



Guidelines for academic writing in East Asian Art History

Papers in English¹

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¹ Der Leitfaden für Arbeiten auf Deutsch befindet sich derzeit in Arbeit. Bitte folgen Sie bis zu dessen Fertigstellung dem Leitfaden für Arbeiten auf Englisch. Passen Sie dabei englische Ausdrücke im Deutschen an, d.h. aus „ed./eds.“ wird „Hg.“; aus „translated by“ wird „übersetzt von“; aus “ ” (Anführungs- und Schlusszeichen im Englischen) wird „ “ etc. Bei Fragen wenden Sie sich an die Assistorierenden der Kunstgeschichte Ostasiens.

I FORMAL RULES

BA seminar papers should be 15–20 pages long, MA seminar papers should be a minimum of 25 pages long, excluding the title page, table of contents, images, bibliography and appendices. Pages numbering should begin from the table of contents.

Papers should be written in Times New Roman for English (or German), 宋体 (SimSun) for both traditional and simplified Chinese, MS Mincho for Japanese, and Batang 바탕 (Windows) or Apple Myungjo (Mac) for Korean, using 12 point font size for all fonts, and with 1.5 line spacing. Page margins should be 2.5 cm all around.

Stylistic comments

Please be consistent; use either American or British spelling throughout your paper. Quotations and references should keep the original orthography.

Personal pronouns (singular “I” or plural “we”) should only be used in the introduction, conclusion, and footnotes. Avoid their use within the main text.

1 Chinese, Japanese, and Korean terms, names, etc. in a paper

Names of dynasties or periods, personal names, and place names are directly followed by the Chinese, Japanese, or Korean characters respectively upon the first mention, with the life, reign or period dates following in parentheses.² Characters and dates are only added on the first mention in the text. Names of dynasties or periods, personal names, and place names are never written in cursive and are always capitalized; Chinese characters, Japanese *kanji* and *kana*, and Korean Hangeul never appear in cursive. Well-known place names (e.g. Beijing, Tokyo, Seoul) and established terms found in Western dictionaries (e.g. kimchi, sushi, tofu) do not require characters or italicization. When in doubt, include the characters.

Individual Chinese, Japanese and Korean terms that appear in the text are written in cursive transliterations and accompanied by the corresponding characters when they first appear in the text. These terms should also be translated/explained in parentheses on their first appearance in the text. When using Chinese or Japanese characters in your paper, both traditional and simplified characters are possible as long as the selected mode is used consistently. In papers addressing pre-modern topics, traditional characters are preferable.

When using quotations from sources in one of the East Asian languages, adhere to the format of the original text. For example, if you use traditional Chinese characters in your paper and quote from a source published in simplified characters, keep your quotation in simplified characters, as in the original. The same rule applies to the bibliography: no matter which mode you use, the sources you cite should retain their original format.

² We do not require students taking East Asian Art History as a minor subject (Nebenfach) to include Chinese, Japanese or Korean characters in their papers, unless these students are native speakers or study these languages as a major subject (Hauptfach). Students majoring in East Asian Art History are required to use characters in the languages of their area of specialization (China, Korea or Japan) in their papers. Your course instructor will be happy to help you if you encounter any difficulties.

Examples:

Before examining the stylistic characteristics of ancestor portraits, it is worth considering how they were used during the Ming 明 (1368–1644) and Qing 清 (1644–1911) dynasties, the periods for which the most information is available, ...

A New Year's rite detailed by Cao Xueqin 曹雪芹 (1715–1763) in chapter 53 of *Shitouji* 石頭記 (*Story of the Stone*) also known as *Hongloumeng* 紅樓夢 (*Dream of the Red Chamber*) offers a glimpse of the ceremonies surrounding the family veneration of portraits.

Yu Hui 余輝, of the Palace Museum in Beijing, observes that in Qing dynasty Jiangnan 江南 ancestor portraits were worshipped at New Year's and at the summer "ghost festival".

The term "ancestor portrait" is a literal translation of the common but relatively late generic terms *zuxian hua* 祖先畫 (or *zuxian xiang* 祖先像) and *zuzong hua* 祖宗畫 (or *zuzong xiang* 祖宗像). *Yixiang* 遺像 ("left-behind portrait", sometimes translated as "posthumous portrait") in its strictest sense refers to an image created during life and saved for posthumous display. *Zhuiying* 追影 ("calling back the shadow image") and *jiebo* 揭帛 ("lifting the shroud to see the face") are common names that specifically refer to posthumously created portraits.

