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Series editors: Chen Zhi and Dirk Meyer

The Library of Sinology is a book series initiated by the Jao Tsung-I Academy, HKBU. It responds to a revival of interest in the study of Chinese cultures during the twenty-first-century as numbers of manuscript texts on bamboo and silk are being discovered as never before. New materials are emerging which promise to transform fields as diverse as classical philology and anthropology, philosophy and art history, linguistics and religious studies, literature and archaeology. By promoting interdisciplinary research in classical Chinese Studies and international academic exchange, the book series sets out to spearhead a transnational reconceptualisation of traditional Chinese ideas and their relevance for modern times.

The Library of Sinology features both original studies from eminent Sinologists and promising young scholars as well as edited volumes emerging from high-quality symposia. The scope of the series includes language, literature, and history, ranging from philological research to cultural history. While exclusively focused on Classical Chinese Studies, the series covers a broad and innovative methodological spectrum across all periods, regions, and cultures.

This series is unique because of its diversity and interdisciplinary perspectives. Sinology is itself not an independent discipline, and it is now widely acknowledged that the study of Chinese requires expertise across a number of disciplines and methodologies. Interdisciplinary approaches are therefore critical when re-evaluating Chinese culture and its place in global society of the 21st century.

The editorial board of *The Library of Sinology* seeks rigorous, first-class scholarship that examines newly available sources and integrates interdisciplinary perspectives. The series therefore will not only be of interest to the scholars and researchers in the relevant disciplines and areas of focus; it will also attract the well-informed general reader, as well as university students, who wish to attain broader perspectives on the study of Chinese cultures.

All *Library of Sinology* publications will be available concurrently and free of charge through Open Access. Should authors not wish to publish their work under the Open Access scheme, please state so in writing when submitting the final draft manuscript.

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Information for Authors

Authors are invited to send their manuscript to the following email address for submission: sinology@degruyter.com. The editors will evaluate whether the manuscript is fit for publication in the series.

Submission Procedures

Double-blind Peer Review

The Editors of The Library of Sinology will review all manuscripts; successful manuscripts will be submitted for review by two anonymous readers.

Timeline of Manuscript Preparation and Final Submission for Publication

- Acknowledgment of receipt of the manuscript: **max ten working days**.
- Evaluation of the manuscript by the editors of *The Library of Sinology*: **ca. twelve weeks**.
 - o [The author introduces changes as requested.]
- If considered suitable for publication, the editors of *The Library of Sinology* will submit the manuscript for double blind peer review. Evaluation of the manuscript by the anonymous readers: **ca. twelve weeks**.

- [The author introduces changes as requested.]
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ca. eight weeks.]
- Submission of the manuscript to a copy-editor (in correspondence with the executive editor and the series editors).
 - Copy-editing and proofreading is the responsibility of the author and should be completed before the submission of the final draft to the executive editor. Authors may however contact the editorial staff of the Library of Sinology for assistance in finding a suitable copyeditor/proofreader.
- One round of proofs for the author to check (approximately 3-4 months after the submission of the final draft manuscript, but possibly slightly longer depending on the production timeline at that time).
 - [All manuscript proofs will be formatted as Camera-ready pdfs and submitted directly by the editorial staff of the Library of Sinology to the publisher once the author endorses them. The author can expect the book to be published within 3-4 months from the date that the final proofs are endorsed.]

File Format and other

For the submission of the manuscript for copy-editing, authors are asked to provide clean, ready edited file or a file folder (can be a compressed zip file) with clearly marked individual chapter or section files in word format, as well to include pdfs of the entire manuscript or chapters/section files in order to ensure accuracy. Examples of file titles are: Chen_ManuscriptTitle for camera-ready pdf; Bryant_Chapter1, Bryant_Bibliography, etc., for individual chapter or section word files.

Authors should be sure to include a Table of Contents (without page numbers) and lists of figures, illustrations and plates, but are not required to make any other front matter or

an index. Authors, however, should be sure to include a list of high-frequency or important words and phrases from which the publisher can readily compile an index.

Supplementary Image Files

The required image format is TIFF. In general, the resolution of an image must be at least 300dpi. Because colour images will convert to grayscale versions when printed the author should ensure that the converted colour image is not losing resolution. Authors must ensure that the use of relevant data does not cause copyright disputes.

