary Heritage) 1 (2004): 18-32.

Online Journal Article

Azarcon de la Cruz, Pennie. "Why Asian Groups Are Campaigning against a New Round." *Third World Resurgence*, no. 108–109 (1999). www.twinside.org.sg/title/penny-cn.htm.

Esposito, Joseph J. "Stage Five Book Publishing." *Journal of Electronic Publishing* 13, no. 2 (2010). quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204.

Jovanovic, Boyan, and Peter L. Rousseau. "Specific Capital and Technological Variety." *Journal of Human Capital* 2 (2008): 135. doi:10.1086/590066. [If the author has provided a DOI rather than a URL, use the DOI; no URL is needed. See CMS16, 14.6.]

Magazine Article

Tuckman, Mitch. "Exiled on Main Street." *Village Voice*, July 26, 1976. [Note: *The* is dropped before periodicals in the notes.]

Online Magazine Article

Davis, Peter. "Ignited Iraq: Baghdad Journal." *Nation*, August 28, 2003. www.thenation.com/doc.mhtml?i=20030915&s=davis.

Newspaper Article

Mydans, Seth. "All Around, Dying Villages, Lodging the Forsaken Old." *New York Times*, February 5, 2004. [Note: Page cite not necessary per CMS16, 14.203.]

Online Newspaper Article

Cotter, Holland. "Painted Screens from Japan, Delicate but Full of Meaning." *New York Times*, January 16, 2004. query.nytimes.com/gst/fullpage.html.

Dissertation

Lee, Namhee. "Making *Minjung* Subjectivity: Crisis of Subjectivity and Rewriting History, 1960–1988." PhD diss., University of Chicago, 2001.

Paper or Presentation

Gilmore, Donald. "What Does Hermeneutics Really Mean in Art?" Paper presented at the annual meeting of the College Art Association, Boston, February 13, 1989.

Websites (Other than Online Books and Periodicals)

[Include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, URL, and access date (if no publication date is provided). The titles of websites and blogs generally use headline-style capitalization. See CMS16, 8.186 and 14.244, for guidance as to whether such titles should be set in roman type or italicized.]

Kloman, Harry. "Introduction." Gore Vidal Index. www.pitt.edu/~kloman/vidalframe.html (accessed July 27, 2003).

The Association for Asian Studies. "About the AAS." www.asian-studies.org/about/index.htm (accessed August 27, 2007). [If there is no author, the owner of the site may stand in the author's place.]

Barack Obama's Facebook page. www.facebook.com/barackobama (accessed July 19, 2008).

Lasar, Matthew. "FCC Chair Willing to Consecrate XM-Sirius Union." *Ars Technica* (blog), June 16, 2008. arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html.

Unpublished or Archival Source

Purcell, J. C. 1772. "A Map of the Southern Indian District of North America." MS 228, Ayer Collection, Newberry Library, Chicago.

In titles of works, serial commas are added, ampersands are spelled out, and numbers are spelled out (contra CMS16 14.96).

Disease, Pain, and Sacrifice: Toward a Psychology of Suffering (NOT: *Disease, Pain & Sacrifice*)

If the place of publication is not widely recognized or is ambiguous, it is specified with a state, provincial, or national abbreviation.

Cambridge, MA
London, ON
Bengbu, PRC
Dover, UK

If the publisher is a university press, the words "University Press" are spelled out.

Lebanon, NH: University Press of New England
Chapel Hill: University of North Carolina Press

For online works, if no publication date is provided, an access date is required. In all URLs, "http://" is omitted unless the URL does not function without it.

Please use print sources whenever possible, particularly for pre-modern texts. For old editions without publication information, please include the library or collection where the text was accessed.

ABBREVIATIONS

When using an abbreviation for a text to which you refer repeatedly, introduce it at first occurrence in the notes ("hereafter MCT"). List any abbreviations used at the top of the References section in alphabetical order. Separate the abbreviations from the rest of the References with a line space.