Figure 7.3 represents Yinxiang 胤祥 (1686–1730), the Kangxi 康熙 emperor's (r. 1662–1722) thirteenth son, who was the founder of his princely line.

II CITATIONS, BIBLIOGRAPHIES, FOOTNOTE REFERENCES

All works referred to directly (in the form of a quotation) or indirectly (paraphrased or otherwise cited) should be referenced in a paper, both in footnotes and in the bibliography. Please use footnotes, not endnotes. Furthermore, sources of information on topics referred to, but not discussed in detail in your paper should also be referenced in footnotes. For example, "See (source/s) for a discussion of X."

2 Quotations

Quotations should be used to emphasize and underline arguments raised in your paper. Where exact quotations are necessary, they may be used. However, where an author's argument can be paraphrased, use your own words and give a reference to the source. When quotations are used, they must be commented and an explanation should be given after the quotation.

When omitting parts of a text in a quotation, use ... for omissions of three words or less and [...] for longer omissions. When adding information to or amending a quotation, use square brackets [] to indicate your changes. This should be specified within the footnote for that quotation, e.g. "amended by the author" or "emphasis added".

Quotations of two lines of text or less should be set in quotation marks (not italics) within the main body of text. The footnote should immediately follow the closing quotation mark.

Quotations taking up three lines of text or more should be separated from the main body of text by creating a new indented paragraph with single-line spacing. Neither quotation marks nor italics should be used. A footnote should be placed at the end of the quotation. Quotations should not exceed half a page. When longer sections of texts need to be quoted, these should be placed in an appendix.

Quotations within quotations should be denoted through the use of single quotation marks. For quotations within longer indented quotations, regular quotation marks should be used.

Quotations translated from Chinese, Japanese or Korean are not accompanied by a transliteration, but should be included in the original language in the footnote. Chinese and Japanese quotations should be in traditional or simplified characters consistent with the source.

3 Footnotes

A footnote number should generally be placed at the end of the sentence and after the punctuation mark (full stop). You may add a footnote directly after a term if your footnote explains or refers to only that term (not the sentence or idea being discussed). When using a quotation, a footnote number should be placed directly after the quotation closing punctuation mark. If avoidable, multiple footnotes should not be used within a single sentence. Combine information in footnotes to refer to all comments on the sentence.

When a source is mentioned for the first time in the text, use the full reference format in the footnote. For subsequent uses, the short reference format should be used. All sources must be listed in the bibliography section in alphabetical order. Please follow the corresponding reference format for the bibliography.

When a note refers to the same work as the previous note, you can use "ibid." to refer to the same source. "Ibid." is an abbreviation of the Latin word *ibidem*, which means "in the same place." The abbreviation "Ibid." is followed by a page number if the page from which the second reference is taken is different from the first. If the pages are the same, no number is necessary.

Example:

- Ibid., 55.

or

- Ibid.

Bibliographical details should be taken from the page with the publication information (usually following the publication title page, or at the end of the publication in some Asian publications). Please note that there are different rules and conventions in different languages, for example, in the capitalization of titles. For publications in languages other than English, German and French, some information should be translated or transcribed. See further details below.

4 Bibliography

A bibliography is a full list of sources used in the paper. This includes sources referenced directly in footnotes and image lists, as well as background reading. The bibliography should be included at the end of your paper, before the images and image list. All references should be listed alphabetically, without bullets or numbering. See the following example:

Chu, Christina. "The Lingnan School and Its Followers: Radical Innovation in Southern China." In *A Century in Crisis. Modernity and Tradition in the Art of Twentieth-Century China*. Edited by Julia F. Andrews and Kuiyi Shen. New York: The Solomon R. Guggenheim Foundation, 1998, 65–79.

Hearn, Maxwell K. *Modern Chinese Painting, 1860-1980. Selections from the Robert H. Ellsworth Collection in The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 2001.

Kent, Richard K. "Early Twentieth-Century Art Photography in China: Adopting, Domesticating, and Embracing the Foreign." *Local Culture/Global Photography*, 3, 2 (2013).