For the use of primary character forms cut out from the original document, simply embed the images directly into the essay. Suggested resolution should be at least 1200dpi. For characters not found in unicode standard, please either create or trace the character with a computer program and provide a clear and accurate image, so as to be consistent with other characters.

Submission Requirements

General

Final manuscripts should be submitted in publishable form, pages numbered consecutively. Authors should use Times New Roman (for alphabet letters and numbers) and 新細明體 (for Chinese characters), 12 point font, with one-inch margins all around, double line spacing throughout (including bibliography), except for block quotations, which should be single-spaced and double-indented. Footnotes should be single-spaced and in 10 point font with consecutive numbers throughout the manuscript. Boldface type is generally to be avoided unless necessary; italic typeface is not to be used for Chinese characters. Full and consistent bibliographical references are required. Please refer to the style sheet below for more detailed information.

Language

The primary language of the series is English, following either British or American conventions. Authors must be consistent in their choice.

Transliteration

The pinyin system is used for Chinese terms, texts, and proper names except for place and personal names that already have conventional romanisations, such as Taipei instead of Taibei; Jao Tsung-i instead of Rao Zongyi. Authors may choose whether they wish to use diacritics.

Chinese in the Text

Chinese script is always presented in full form characters (i.e. Traditional Chinese), including titles from the mainland, although Simplified Chinese characters can be used if required. References to primary literature must be transliterated according to the pinyin system, followed by the Chinese characters and their English translation. (First occurrence in the text.) Titles of secondary literature in any language need not be translated. References to secondary literature should be made in the footnotes.

Titles and names

Chinese chapter titles or single texts should be transliterated and put in double quotation marks, followed by Chinese characters and their translation in parentheses. Proper nouns in the title are to be capitalised, e.g.,

- This essay analyses the art of narrative in “Zhou Wuwang you ji” 周武王有疾 (King Wu of Zhou Suffered from Illness) to reconstruct its rhetoric of persuasion.
- **This essay analyses “Abc” 甲乙丙 (Capitalised Translation).**

Chapters titles or single texts that originally bear no title are preceded by an asterisk, e.g.,

- The text “*Bao xun” 保訓 (Prized Instructions) is in many ways remarkable.
- **This essay analyses “*Abc” 甲乙丙 (Capitalised Translation).**

Transliterated book titles are in italics while the Chinese characters are left without italics.

The translation in parentheses should not be italicised, e.g.,

- This also applies to the *Shangshu* 尚書 (The Classic of Documents).
- **This essay analyses *Abc* 甲乙丙 (Capitalised Translation).**

For personal names, the romanised form should be followed by the Chinese characters; whenever possible, add the relevant dates at their first mention, except for scholars still alive.

Please use AD (capitalised with no periods in between) and BC (instead of CE and BCE).

Dates are separated by a long em-dash (–), e.g.,

- Ji Dan 姬旦, the Duke of Zhou 周公, acted as regent for King Cheng 成王 (*r.* ca. 1042–1021 BC) after his father King Wu 武王 (*r.* 1049/45–1043 BC) passed away.
- He placed the record of his prayer in a metal-bound casket when Emperor Ping 平帝 (9 BC–AD 6) was suffering from severe illness.

Special terms are to be translated or glossed, either in the body of the text or in the footnotes, at their first occurrence, e.g.,

- It seems clear that during the Western Zhou and early Spring and Autumn periods *jun zhi* 峻寔 (to rule securely) was idiomatic for ‘good ruler’.
- *American English*: It seems clear that during the Western Zhou and early Spring and

Autumn periods *jun zhi* 峻寔 (to rule securely) was idiomatic for “good ruler.”

Quotations

Longer quotations (two or more lines) should be set off as a single-spaced, double-indented block quotation; with no quotation marks. When a text analysis is carried out, the Chinese text is given first without pinyin transliteration, followed by the English translation, e.g.,

A macro-perspective on the events is only gained when reading unit A in connection with units B and C:

二公告周公曰：「我其爲王穆卜」。周公曰：「未可以感吾先王」。

The two Dukes [ritually] announced to the Duke of Zhōu, saying: ‘Let us reverently perform the oracle divination for the King’. The Duke of Zhōu responded: ‘We must not upset our former kings’.

AE: A macro-perspective on the events is only gained when reading unit A in connection with units B and C:

二公告周公曰：「我其爲王穆卜。」周公曰：「未可以感吾先王。」

The two Dukes [ritually] announced to the Duke of Zhōu, saying: “Let us reverently perform the oracle divination for the King.” The Duke of Zhōu responded: “We must not upset our former kings.”

