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Manuscripts should be prepared according to the specifications of the *Chicago Manual of Style*, eighteenth edition. Authors should use the system of short endnote citations with an accompanying reference list, as described in Chapter 14.

The system of transliteration of foreign terms and names should be consistent within each article and should conform to generally accepted practice.

Authors are responsible for the accuracy of all quotations and for supplying complete references. All copy, including block quotations, endnotes, and reference lists, must be double-spaced.

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Copy Preparation

Keep the following in mind when inputting:

Use type to show italics (not underlining), sub- and superscripts, and accented letters (letters with diacritics).

Use the numeral "1" for one (never the capital letter "I" or the lowercase "L"), the numeral "0" for zero (never the letter "O").

Use the tab key to indent (not the spacebar).

Use only one space after a period, colon, or semicolon.

Use two hyphens for a dash (no space either side).

Add no extra returns between paragraphs.

Please upload separate PDF files for text, images, and captions.

Text should be double-spaced throughout with endnotes and reference list. Non-roman characters should be embedded in the text (no glossary).

Please indicate total number of words in text.

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Upload illustrations as separate files to ScholarOne. The system requires you upload images in batches of five. When uploading each image, type the appropriate caption in the given box, structured as follows: Figure 1. Zhang Jin (China, 1450s–1520s), *Daoist Immortal Han Xiangzi Walking across the Ocean*. Hanging scroll, ink and color on silk, 236.4 x 112.6 cm. Cincinnati Art Museum.

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Detailed instructions

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For *juan* and page number references, include the *juan* followed by a comma and then the page number(s). Refer to the recto and verso sides with "a" and "b," respectively.

Examples:

Coomaraswamy, *Rajput Painting*, 45.

Beach, Fischer, and Goswamy, *Masters of Indian Painting*, 2:799–90.

Han Qi, "Peonies, Two Poems," in *Quan Song shi*, *juan* 323, 6:4011–12.

Cobbing, "The Hakata Merchant's World," 65.

To avoid confusion during copyediting, do not use "Ibid." The copy editor will insert "ibid." where appropriate.

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Example:

John Marshall, personal communication, December 29, 1962.

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ABSTRACT: A description of your article that should be no longer than 250 words.

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Example:

LEI XUE is assistant professor of art history at Oregon State University. His publications include "The Enigma of Yihe Ming: Is It a Real Epitaph?" *Artibus Asiae* 73, no. 1 (2012). He is currently writing a book on Chinese calligraphy as a historical and social construct. [Lei.Xue@oregonstate.edu]

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Type each figure number; i.e., do not use the bulleted list, numbering, or auto-format function. In general, caption information includes, in this order:

(1) name of artist, author, or maker with nationality and dates, followed by the historical period if applicable; (2) title of object and date of creation or manufacture, plus country of origin if not stated with artist's dates; (3) object type, medium or material, and dimensions (metric only); and (4) credit line, which typically includes current ownership/collection and photographer or source of photo, but may also include information on copyright or permission to reproduce.

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Thousand-armed Mañjuśrī, Mogao Cave 14, north wall, Tang dynasty, mid-ninth–early tenth century. Dunhuang, China, mural painting. From Liang Weiyang, *Dunhuang shiku yishu: Mogao ku di shisi ku (wan Tang)* (Nanjing: Jiangsu meishu chubanshe, 1996), pl. 124. Reproduced by permission of the Dunhuang Research Academy.

Bodhidharma Meditating Facing a Cliff, Song dynasty (960–1279), late 1200s. Hanging scroll, ink on silk, 203.2 x 63.5 cm. The Cleveland Museum of Art, John L. Severance Fund 1972.41. Photograph: © The Cleveland Museum of Art.

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DATES

- Use BCE and CE rather than B.C. and A.D. [note small caps]
- Write out full span for life dates (1526–1593), reign dates (r. 1436–1464), and BCE dates (2700–2599 BCE). Write other date spans using Chicago style (as in 1603–25).
- In general, use ca./circa only with a specific date. For example, “ca. 1450” but not “ca. 1450s”; “1450s–1550s” not “ca. 1450s–1550s.”
- The number of a century is spelled out in text and in captions but not within parentheses. “Century” is either spelled out or abbreviated according to the following contexts:
 - Text and notes: “...was revived in Huizong’s court in the early twelfth century” but “Ma Hezhi 馬和之 (active mid-12th c.)”
 - Captions: “century” is always written out unless within parentheses: “Album of Twenty-five Dharma-gates of Perfect Wisdom, Ming dynasty, late sixteenth–early seventeenth century” but “Zhou Jichang (China, active second half of 12th c.)”