Laing, Ellen Johnston. *Selling Happiness. Calendar Posters and Visual Culture in Early-Twentieth-Century Shanghai*. Honolulu: University of Hawai'i Press, 2004.

Silbergeld, Jerome. *Chinese Painting Style: Media, Methods, and Principles of Form*. Seattle: University of Washington Press, 1982.

Sullivan, Michael. *Art and Artists of Twentieth-Century China*. Berkeley: University of California Press, 1996.

Publications in Western languages

5 Book with single author or editor

Full reference in footnote (first reference in the text)

Name Surname, *Title: Subtitle*, (Place: Publisher, year), page(s).

- Timon Screech, *The Shogun's Painted Culture: Fear and Creativity in the Japanese States, 1760–1829* (London: Reaktion Books, 2000), 53–54.
- John Hay, ed., *Boundaries in China* (London: Reaktion Books, 1994), 7.

Short reference in footnote

Surname, year, page(s).

- Screech, 2000, 53–54.
- Hay, 1994, 7.

Bibliography

Surname, Name. *Title: Subtitle*. Place: Publisher, year.

- Screech, Timon. *The Shogun's Painted Culture: Fear and Creativity in the Japanese States, 1760–1829*. London: Reaktion Books, 2000.
- Hay, John, ed. *Boundaries in China*. London: Reaktion Books, 1994.

6 Book with multiple authors or editors

Only the first-listed name is inverted in the bibliography entry. If there are more than three authors or editors, the first three should be named, followed by “et al.”.

6.1 Two authors or editors

Full reference in footnote:

Name Surname and Name Surname, eds., *Title: Subtitle* (Place: Publisher, Year), Page(s).

- Rebecca M. Brown and Deborah S. Hutton, eds., *A Companion to Asian Art and Architecture* (Chichester: Wiley-Blackwell, 2011), 83.

Short reference in footnote:

Surname and Surname, year, page(s).

- Brown and Hutton, 2011, 83.

Bibliography:

Surname, Name and Name Surname. *Title: Subtitle*. Place: Publisher, year.

- Brown, Rebecca M. and Deborah S. Hutton, eds. *A Companion to Asian Art and Architecture*. Chichester: Wiley-Blackwell, 2011.

6.2 More than three authors or editors

Full reference in footnote:

Name Surname, Name Surname, Name Surname et al., *Title: Subtitle* (Place: Publisher, year), page(s).

- Richard M. Barnhart, James Cahill, Wu Hung et al., *Three Thousand Years of Chinese Painting* (New Haven: Yale University Press, 1997), 53–54.

Short reference in footnote:

Surname, Surname, Surname et al., year, page(s).

- Barnhart, Cahill, Wu et al., 1997, 53–54.

Bibliography

Surname, Name, Name Surname, Name Surname et al. *Title: Subtitle*. Place: Publisher, year.

- Barnhart, Richard M., James Cahill, Wu Hung et al. *Three Thousand Years of Chinese Painting*. New Haven: Yale University Press, 1997.

7 Translated books

There are two possible ways in which a translated book can be cited:

- (i) to the author, with reference to the translator (and editor, where applicable);
- (ii) (where there is no known author) to the translator (and editor, where applicable).

7.1 With author and translator

Full reference in footnote:

Name Surname, *Title: Subtitle*, trans. Name Surname (Place: Publisher, year), page(s).

- Murasaki Shikibu, *The Tale of Genji*, trans. Royall Tyler (New York: Viking, 2001), 80.

Short reference in footnote:

Surname, year, page(s).

- Murasaki, 2001, 80.

Bibliography:

Surname, Name. *Title: Subtitle*. Translated by Name Surname. Place: Publisher, year.

- Murasaki Shikibu. *The Tale of Genji*. Translated by Royall Tyler. New York: Viking, 2001.

7.2 No author, only translator

Full reference in footnote:

Name Surname, trans., *Title: Subtitle* (Place: Publisher, year), page(s).

- Leon Hurvitz, trans., *Scripture of the Lotus Blossom of the Fine Dharma* (New York: Columbia University Press, 1976), 91–95.

Short reference in footnote:

Surname, year, page(s).

- Hurvitz, 1976, 91–95.

Bibliography:

Surname, Name, trans. *Title: Subtitle*. Place: Publisher, year.