However, the order is reversed for brief references in the main text, e.g.,

This coherence of speech stands in clear contrast to the following line in “Jin teng”:

‘It is true indeed. Ah! But the Duke ordered that we must not dare to talk about [it]’. (

信。噫！公命我勿敢言。)

AE: This coherence of speech stands in clear contrast to the following line in “Jin teng”:

“It is true indeed. Ah! But the Duke ordered that we must not dare to talk about [it].” (

信。噫！公命我勿敢言。)

Punctuation

Either British or American English is acceptable and must be used consistently throughout the manuscript. Certain rules differ; for example, British English requires single inverted commas for the first level of quotation and double inverted commas for quotations within quotations. The opposite is the case in American English. Insertions in the text are made with a double em-dash (—).

The use of punctuation marks follows the convention of the respective language of origin. Therefore, full-width punctuation marks are used in Chinese (and Japanese), while half-width punctuation marks are used for European languages. The author may choose whether to punctuate a Chinese text with modern punctuation marks, traditional *jùdòu* marks (i.e. ‘ / ’ and ‘ ° ’), or to leave out punctuation altogether. Please be consistent in your choice.

British English

Other than publication titles or block quotations, all references, citations, and quotations are in single inverted commas. (‘’) Punctuation marks should be placed *outside* the inverted commas if they do not belong to the referenced text, e.g.,

- As Viklund asserts, the title *Nationalupplagan* (National Edition) indicates that *Samlade Verk* was created for the ‘benefit of the entire Nation’. As such, it was initially conceived as the ‘exhaustive and definite edition of the works of our great author’.
- Questions related to ‘the textual boundaries of a work and how to determine them?’ can be easily extended to any text.
- This coherence of speech stands in clear contrast to the following line in “Jin teng”: ‘It is true indeed. Ah! But the Duke ordered that we must not dare to talk about [it]’.

- 二公告周公曰：「我其爲王穆卜」。周公曰：「未可以感吾先王」。
The two Dukes [ritually] announced to the Duke of Zhōu, saying: ‘Let us reverently perform the oracle divination for the King’. The Duke of Zhōu responded: ‘We must not upset our former kings’.

American English

All references, citations, and quotations are in double quotation marks, except block quotations. Except the semicolon, punctuation marks should be placed *inside* the quotation marks, e.g.,

- As Viklund asserts, the title *Nationalupplagan* (National Edition) indicates that *Samlade Verk* was created for the “benefit of the entire Nation.” As such, it was initially conceived as the “exhaustive and definite edition of the works of our great author.”
- Questions related to “the textual boundaries of a work and how to determine them?” can be easily extended to any text.
- This coherence of speech stands in clear contrast to the following line in “Jin teng:” “It is true indeed. Ah! But the Duke ordered that we must not dare to talk about [it].”
- 二公告周公曰：「我其爲王穆卜。」周公曰：「未可以感吾先王。」
The two Dukes [ritually] announced to the Duke of Zhōu, saying: “Let us reverently perform the oracle divination for the King.” The Duke of Zhōu responded: “We must not upset our former kings.”

Footnotes and In-text Citations

Use footnotes instead of endnotes, and please number consecutively. References to secondary literature should be made in footnotes or through in-text citations, using the author-date format (with no commas and brackets), e.g.,

- Knechtges 1982: 1.93–95.
- Knechtges 2002: 41–66.
- Knechtges and Owen 1979: 49–53.
- This point is discussed in detail in Pines forthcoming.

If there is more than one reference by an author in the same year, suffixes (a, b, c, etc.) are added to the year.

- My dates customarily follow Shaughnessy 1999b: 25.

Reference to Chinese authors or titles should give the pinyin first, followed by the Chinese characters at the first occurrence, e.g.,

- Chen Zhi 陳致 2004a: 3–22.
- Chen Zhi 2004b: 1–39

Note that the names of Chinese author are always given in full, using no comma between surname and given name; names of Western authors just give their surname, e.g.,

On the issue of forgery, see Hu Pingsheng 2008; Renfrew 2000; Goldin 2013.

Note: different authors are separated with the semicolon.

