

Formatting Guidelines for Submissions to 《 Journal of Traditional Chinese Theater 》

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This journal adopts computerized typesetting. To facilitate the editorial process, the following formatting guidelines are established (the editors reserve the right to make minor adjustments to ensure consistency throughout the publication):

1. Manuscripts should be written horizontally in Chinese. The main text should use MingLiU font, while quotations should use BiauKai font. Font size should be 12 pt for the main text and 10 pt for footnotes.
2. Section numbering should follow the sequence: I., (1), 1., (1), etc. Numerical labels used for examples within the text should uniformly appear as (1), (2), (3), etc.
3. Use modern punctuation marks. However, book titles should be enclosed in 《 》, and article/chapter titles in 〈 〉. When a book title and chapter title appear together in running text, omit the chapter title brackets, e.g., 《Zhuangzi · Tianxia Pian》. For English works, italicize book titles and use quotation marks (“ ”) for article titles. Japanese materials translated into Chinese should also adopt modern Chinese punctuation.
4. Block quotations should be indented by three character spaces on each line. Foreign-language quotations requiring special citation should follow the same format.
5. Footnotes should appear at the bottom of each page. Use Arabic numerals for note markers, such as 1, 2, 3, etc.
6. A bibliography/references section should be included at the end of the manuscript.
7. Citation and footnote formats should follow the examples below:

(1) Books

Wang Meng' ou. *Liji Jiaozheng* (Taipei: Yiwen Publishing House, 1976), p. 102.

Sun Kangyi, trans. by Li Shixue. *The Poetic Romance of Chen Zilong and Liu Rushi*, revised edition (Xi' an: Shaanxi Normal University Press, 1998), pp. 21 – 30.

Mark Edward Lewis, *Writing and Authority in Early China* (Albany: State University of New York Press, 1999), pp. 5 – 10.

René Wellek and Austin Warren, *Theory of Literature*, 3rd ed. (New York: Harcourt, 1962), p. 289.

Nishimura Tenk ū , “Songxue Chuanlaizhe,” in *Nihon Songxueshi* (Tokyo: Ry ō k ō d ō Shoten, 1909), Part I (3), p. 22.

Araki Keng ō , “Ming-Qing Shis ō shi no Shos ō ,” in *Ch ū goku Shis ō shi no Shos ō* (Fukuoka: Ch ū goku Shoten, 1989), Part II, p. 205.

(2) Articles

Journal Articles

Wang Shumin, “On the Difficulty of Collating Poetry,” *NTU Chinese Journal* 3 (Dec. 1979): 1 – 5.

Lin Qingzhang, “The Anti-Poetry Preface Movement in the Early Republic,” *Guizhou Historical and Literary Journal* 5 (1997): 1 – 12.

Joshua A. Fogel, “ ‘Shanghai-Japan’ : The Japanese Residents’ Association of Shanghai,” *Journal of Asian Studies* 59.4 (Nov. 2000): 927 – 950.

Koyasu Nobukuni, “The Discursive Construction of Zhu Xi’ s Theory of Spirits and Ghosts,” *Shis ō* 792 (Tokyo: Iwanami Shoten, 1990), p. 133.

Essays in Edited Volumes

Yu Ying-shih, “A New Interpretation of Qing Intellectual History,” in *History and Thought* (Taipei: Linking Publishing, 1976), pp. 121 – 156.

John C. Y. Wang, “Early Chinese Narrative: The *Tso-chuan* as Example,” in Andrew H. Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays* (Princeton: Princeton University Press, 1977), pp. 3 – 20.

It ō S ō hei, “The Popularity of *Dream of the Red Chamber* in Japan,” in Furuta Keichi, ed., *Comparative Studies of Chinese Literature* (Tokyo: Ky ū ko Shoin, 1986), pp. 474 – 475.

Theses and Dissertations

Wu Hongyi, *Studies in Qing Poetics* (Ph.D. diss., Department of Chinese Literature, National Taiwan University, supervised by Professor XXX, 1973), p. 20.

Hwang Ming-chorng, “Ming-tang: Cosmology, Political Order and Monument in Early China,” Ph.D. dissertation (Harvard University, 1996), p. 20.

Fujii Shōzō, *The Formation of Lu Xun’s Literature and the Modernization of China, Japan, and Russia* (Ph.D. diss., Institute of Chinese Literature, University of Tokyo, 1991), p. 62.

(3) Classical Texts

If the original text only has juan (卷) numbers and no chapter titles, cite the edition information, for example:

[Sung] Sima Guang, *Zizhi Tongjian* (Southern Song reproduction of the Northern Song Longzhao edition), juan 2, p. 2a.

[Ming] Hao Jing, *Shangshu Bianjie* (Taipei: Yiwen Publishing House, 1969, facsimile edition in *Baibu Congshu Jicheng*), juan 3, p. 2a.

[Qing] Cao Xueqin, *Dream of the Red Chamber*, chapter 1, in Yu Pingbo, ed., *Annotated Eighty-Chapter Edition of Dream of the Red Chamber* (Beijing: People’s Literature Publishing House, 1958), pp. 1 – 5.

