

# *Journal of Chinese Literature and Culture (JCLC)*

## Submission Guidelines

### PART 1: MANUSCRIPT PREPARATION

Manuscripts should be double-spaced throughout (including block quotations and poetry excerpts), 12 point, with standard margins.

Manuscript title should be centered and set off from text by an extra (double) space.

Do not number your headings and subheadings.

Headings should be left-justified, bold-face, capitalized (title style), and of the same font size as the text.

Do not justify the right margin.

### PART 2: DOCUMENTATION

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

#### 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.)

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.

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.

### **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*). Sibubei 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* 國朝閨秀正始集 (Correct Beginnings Collection of Qing Women's Poetry). N.p.: Hongxiangguan, 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). Sibubei 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.

### **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](http://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](http://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-index?c=jep;view=text;rgn=main;idno=3336451.0013.204](http://quod.lib.umich.edu/cgi/t/text/text-index?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](http://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](http://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](http://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](http://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](http://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](http://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.

## **PART 3: 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, follow this order: transliteration in italics, Chinese characters, and English translation set in parentheses.

*chenzi* 襯字 (extrametrical syllables)

For titles, follow this order: transliteration, Chinese characters, and English translation set in parentheses. 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 within the translated titles 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.

In subsequent references to Chinese titles, 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. . . .

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，教胄子：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。

When citing a poem in full or at length, provide the Chinese text to the right of the English translation. For a long poem, number the even lines to the left of the English translation. Place the source text identification below the Chinese text. You may use the poem template provided at the end of this Submission Guide.

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.

## PART 4: BASICS OF STYLE

### ABBREVIATIONS

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Most initialisms (abbreviations pronounced as strings of letters) are preceded by *the*.

further expansion of NATO's membership  
 dissent within the AFL-CIO  
 sexism is rampant at IBM  
 her PhD dissertation  
 certain US constituencies

Latin abbreviations are usually restricted to parenthetical text and notes. *Ibid.* is used sparingly; *f. (ff.)*, *op. cit.*, and *loc. cit.* are not used, nor are *eadem*, *idem*, *infra*, *passim*, and *supra*. Commonly used abbreviations include *cf.*, *ed. (eds.)*, *e.g.*, *esp.*, *et al.*, *etc.*, *fig. (figs.)*, *fol. (fols.)*, *i.e.*, *l. (ll.)*, *n. (nn.)*, *p. (pp.)*, *pt. (pts.)*, *ser.*, *trans.*, *vol. (vols.)*. Latin abbreviations are set in roman type, not italics. The word *sic*, however, is italicized.

Personal initials have periods and are spaced.

W. E. B. DuBois; C. D. Wright

Postal abbreviations are used for state names.

Wilmington, DE (*not* Del.)  
 Washington, DC (*not* D.C.)

### ACKNOWLEDGMENTS

Acknowledgments are made in the first, unnumbered note and written in the first person.

### CAPITALIZATION

#### After a Colon

If the material introduced by a colon consists of more than one sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise, it begins with a lowercase letter. See CMS16, 6.61. For instance:

The study involves three food types: cereals, fruits and vegetables, and fats.  
*but*

Henrietta was faced with a hideous choice: Should she reveal what was in the letter and ruin her reputation?

### Quotations

Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see CMS16, 13.14). For instance:

Smith stated that “we must carefully consider all aspects of the problem.”  
*but*  
 Smith stated, “We must carefully consider all aspects of the problem.”

A lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence (CMS16, 13.51).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

Otherwise, an original lowercase letter following a period plus three dots should remain lowercase.

The spirit of our American radicalism is destructive. . . . the conservative movement . . .

### Terms

A down (lowercase) style is generally preferred for terms, but proper nouns and their derivatives are usually capitalized. See CMS16, chap. 8, for detailed guidelines on capitalization of terms.

### Titles of Works

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that*, etc.). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

Set off a romanized title within a title by setting it in roman.

*Crafting a Collection: The Cultural Contexts and Poetic Practices of the Huajian ji.*

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*).

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature  
 Avoiding a Run-In  
 Policies on Re-creation  
 Twenty-First Century  
 Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in CMS should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in any non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See CMS16, 11.24 and 11.42, for the treatment of Dutch and German titles, respectively.

*Courtisanes Chinoises á la fin des T'ang, entre circa 789 et le 8 janvier 881, Pei-li tche (Anecdotes du quartier du Nord)*

### CAPTIONS AND CREDITS

Captions take sentence-style capitalization. Captions that are complete sentences include terminal punctuation; captions that consist solely of a single phrase do not. If a caption consists of two or more phrases or sentences, terminal punctuation should follow each phrase or sentence. If credit or source information is provided, it should be the last element of the caption, without terminal punctuation.

Figure 1. The author with unidentified friend, 1977

Figure 2. The author posed for this picture with an unidentified friend in 1977.

Figure 3. Noam Chomsky at a political rally, 1971. Courtesy John Allan Cameron Archives, University of Florida, Gainesville

Figure 4. Coal miners in Matewan, West Virginia, April 1920. The miners' strike was depicted in John Sayles's film *Matewan*. Photograph courtesy Matewan Historical Society

### CHINESE CHARACTERS

Please refer to PART 3.