- Hurvitz, Leon, trans. *Scripture of the Lotus Blossom of the Fine Dharma*. New York: Columbia University Press, 1976.

8 Books without authors or editors

Sometimes books are published by institutions such as museums, university departments, libraries or archaeological institutes, which are then treated as editors. If there is no author, editor or publishing institution the book can be listed as “Anonymous”.

For institutions, abbreviations may be used for the short reference in footnotes. A list of abbreviations should be included at the beginning of your bibliography.

8.1 One publishing institution

Full reference in footnote:

Publishing institution, ed., *Title: Subtitle* (Place: Publisher, year), page(s).

- Bibliothèque Nationale, Département des Manuscrits, ed., *Catalogue des manuscrits chinois de Touen-houang: Fonds Pelliot chinois* (Paris: Bibliothèque Nationale, 1970–2001), 100–101.

Short reference in footnote:

Publishing institution, year, page(s).

- Bibliothèque Nationale, 1970–2001, 100.

Bibliography:

Publishing institution, ed. *Title: Subtitle*. Place: Publisher, year.

- Bibliothèque Nationale, Département des Manuscrits, ed. *Catalogue des manuscrits chinois de Touen-houang: Fonds Pelliot chinois*. Paris: Bibliothèque Nationale, 1970–2001.

8.2 More than one publishing institution³

Full reference in footnote:

Publishing institution, publishing institution, and publishing institution, eds., *Title: Subtitle*
(Place: Publisher, year), page(s).

- National Commission for Protection of Cultural Properties, Tokyo, Los Angeles County Museum of Art, and Detroit Art Institute, eds., *Art Treasures from Japan* (Tokyo: Kodansha International, 1965), 58.

Short reference in footnote:

Publishing institution, publishing institution, and publishing institution, year, page(s).

- National Commission, LACMA, and DAI, 1965, 58.

Bibliography:

Publishing institution, publishing institution, and publishing institution, eds. *Title: Subtitle*.
Place: Publisher, year.

- National Commission for Protection of Cultural Properties, Tokyo, Los Angeles County Museum of Art, and Detroit Art Institute, eds. *Art Treasures from Japan*. Tokyo: Kodansha International, 1965.

8.3 No author or publishing institution

Full reference in footnote:

Anonymous, *Title: Subtitle* (Place: Publisher, year), page(s).

- Anonymous, *Tiere Chinas* (Würzburg: Hans Josef Druckerei, 1973), 55–59.

Short reference in footnote:

Anonymous, year(s), page(s).

- Anonymous, 1973, 55–59.

Bibliography:

Anonymous. *Title: Subtitle*. Place: Publisher, year.

- Anonymous. *Tiere Chinas*. Würzburg: Hans Josef Druckerei, 1973.

³ When there are more than three publishing institutions, follow the same convention as for publications with more than three editors using “et al.”, as described in Section 6.2.

9 Chapter in an edited book

Full reference in footnote:

Name Surname, "Chapter Title," in *Book Title: Subtitle*, ed. Name Surname (Place: Publisher, year), chapter pages, cited page(s).

- Robert S. Nelson, "Appropriation," in *Critical Terms for Art History*, eds. Robert S. Nelson and Richard Shiff, 2nd ed. (Chicago and London: The University of Chicago Press, 2003), 160–173, 164.

Short reference in footnote:

Surname, year, page(s).

- Nelson, 2003, 164.

Bibliography:

Surname, Name. "Chapter Title." In *Book Title: Subtitle*. Edited by Name Surname. Place: Publisher, year, chapter page(s).

- Nelson, Robert S. "Appropriation." In *Critical Terms for Art History*. Edited by Robert S. Nelson and Richard Shiff. 2nd ed. Chicago and London: The University of Chicago Press, 2003, 160–173.

10 Journal article

Reference information for journal articles can differ from one journal to another. Some list both volume and issue numbers, while others may only have one of the two. Always provide the fullest available information. A reader must be able to find the article from the reference information provided, hence the reference must at least include the volume/number and the year of publication.

Full reference in footnote:

Name Surname, "Article Title," *Journal Title* volume, number (month, year): article pages, cited page(s).

- Yukio Lippit, "Goryeo Buddhist Painting in an Interregional Context," *Ars Orientalis* 35 (2008): 192–232, 198.

Short reference in footnote:

Surname, Year, Page(s).