For primary sources, especially ancient ones, only the title and relevant pagination are needed, e.g.,

- See *Hanshu* 漢書 99A.4078 and 99C.4184.
- See *Qinghua Daxue cang Zhanguo zhujian* 清華大學藏戰國竹簡 (Henceforth *Tsinghua Manuscripts*) 1.14–17 for the photographic reproduction of the slips; 157–162 for the transcription of the text and annotations.

For the later occurrences, shorter titles are preferred, e.g.

- *Tsinghua Manuscripts* 3.30–32.

Additional notes on referencing palaeographical material and reconstructed Old Chinese

pronunciations:

When citing a bamboo slip manuscript, references should indicate both the slip in question and the graph on the slip, by listing the slip number and the graph number with a slash (/) in between. Should more than one graph be discussed, a long em-dash is used for indicating the range, e.g.,

- Chen Minzhen et al. 2011: 58 take 9/23 𠄎 (斯) as *si* 澌 ‘exhaust’. (or *AE*: “exhaust.”)
- I follow Shen Pei 2011: 111–121 in reading 𠄎 (2/25) as *dai* 戴 ‘to carry’. (or *AE*: “carry.”)
- The graphs 4/5–9 discuss the issue as follows.

Ancient Chinese phonetic reconstructions should be marked with an asterisk, and the author should indicate which system they follow at the first instance, e.g.,

- In Old Chinese, the word *lóng* 籠 ‘cage’ has the reconstructed pronunciation *k.r^hoŋ. (Baxter and Sagart 2014; henceforth all Old Chinese reconstructions will be after Baxter and Sagart 2014.)
- In Old Chinese, the word *lóng* (*k.r^hoŋ) 籠 ‘cage’...

Bibliography

List all the sources referenced, including books, articles and primary sources in one bibliography only, ordered alphabetically and chronologically using the author’s last name, and formatted with hanging indents.

BOOKS:

Surname, Name. Year. Capitalised Title: Sub-title in Italics. Place of publication (first one only): **Publisher** (no acronyms, e.g. State University of New York Press instead of Suny or

SUNY Press).

Assmann, Jan. 2006. *Religion and Cultural Memory: Ten Studies*, trans. Rodney Livingstone.
Stanford: Stanford University Press.

———. 2011. *Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination*. Cambridge: Cambridge University Press.

Chinese and Japanese publications

Surname Name Chinese characters. Year. Capitalised Title in Italics Chinese characters (Official English title if any). First place of publication (in language of origin): Publisher (in full).

Chan Hung Kan 陳雄根 and Ho Che Wah 何志華. 2003. *Xian-Qin liang Han dianji yin “Shangshu” ziliao huibian* 先秦兩漢典籍引《尚書》資料彙編 (Citations from the *Shangshu* to Be Found in Pre-Han and Han Texts). Hong Kong: The Chinese University Press.

Gu Jiegang 顧頡剛 and Liu Qiyu 劉起鈞. 2005. *Shangshu jiaoshi yilun* 尚書校釋譯論. Beijing: Zhonghua shuju.

Matsumoto Masaaki 松本雅明. 1988. *Shunjū Sengoku ni okeru Shōjo no tenkai* 春秋戦国における尚書の展開. Tokyo: Kōsei shorin.

Shima Kunio 島邦男. 1958. *Inkyo bokuji kenkyū* 殷墟卜辭研究. Hirosaki: Chūgokugaku kenkyūkai.

Ancient sources

Thucydides. *The Peloponnesian War*. Trans. Martin Hammond. Oxford: Oxford University Press, 2009.

Hanshu 漢書. Beijing: Zhonghua shuju. 1962.

Shangshu dazhuan 尚書大傳. Sibū congkan ed.

Edited volumes

Surname, Name (1st editor) and Full Name (2nd editor), ed. Year. *Capitalised Title: Subtitle in Italics*. Place of publication (first one only): **Publisher.**

Kern, Martin and Dirk Meyer, ed. 2017. *Origins of Chinese Political Philosophy: Studies in the Composition and Thought of the Shangshu (Classic of Documents)*. Leiden: Brill.

Gu Jiegang 顧頡剛, ed. 1926–41/1982. *Gu shi bian* 古史辨. 7 vols. Rpt. Shanghai: Shanghai guji chubanshe.

Additional notes:

Proper names are to be capitalised, e.g., Qinghua Daxue instead of Qinghua daxue. The romanised names and their original Chinese characters are not to be separated by commas. Chinese characters in the title are left unchanged without being italicised, while omitting the original Chinese punctuation marks. German and French titles follow their own capitalising convention. Places of publication follow the conventional romanised spelling of the respective area, e.g., Beijing, not Peking; München, not Munich; Taipei, not Taibei; Göteborg, not Gothenburg, etc.