PART 2: ROMANIZATION AND CHINESE CHARACTERS

CHINESE CHARACTERS

Use unsimplified Chinese characters only.

Provide the Chinese characters for terms, names, or titles, only at their first occurrence, whether in the notes or in the text. Also provide Chinese characters for names and titles in the list of references.

For **names**, follow this order: transliteration, Chinese characters, and dates of birth and death set in parentheses.

Bao Zhao 鮑照 (414–466)

For **terms**, choose one of the two alternate orders, depending on the purpose of using transliteration and Chinese characters:

(1) if the author provides transliteration and Chinese characters primarily for the benefit of those who know Chinese, follow this order: English translation, then (in parentheses) transliteration in italics and Chinese characters. Only English translation is used in all subsequent appearances. For example:

We find a use of extrametrical syllables (*chenzi* 襯字) in some Han folk songs. Extrametrical syllables are often used in later performed poems as well.

(2) if the author uses transliteration *in lieu of* English translation (usually for a term that is to appear frequently or is too difficult or cumbersome to translate), follow this order: transliteration in italics, then Chinese characters, then English translation in parentheses. Only transliteration is used in subsequent appearances. For example:

Wuwei 無爲 (non-action) is an important Daoist tenet expounded in various Daoist classics. But the *wuwei* approach to life is also espoused by many Confucian-minded scholars.

For **titles** in the text and References, follow this order: transliteration, Chinese characters, and English translation set in parentheses. Romanized titles are treated like titles (put in quotation marks in the case of an article, or italicized in the case of a book). Chinese character titles need not be italicized or put in quotation marks. English translations of titles likewise need not be italicized or put in quotation marks. Terms or titles embedded within the *translated titles only* should be italicized.

Hanshu buzhu 漢書補注 (Supplementary Annotations to the *History of the Han*)
Quan Song shi 全宋詩 (The Complete *Shi* Poetry of the Song). Beijing: Beijing daxue chubanshe, 1991–1998.

It is not necessary to include English translations or Chinese characters for titles in the notes, if the titles are included in the list of References.

In subsequent references to Chinese titles in the text, use romanization only, unless the text is very commonly referred to by its English translation.

Wenxin diaolong 文心雕龍 (The Literary Mind and the Carving of Dragons) is a masterwork of Chinese literary criticism.... In *Wenxin diaolong*, we...

In *The Analects*, Confucius is said to have remarked...

For **poem titles** in the text, follow this format at first occurrence if using the English title to refer to the poem in the text:

"Blue Flies" 青蠅 (Qingying)

or if referring to the title by its romanization in the text:

“Qingying” 青蠅 (Blue Flies)

CHINESE NAMES

For Chinese names, retain the Chinese order of Chinese names except in the case of West-based scholars who themselves use another order for their names. For example, use Kang-i Sun Chang and Zong-qi Cai, in that order, but retain Yuan Xingpei, Liu Yucai, etc.

In the list of references, a Chinese name thus presented does not require a period following the surname/*xing*. For example:

Yang Tiefu 楊鐵夫 et al. *Wu Mengchuang ci jianshi* 吳夢窗詞箋釋 (The *Ci* Poetry of Wu Wenying, with Notes and Explanations). Guangzhou: Guangdong renmin chubanshe, 1992.

PROSE QUOTATIONS

In all indented blocks of prose citation, Chinese texts are to be provided below the English translation.

I bid you, Kui, the emperor said, to preside over music and educate our sons, [so that they will be] straightforward yet gentle, congenial yet dignified, strong but not ruthless, and simple but not arrogant. Poetry expresses the heart's intent (*zhi*), singing prolongs the utterance of that expression. The notes accord with the prolonged utterance, and are harmonized by the pitch tubes. The eight kinds of musical instruments attain to harmony and do not interfere with one another. Spirits and man are thereby brought into harmony.

Oh! yes, replied Kui, I will strike and tap the stones, and a hundred beasts will follow one another to dance.