- Lippit, 2008, 198.

Bibliography:

Surname, Name. "Article Title." *Journal Title* volume, number (month, year): article pages.

- Lippit, Yukio. "Goryeo Buddhist Painting in an Interregional Context." *Ars Orientalis* 35 (2008): 192–232.

11 Article in a newspaper or magazine

Newspapers and magazine articles may be cited in running text (“As Sheryl Stolberg and Robert Pear noted in a *New York Times* article on 27.02.2010, ...”) instead of in a footnote. If you consulted an article online, include a URL. If no author is identified, begin the citation with the article title.

11.1 Print versions of newspapers or magazines

Full reference in footnote:

Name Surname, “Title,” *Magazine/Newspaper*, dd.mm.yyyy, page(s).

- Daniel Mendelson, “But Enough about Me,” *New Yorker*, 25.01.2010, 68.

Short reference in footnote:

Surname, year, page(s).

- Mendelson, 2010, 68.

Bibliography:

Surname, Name. “Title.” *Magazine/Newspaper*, dd.mm.yyyy, page(s).

- Mendelson, Daniel. “But Enough about Me.” *New Yorker*, 25.01.2010, 68.

11.2 Online articles

Full reference in footnote:

Name Surname, “Title,” *Magazine/Newspaper*, dd.mm.yyyy, accessed dd.mm.yyyy,
URL

- Sheryl Gay Stolberg and Robert Pear, “Wary Centrists Posing Challenge in Health Care Vote,” *New York Times*, 27.02.2010, accessed 28.02.2010,
<http://www.nytimes.com/2010/02/28/us/politics/28health.html>

Short reference in footnote:

Surname, year, page(s).

- Stolberg and Pear, 2010.

Bibliography:

Surname, Name. “Title.” *Magazine/Newspaper*, dd.mm.yyyy. Accessed dd.mm.yyyy.
URL

- Stolberg, Sheryl Gay and Robert Pear. “Wary Centrists Posing Challenge in Health Care Vote.” *New York Times*, 27th February, 2010. Accessed 28th February, 2010.
<http://www.nytimes.com/2010/02/28/us/politics/28health.html>

12 Thesis or dissertation

Full reference in footnote:

Name Surname, "Dissertation Title" (PhD diss., University, year), page(s).

- Robert E. Harrist, "A Scholar's Landscape: *Shan-chuang t'u* by Li Kung-lin" (PhD diss., Princeton University, 1989), 141.

Short reference in footnote:

Surname, year, page(s).

- Harrist, 1989, 141.

Bibliography:

Surname, Name. "Dissertation Title." PhD diss., University, year.

- Harrist, Robert E. "A Scholar's Landscape: *Shan-chuang t'u* by Li Kung-lin." PhD diss., Princeton University, 1989.

13 Paper presented at a conference or meeting

Full reference in footnote:

Name Surname, "Paper title" (paper presented at conference title, place, dd–dd.mm.yyyy).

- Rachel Adelman, "Such Stuff as Dreams Are Made On: God's Footstool in the Aramaic Tagumim and Midrashic Tradition" (paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, 21–24.11.2009).

Short reference in footnote:

Surname, year.

- Adelman, 2009.

Bibliography:

Surname, Name. "Paper title." Paper presented at conference title, place, dd–dd.mm.yyyy.

- Adelman, Rachel. "Such Stuff as Dreams Are Made On: God's Footstool in the Aramaic Tagumim and Midrashic Tradition." Paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, 21–24.11.2009.

14 E-mail

E-mails may be cited within a text (with indication of name and date) and do not need to be listed in a bibliography. For the more formal version of a reference in a footnote:

Name Surname, e-mail message to recipient name, dd.mm.yyyy.

- Albert Lutz, e-mail message to Natasha Fischer-Vaidya, 10.02.2001.

15 Internet sources

Because content published on websites is subject to change, include an access date or, where available, a date that the site (or page within the site) was last modified. Note that no punctuation is added after a URL.

Please note: A distinction should be made between information published on websites, which are considered internet sources, and journal/newspaper/magazine articles that are accessed from the internet. For example, journal articles downloaded from JSTOR should be cited according to Section 11, not as internet sources. (See Section 11.2 for rules on referencing internet editions of newspapers or magazines.)