Naba Rodō, *Gakumon Genryū* (Osaka: Sūkōdō, Kansei 11 [1733] edition), p. 22a.

If the original text has chapter/article titles, cite both the title and edition information.

Western classical works should follow standard Western citation conventions.

(4) Newspapers

Yu Guofan, trans. by Li Shixue, “Prophet, Patriarch, and Footbinding,” *China Times*, Literary Supplement, May 20 – 21, 1993.

Michael A. Lev, “Nativity Signals Deep Roots for Christianity in China,” *Chicago Tribune* [Chicago], March 18, 2001, sec. 1, p. 4.

Fujii Shōzō, “Gao Xingjian, Nobel Laureate in Literature,” *Asahi Shimbun*, Oct. 13, 2000, p. 3.

(5) Repeated Citations

Subsequent references may use abbreviated forms, such as:

Note 1 Wang Shumin, “On the Difficulty of Collating Poetry,” p. 1.

Note 2 Ibid.

Note 3 Ibid., p. 3.

If references are not consecutive:

Note 9 Wang Shumin, “On the Difficulty of Collating Poetry,” p. 5.

For foreign-language references:

Note 1 Patrick Hanan, “The Nature of Ling Meng-Ch’ u’ s Fiction,” in Andrew H. Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays* (Princeton: Princeton University Press, 1977), p. 89.

Note 2 Hanan, pp. 90 – 110.

Note 3 Patrick Hanan, “The Missionary Novels of Nineteenth-Century China,” *Harvard Journal of Asiatic Studies* 60.2 (Dec. 2000): 413 – 443.

Note 4 Hanan, “The Nature of Ling Meng-Ch’ u’ s Fiction,” pp. 91 – 92.

6. When quotations appear within notes, publication information for the quoted source should also be provided.
7. Explanatory notes on specific terms should follow the term directly; notes on entire sentences should appear before the sentence-ending punctuation mark. For block quotations, notes should appear after the punctuation mark.

8. Other Formatting Conventions

(1) Dates

When possible, use Chinese cyclical or reign-year notation followed by Gregorian years in parentheses. Gregorian years should use Arabic numerals.

Examples:

- Sima Qian (145 – 86 B.C.)
- Ma Yuan (14 B.C. – 49 A.D.)
- Daoguang xinchou year (1841)
- Huang Zongxi (Lizhou, 1610 – 1695)
- Xu Wei (Ming Zhengde 16 [1521] – Wanli 11 [1593])

(2) Keywords

No more than six keywords should be provided.

(3) Repeated References to the Same Work

If the same source is cited repeatedly, footnotes may be omitted for clarity. Instead, indicate juan numbers, chapter titles, sections, or page numbers in parentheses after quotations.

9. Online Sources

For materials obtained from websites, include the URL.

10. Bibliography / References

At the end of the manuscript, include a “References” section divided into “Classical Texts” and “Modern Scholarship.” Entries should be arranged by stroke order of surnames or alphabetically for English works.

(1) Classical Texts

1. [Han] Sima Qian. *Shiji*. Beijing: Zhonghua Book Company, 1969.
2. [Three Kingdoms, Wu] Wei Zhao annot., collated by the Ancient Texts Group of Shanghai Normal College. *Guoyu*. Shanghai: Shanghai Classics Publishing House, 1978.
3. [Song] Yang Jie. *Wuwei Ji*. Taipei: Taiwan Commercial Press, 1983, in *Wenyuange Siku Quanshu*, vol. 1099.

(2) Modern Scholarship

1. Wang Li. *Studies in Chinese Prosody*. Hong Kong: Zhonghua Book Company, 1976.
2. Chen Jie and Chen Qingquan, trans. "A Study of Keshig in the Yuan Dynasty," in Yanai Watari, *Studies of Keshig and Ordo in the Yuan Dynasty*. Taipei: Taiwan Commercial Press, 1963.
3. Tang Tingchi. "On Chinese Word Order Types," paper presented at the Second International Conference on Sinology, Taipei: Academia Sinica, 1986. Reprinted in Tang Tingchi, *Collected Essays on Chinese Morphology and Syntax* (Taipei: Student Book Co., 1988).
4. Zheng Yuyu. "Landscapes of Exile: 'Rhapsody on Visiting the Later Pleasure Garden' and Zhu Shunshui's Loyalist Writing," *Hanxue Yanjiu* 20.2 (Dec. 2002).
5. Hanan, Patrick. 2000. "The Missionary Novels of Nineteenth-Century China." *Harvard Journal of Asiatic Studies* 60.2: 413 – 443.
6. Hymes, Robert P., and Conrad Shirokauer. 1993. *Ordering the World: Approaches to State and Society in Sung Dynasty China*. Berkeley: University of California Press.
7. Jia, Jinhua. 1999. "The Hongzhou School of Chan Buddhism and the Tang Literati." Ph.D. diss., University of Colorado at Boulder.
8. Wang, John C. Y. 1977. "Early Chinese Narrative: The *Tso-chuan* as Example." In Andrew H. Plaks, ed., *Chinese Narrative: Critical and Theoretical Essays*. Princeton: Princeton University Press.