### CONTRIBUTOR'S NOTE

Each contributor's note includes the author's name, rank, affiliation, and either one title of publication or one area of research concentration. Dates of publication, but not publishers' names, are given for books. A note should also be provided for the translator.

**Rebecca Newman** is professor of history at the University of Chicago. She is the author of *In the Country of the Last Emperor* (1991).

### DATES AND TIMES. See also NUMBERS

May 1968; May 1, 1968; May 1–3, 1968

on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.

1960s counterculture; sixties [*not* 60s or '60s] counterculture

mid-1970s American culture

the mid-nineteenth century (note hyphen, not en dash)

the late twentieth century; late twentieth-century Kenya

the years 1896–1900, 1900–1905, 1906–9, 1910–18

AD 873; the year 640 BC; Herod Antipas (21 BCE–39 CE) [use full caps without periods for era designations]

c. 1820

**ELLIPSES**

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. See CMS16, 13.48–56, for more detailed guidelines on the use of ellipses.

**EPIGRAPHS**

The epigraph source includes the author's name or the author's name and the title of the work. No other bibliographical information is required.

**INCLUSIVE LANGUAGE**

Avoid sexist language and terms that are gender specific (chairman, mankind, etc.). Never allow the form *s/he*. State both pronouns—*he or she*, *him or her*, *his or her*—or recast the sentence in the plural. Avoid alternating the use of masculine and feminine pronouns in an article.

**NUMBERS. See also DATES AND TIMES**

Cardinal and ordinal whole numbers from one to ninety-nine (and such numbers followed by *hundred* and *thousand*), any number at the beginning of a sentence, and common fractions are spelled out. Common fractions are hyphenated as well. Numerals are used to express very large numbers (in the millions or more).

no fewer than six of the eight victims  
 no more than fifty-two hundred gallons  
 One hundred eighty-seven people were put to death there during the twenty-third century BC.  
 at least two-thirds of the electorate  
 fully thirty-eight thousand citizens  
 there were 2 million ballots cast  
 the population will top 25 billion

Numbers applicable to the same category, however, are treated alike in the same context.

no fewer than 6 of the 113 victims  
 Almost twice as many people voted Republican in the 115th precinct as in the 23rd.

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

an average of 2.6 years  
 now estimated at 1.1 billion inhabitants  
 more than \$56, or 8 percent of the petty cash  
 a decline of \$0.30 per share

Inclusive page numbers are given as follows (per CMS16, 9.60):

1–2, 3–11, 74–75, 100–103, 104–9, 112–15, 414–532, 505–16, 600–612, 1499–1501

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in statutory titles, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.

Title XII was meant to rectify not only inequities but iniquities.

Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work, per CMS16, 9.44.]

Arabic numerals are used for the parts of books.

In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned.

### POSSESSIVES

The possessives of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Kansas's weather  
 Burns's poetry  
 Camus's novels  
 Descartes's philosophy  
 Euripides's plays  
 Demosthenes's orations  
 Jesus's name  
 Moses's direction

### QUOTATIONS. See also ELLIPSES

Quotations must reproduce the wording, spelling, capitalization, and punctuation of the original exactly, with the following exceptions: (1) A change in capitalization *at the beginning of* a quotation may be made silently (without brackets) if the quotation's syntactic relationship to the preceding text suggests it. Changes in capitalization *within* a quotation must be bracketed. (2) The terminal punctuation may be omitted or changed to a comma if necessary, and internal punctuation before or after ellipsis points may be omitted. (3) Original notes and their superscript callouts are omitted. (4) Obvious typographical errors (e.g., "teh") may be silently corrected, but idiosyncratic spellings found in older works must be preserved.

Prose quotations more than eighty words in length and verse quotations longer than two manuscript lines are set off from the surrounding text. The first word is capitalized if the sentence preceding it is syntactically complete; it is not capitalized if the quotation is syntactically a continuation of that sentence. *Sic*, used sparingly, is inserted in brackets after a misspelling or an odd usage, and for visibility's sake is italicized.

### ROMANIZATION

Use the pinyin system. If Wade-Giles romanizations appear in a quotation, please change them to pinyin and place in square brackets.

Incorporate word boundaries when transliterating; i.e., yanjiu ziliao, not yan jiu zi liao.

### SPELLING AND TERMS

Follow *Merriam-Webster's Collegiate Dictionary*, 11th ed. (W11), and *Webster's Third New International Dictionary* for spelling. If more than one spelling is provided in the dictionary, follow the first form given (e.g., *judgment*, not *judgement*; *focused*, not *focussed*). Common foreign terms are set in roman type. (Common foreign terms are defined as those with main entries in W11.)

Prefixes are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words; refer to W11 for guidance. Temporary compound adjectives are hyphenated before the noun to avoid ambiguity but are left open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

Put neologisms within quotation marks at first use.

A term referred to as the term itself is italicized.

In the twentieth century *socialism* acquired many meanings.

The term *liufa* was so ubiquitous in later discussions of Chinese art right through the twentieth century it could be used to signify "painting."

The word *hermeneutics* is the most overused term in recent monographs.

The term *lyricism* was misused in Smith's book review.

## PART 5: 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]