Full reference in footnote:

"Website title," accessed dd.mm.yyyy,
URL

- "Archives of Modern Chinese Art," accessed 03.10.2016,
http://www.amcafoundation.org/en/featured_collections_list.php?FeatureID=1

Short reference in footnote:

Website title, year of access,
URL

- Archives of Modern Chinese Art, 2016,
http://www.amcafoundation.org/en/featured_collections_list.php?FeatureID=1

Bibliography:

"Website title." Accessed dd.mm.yyyy.
URL of website landing page

- "Archives of Modern Chinese Art." Accessed 03.10.2016.
<http://www.amcafoundation.org>

Publications in East Asian languages

For all East Asian characters, please always use the language-specific fonts defined above. Do not use Japanese fonts for writing Chinese characters or vice-versa. (See “Formal Rules”.)

The author’s surname is conventionally written first, in both footnotes and bibliography and is not separated by a comma. However, some authors choose to adapt to Western conventions, writing their surname second. The choice of the author should be respected and reflected accordingly in the references. (Where an author follows the Western convention, this should be reflected in the reference through the use of a comma following the surname, as shown in the examples below.) Please always double check which is the surname.

When a publication is written in an East Asian language, the author’s name in the reference should include the Chinese characters, Japanese *kana* or *kanji*, or Korean Hangeul (as applicable). (See the example below.) This is not required when a publication by a Chinese, Japanese, or Korean author (or editor) is written in a Western language.

Chinese authors:

Wu Hung – the surname is Wu; Wen C. Fong – the surname is Fong. For some authors, especially from Taiwan and Hong Kong, the commonly used transliteration of the Chinese name is not in Pinyin, so please check (for instance: 李慧漱 = Lee Hui-shu, not Li Hui-shu). For example, in the bibliography the references would be made as follows:

- Wu Hung. *The Double Screen: Medium and Representation in Chinese Painting*. Chicago: Chicago University Press, 1996.
- Fong, Wen C. and Robert E. Harrist. *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*. Princeton: Princeton University Press, 2000.

Japanese authors:

Shimada Shūjirō – the surname is Shimada; Yoshiaki Shimizu – the surname is Shimizu. For example, in the bibliography the references would be made as follows:

- Shimada Shūjirō 島田修二郎 and Iriya Yoshitaka 入矢義高, eds. *Zenrin gasan: chusei suibokuga o yomu 禅林画賛: 中世水墨画を読む* [Inscriptions on Zen paintings: Reading medieval ink paintings]. Tokyo: Mainichi Shinbunsha 毎日新聞社, 1987.
- Shimizu, Yoshiaki. “The Vegetable Nehan of Itō Jakuchū.” In *Flowing Traces: Buddhism in the Literary and Visual Arts of Japan*. Edited by James H. Sanford, William R. LaFleur, and Masatoshi Nagatomi. Princeton: Princeton University Press, 1992, 57–73.

Korean authors:

Please follow the guidelines as described above for Chinese and Japanese authors with regard to the order of first name and surname, and for the transliteration of Korean authors’ names.

16 Chinese reference examples

For Chinese references, use Hanyu Pinyin romanization (except for established non-*pinyin* transliterations of personal and place names). Never use cursive for Chinese characters! For Chinese references, characters should always be written in the form (i.e. traditional or simplified characters) in which they appear in the original publication information.

Follow the same structure as Western publications, but add the following:

- author/editor/translator name(s) with characters, e.g. Shih Shou-chien 石守謙
- title (and subtitle) in Pinyin, followed by Chinese characters and translation(s). Where available, please use established translations in round brackets, especially for classical texts, e.g. *Shiji* 史記 (*Records of the Grand Historian*). Where no established translation is available, provide your own translation in sentence case in square brackets, e.g. *Cong fengge dao huayi: Fansi Zhongguo meishushi* 從風格到畫意: 反思中國美術史 [From style to pictorial meaning: Reflections on Chinese art history].
- publisher (Pinyin followed by Chinese characters, unless an official Western name is supplied), e.g. Zhonghua shuju 中華書局 vs. Rock Publishing International

Bibliography examples:

Books:

- Shih Shou-chien 石守謙. *Cong fengge dao huayi: Fansi Zhongguo meishushi* 從風格到畫意: 反思中國美術史 [From style to pictorial meaning: Reflections on Chinese art history]. Taipei: Rock Publishing International, 2010.
- Guoli Gugong Bowuyuan 國立故宮博物院, ed. *Gugong shuhua tulu* 故宮書畫圖錄 [Illustrated catalogue of the calligraphy and paintings of the Palace Museum]. Taipei: Guoli Gugong Bowuyuan 國立故宮博物院, 1989.
- Sima Qian 司馬遷. *Shiji* 史記 (*Records of the Grand Historian*). Beijing: Zhonghua shuju 中華書局, 1959.