ARTICLES:

Journal articles

Surname, Name. Year. “Capitalised title”. *Journal Title* vol (e.g. 15): page–page.

Bloch, Marcel. 1974. “Symbols, Song, Dance and Features of Articulation: Is Religion an Extreme Form of Traditional Authority?” *European Journal of Sociology* 15: 55–81.

Kern, Martin. 2000. “*Shi Jing* Songs as Performance Texts: A Case Study of ‘Chu Ci’ (Thorny Caltrop)”. *Early China* 25: 49–111.

Note: The question marks belongs to the title and is therefore to be put inside the quotation marks; all other punctuation marks are outside. (AE: except the semicolon, all interpunctuation marks are within the quotation marks.

Two or more references by an author in the same year

Shaughnessy, Edward L. 1999a. “Calendar and Chronology”. In *The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C.*, eds. Michael Loewe and Edward L. Shaughnessy. Cambridge: Cambridge University Press, 19–29.

———. 1999b. “Western Zhou History”. In *The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C.*, eds. Michael Loewe and Edward L. Shaughnessy. Cambridge: Cambridge University Press, 292–351.

Chinese and Japanese journal articles

Surname Name. Year. “Capitalised title” Chinese characters. *Journal Title* Chinese Characters vol: page–page.

Gu Jiegang 顧頡剛. 1963. “Yi Zhoushu ‘Shifu’ pian jiaozhu xieding yu pinglun” 逸周書世俘篇校註寫定與評論. *Wenshi* 文史 2: 1–42.

Nomura Shigeo 野村茂夫. 1965. “Senshin ni okeru Shōsho no ruden ni tsuite no jakkan no kōsatsu” 先秦における尚書の流傳についての若干の考察. *Nihon Chūgoku gakkai hō* 日本中國學會報 17: 1–18.

Articles in books

Kern, Martin. Forthcoming 2015. “Language and the Ideology of Kingship in the ‘Canon of Yao’”. In *Ideology of Power and Power of Ideology*, ed. Yuri Pines, Paul Goldin, and Martin Kern. Leiden: Brill.

Shaughnessy, Edward L. 1993. “*Shang shu* 尚書 (*Shu jing* 書經)”. In *Early Chinese Texts: A Bibliographical Guide*, ed. Michael Loewe. Berkeley: The Society for the Study of Early China and The Institute of East Asian Studies, University of California, Berkeley, 376–389.

Articles in yearbooks or special journal editions

Shaughnessy, Edward L. 2002. “The Wangjiatai *Gui cang*: An Alternative to *Yijing* Divination”. In *Facets of Tibetan Religious Tradition and Contacts with Neighbouring Cultural Areas* (Firenze: Leo S. Olschki Editore), ed. Alfredo Cadonna and Ester Bianchi. *Orientalia Venetiana* 12: 111–112.

Articles from on-line sources

Chen Minzhen 陳民鎮 et al. 2011. “Qinghua jian ‘Jin teng’ jishi” 清華簡金滕集釋. http://www.gwz.fudan.edu.cn/SrcShow.asp?Src_ID=1658. (Posted on 20 September 2011; accessed July 2013.)

Or:

Li Xueqin 李學勤 . 2008. “Chu shi Qinghua jian” 初識清華簡 . <http://www.jianbo.org/admin3/2008/lixueqin001.htm>. (Posted on December 2008; accessed 11 February 2015.)

Note: Authors may choose whether they record the date when an Internet item was posted, as is done predominantly in the Chinese speaking world, or when the item was last accessed, as done predominantly in European or American scholarship.

LECTURES:

Bagnall, Roger. 2013. "Ostraka and the Culture of Writing in Egypt's Deserts". Unpublished lecture, *Workshop on Manuscript and Text Cultures*, The Queen's College Oxford, 29 May 2013.

Hu Pingsheng 胡平生. 2008. "Jianbo bianwei tonglun" 簡帛辨偽通論. Paper presented at the *International Forum on Bamboo and Silk Documents*, University of Chicago, 30 October–2 November 2008:

http://cccp.uchicago.edu/archive/2008_IFBSD/Hu_Pingsheng_2008_IFBSD.pdf

(Accessed 1 May 2013.)

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