帝曰：夔，命汝典樂，教胥子：直而溫，寬而栗，剛而無虐，簡而無傲。詩言志，歌永言，聲依永，律和聲，八音克諧，無相奪倫，神人以和。夔曰：於！予擊石拊石，百獸率舞。¹

For prose quotations incorporated into the text, place the end quotation mark at the end of the English quotation, but move the English full-stop to the end of the Chinese text and provide any footnote there.

“Osprey’ so transformed the people’s conduct that few people weren’t fond of virtues. The worthies were numerous” 關雎之化行，則莫不好德。賢人眾多也。¹

POETRY QUOTATIONS

When citing a poem in full or at length (more than four lines), use block quotation and provide the Chinese text **to the right of the English translation**. Number the even lines to the left of the English translation. Use a footnote for the source text identification at the end of the last Chinese line. If a text is cited three or more times, use parenthetical notation with an abbreviation in brackets below the block of text. See the poem template provided at the end of these Guidelines.

Do not use any punctuation within Chinese poem excerpts presented to the right of the English translation, as shown in the poem template.

For **poem titles** in the text, follow this format at first occurrence if using the English title to refer to the poem in the text:

“Blue Flies” 青蠅 (Qingying)

or if referring to the title by its romanization in the text:

“Qingying” 青蠅 (Blue Flies)

PUNCTUATION IN CHINESE TEXT BLOCKS

For Chinese text portions please retain Chinese punctuation marks, and follow the following guidelines:

Spacing: Follow the typical English guidelines for spacing following punctuation, i.e., add one space after a colon, semi-colon, comma, period, exclamation point, or question mark. (Please do not add space before punctuation.) For example:

局必方正，像地則也；道必正直，神明德也；棋有白黑，陰陽分也；駢羅列布，效天文也。

Quotation marks: Please use the Chinese forms of quotation marks: the single quotation mark 單引號「」, for quoted text, and the double quotation mark 雙引號『』 for quotes embedded in quotes. For example:

翰林王狀元灝卅角時從其父至官府，畢相士安時為郡官，見其有異於人，又定目看便廳上書字，問其父曰：「此子亦讀書耶？」曰：「亦令就學。」又問：「曾學屬對否？」曰：「其師嘗教之，但某不識其能否。」乃指壁間字曰：「此有一句詩，無人對得，曰：『鸚鵡能言爭似鳳。』」灝應聲曰：「蜘蛛雖巧不如蠶。」畢相大驚異，延之家塾，自教養之，卒成大名。(JCLC 1, no. 1-2: 191)

For **book and journal titles**, use 《 》, and for **poem, essay, and article titles**, use 〈 〉. For example:

枚平生愛詩如愛美色。每讀人一佳句，有如絕代佳人過目。明知是他人妻女，于我無分，而不覺中心藏之，有忍俊不禁之意。此《隨園詩話》之所由作也。(JCLC 1, no. 1-2: 94)

穆叔賦〈鵲巢〉，趙孟曰：「武不堪也。」又賦〈采芣〉，曰：「小國為芣，大國省穡而用之，其何實非命？」子皮賦〈野有死麕〉之卒章，趙孟賦〈常棣〉，且曰：「吾兄弟比以安，彪也可使無吠。」穆叔、子皮及曹大夫興，拜，舉兕爵，曰：「小國賴子知免於戾矣。」飲酒樂，趙孟出曰：「吾不復此矣。」(JCLC 1, no. 1-2: 253)

To differentiate between the title of a work and the title of a chapter or *juan* within the work, use a dot between them, as in 《文心雕龍·神思篇》.

PART 3: POEM TEMPLATE

	The Grove at Zhu	株林
	"Why are you in Zhu Grove?"	胡為乎株林
2	Have you followed after Xia Nan?"	從夏南
	"I have not gone to Zhu Grove,	匪適株林
4	To follow after Xia Nan."	從夏南
	"I drove my team of four horses,	駕我乘馬
6	I rested in the outskirts of Zhu;	說于株野
	I teamed my four colts,	乘我乘駒
8	And breakfasted in Zhu."	朝食于株
		[MSZJ 1.16b-17a]