If using Chinese sources divided into *juan* 卷, please provide the information in the respective footnote or bibliography, as shown in the following footnote example:

- Su Shi 蘇軾, *Dongpo quanji* 東坡全集 [The collected writings of Dongpo], *juan* 36, *Siku quanshu* 四庫全書 edition (Shanghai: Shanghai Guji Chubanshe 上海古籍出版社, 1987), vol. 1107, 513–514.

Journal articles:

- Zhu Peng 朱鵬. "Qianyi Tangdai Guangdong de haishang sichou maoyi" 淺議唐代廣東的海上絲綢貿易 [On Guangdong's maritime silk trade in the Tang dynasty]. *Wuyi daxue xuebao* 五邑大學學 5, 1 (2003): 54–57.

- Shanxi Sheng Wenwu Guanli Weiyuanhui 山西省文物管理委員會, ed. "Shanxi Xiaoyi Xiatujing he Liangjiazhuang Jinyuan mu fajue jianbao" 山西孝義下吐京和梁家庄金元墓發掘簡報 [Preliminary excavation report from the Jin and Yuan dynasties tombs at Xiatujing and Liangjiazhuang near Xiaoyi, Shanxi province]. *Kaogu* 考古 7 (1960): 57–61.

17 Japanese reference examples

For Japanese references, please use the revised Hepburn romanization (except for established transliterations of personal and place names in other publications). Never use cursive for *hiragana*, *katakana*, and *kanji*!

Follow the same structure as Western publications, but add the following:

- author/editor/translator name(s) with characters, e.g. Shimada Shūjiro 島田修二郎
- title (and subtitle) in Hepburn, followed by Japanese characters and translation(s). Where available, please use established translations in round brackets, especially for classical texts, e.g. *Genji monogatari* 源氏物語 (*Tales of Prince Genji*). Where no established translation is available, provide your own translation in sentence case in square brackets, e.g. *Zenrin gasan: chūsei suibokuga o yomu* 禅林画賛: 中世水墨画を読む [Inscriptions on Zen paintings: Reading medieval ink paintings].
- publisher (Hepburn followed by Japanese characters, unless an official Western name is supplied), e.g. Mainichi Shinbunsha 毎日新聞社 vs. Kodansha International

Bibliography examples:

Books:

- Shimada Shūjiro 島田修二郎 and Iriya Yoshitaka 入矢義高, eds. *Zenrin gasan: chūsei suibokuga o yomu* 禅林画賛: 中世水墨画を読む [Inscriptions on Zen paintings: Reading medieval ink paintings]. Tokyo: Mainichi Shinbunsha 毎日新聞社, 1987.
- Furuta Ryō 古田亮. *Tawaraya Sōtatsu: Rinpa no so no shinjitsu* 俵屋宗達: 琳派の祖の真 [Tawaraya Sōtatsu: The truth about the founder of Rinpa]. Tokyo: Heibonsha 平凡社, 2010.
- Murasaki Shikibu 紫式部. *Shusho Genji monogatari* 首書源氏物語 [Original text of the tales of Genji]. Rakuyoō: Sekitokudō 積徳堂, 1673.

Journal articles:

- Yoshimura Rei 吉村怜. "Roshana hokkai ninchūzō no kenkyū" 盧舍那法界人中像の研究 [Research on depictions of humans in Vairocana realms]. *Bijutsu kenkyū* 美術研究 203 (1959): 225–239.

18 Korean reference examples

For Korean references, please use Revised Romanization of Korean (RR 2000) (except for established transliterations of personal and place names in other publications). Never use cursive for Hangeul!

Follow the same structure as Western publications, but add the following:

- author/editor/translator name(s) with characters
- title (and subtitle) in RR 2000, followed by Hangeul and translation(s). Where available, please use established translations in round brackets, especially for classical texts, e.g. *Samguk sagi* 三國史記 (*History of the Three Kingdoms*). Where no established translation is available, provide your own translation in sentence case in square brackets.
- publisher (RR 2000 followed by Hangeul, unless an official Western name is supplied)

Bibliography examples:

Please follow the same structure as shown above in the Chinese and Japanese reference examples. If you have questions, please contact the KGOA assistants.

III IMAGES

Images should be included in your paper to support and illustrate your arguments. They may be placed within the text or included in an appendix at the end of the paper. References to the images should be made at relevant places in parentheses within the text and images should be numbered in order of their appearance in the text.

Example:

On the second sheet in the set of the “Eight Immortals” (Fig. 45), we find the immortals Han Xiangzi 韓湘子 and Han Zhongli 漢鐘離.

19 Image labelling

Each image should be labelled with a number, which should be used for references within your paper. In addition, each image should also be given a short title. For works that have an official title, this should be used as the short title below the image. For works that do not have a title (e.g. decorative arts), a descriptive title should be used.

Examples:



Fig. 2 Kaikei, Jizō Bosatsu



Fig. 6 Ritual wine vessel of the type *gong* 觥

20 Image list

An image list should be included after the bibliography. This should provide full details (where available and/or applicable) for each image used in the paper, as follows:

Fig. X Artist (dates), *Title*/descriptive title, excavation site, date, object type, material(s), technique, measurements, museum or collection (inventory number). Source (short reference format).

Examples:

Fig. 52 Ren Yi (1840–1895), *Five Successful Sons*, 1877, hanging scroll, ink and colour on paper, 181.5 x 95.1 cm, Palace Museum Beijing. Andrews, 1998, Fig. 10.

Fig. 19 Fragment of flowered damask, Dunhuang cave 17, 8–9th century, embroidered silk, 8.0 cm, British Museum. Watson, 1995, 189.

Fig. 3 Kaikei (1183–1223), Jizō Bosatsu, ca. 1202, sculpture, lacquered Japanese cypress, color, gold, cut gold leaf, and inlaid crystal eyes, 58.1 cm (height), 17.1 cm (width), 17.1 cm (depth), Metropolitan Museum of Art (2015.300.250a, b). Metropolitan Museum of Art, accessed on November 20, 2016. <http://metmuseum.org/art/collection/search/53175>

IV FURTHER REMARKS

Wording and Abbreviations

- “dynasty” with small initial, e.g. Zhou dynasty
- Proper names begin with capital letter, e.g. King Zheng of Qin, Son of Heaven etc.
- “... see Chapter XX”, not “... see chapter XX”
- when mentioning a location that includes several elements (site, city, county, province etc.), use commas and begin with the smallest unit, e.g. Xunyi, Shaanxi (Xunyi district, Shaanxi Province)
- Hong Kong not Hongkong
- ca. not *ca.*
- m² or square meters/metres
- 20 m, 5 km, 10 kg or 20 metres/meters, 5 kilometres/kilometers, 10 kilogrammes/kilograms
- BC/AD or BCE/CE not B.C./A.D. or B.C.E./C.E.
- Pit No. XX, Tomb No. XX not pit XX, tomb XX

Numbers

- use numerals for centuries, e.g. 4th–3rd centuries BC and 17th century CE
- arrange Arabic numerals in groups of three, e.g. 6,000 and 70,000
- 1.5 not 1,5
- 278 m not 278m
- reign years, life dates, period dates:
 - indicate reign years with “r.”, e.g. Wu Gong 武公 (r. 697–678 BC)
 - life dates, e.g. Ying Zheng 嬴政 (259–210 BC), but Kongzi 孔子 (Confucius; 551–479 BC)
 - All named individuals should be followed by life dates at the first mention. Where no life dates are available, provide reign dates (for rulers) or active dates (for artists). If none are available, then add the following: (dates unknown).
 - 1978–1987 not 1978–87
- page numbers:
 - do not include p. for page number in footnotes
 - for a single page write e.g. 12
 - for two or more successive pages give the page numbers, e.g. 12–15

Spaces

- e.g. not e. g.
- space between number and unit, e.g. 15 m not 15m
- BC / AD not B C / A D
- no space between two numbers (907–960) or between number and letter (202 BC–AD 9)