TEXT CROSS-REFERENCES

When referring to a figure or plate number in your essay or elsewhere in this issue of the journal, capitalize the initial letter (Figure 9 and Plate 17). References to figures and plates in other publications are to be lowercased in text, notes, and captions, as are vol., chap., fig., pl., p., etc.

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Examples in text:

... in his *Dongjing menghua lu* 東京夢華錄 (Record of dreamy splendors of the eastern capital)

... the poem “Guan nuo” 觀儼 (Watching the exorcism)

Example in bibliography:

Chen Jinling 陳金陵. “Lu Yuansu.” In *Zhongguo funu zhuanji cidian: Qingdai juan*, 1644–1911 中國婦女傳記辭典：清代卷, 1644–1911 [Biographical dictionary of Chinese women]. Sydney: Sydney University Press, 2010.

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Write out and capitalize the word “Figure” in captions and when you refer to an illustration in your article: “The preliminary sketch (Figure 4) was used for the mural shown in Figure 12.” References to figures and plates in articles other than your own should be lowercased.

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Style Samples

Texts in the extant Chinese Buddhist canon are cited according to the printed edition *Taishō shinshū daizōkyō*, edited by Takakusu Junjirō and Watanabe Kaikyoku (Tokyo: Taishō Issaikyō Kankōkai, 1924–1935). Citations are provided as follows: *T[aishō]*; *Taishō* serial number; *Taishō* volume number; page, register (a, b, or c), line number(s): e.g., *T.784.17.722a:21–22*.

Texts in the standard Daoist canon are cited by their number in the *Combined Indices to the Authors and Titles of Books in Two Collections of Taoist Literature*, Harvard–Yenching Institute Sinological Series, no. 25, edited by Weng Dujie (Peking: Yenching University Library, 1935), preceded by the abbreviation *HY* (e.g., *HY 767*).

BIBLIOGRAPHY

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- Fraser, Sarah E. *Performing the Visual: The Practice of Buddhist Wall Painting in China and Central Asia, 618–960*. Stanford, CA.: Stanford University Press, 2003.
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- Zhu Mu 祝穆. "Meng Zhong Kui" 夢鍾馗 [Dream of Zhong Kui]. In *Gujin shiwen leiju* 古今事文類聚 [Classified collection based on historical facts and literature]. SKQS ed., vol. 925, Qian ji 前集, juan 6, 103.
- Zhu Xi. *Jiali* 家禮 [Family rituals]. *Siku quanshu* 四庫全書 edition (hereafter SKQS ed.), vol. 142. Shanghai: Shanghai guji chubanshe, 1987.

CAPTIONS

Note that captions do not repeat characters and transliterations that are given in the text and bibliography. Eliminate country and life dates in subsequent captions when multiple works are by the same artist.

- Figure 1.** Zhang Jin (China, 1450s–1520s), *Daoist Immortal Han Xiangzi Walking across the Ocean*. Hanging scroll, ink and color on silk, 236.4 x 112.6 cm. Cincinnati Art Museum.
- Figure 2.** Detail of Viśvantara Jātaka mural, Shrine 5, Mīrān. From Aurel Stein, *Serindia* (Oxford: Clarendon Press, 1921), 1: fig. 137.
- Figure 3.** Kitagawa Tamiji (Japan, 1894–1989), *Self-Portrait (Jigazō)*, 1924. Oil on canvas, 50.4 x 45.2 cm. Private collection.
- Figure 4.** Fujita Tsuguharu (Léonard Foujita; b. Japan, active France, 1886–1968), *Mexican Boys (Mekishiko no shōnen)*, 1933. Watercolor and ink on paper, 93.5 x 61 cm. Meguro Museum of Art, Tokyo. Artwork © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris. [Credit as specified by rights clearing house; 2013 is year of publication in Archives]
- Figure 5.** Lee Ufan (b. South Korea, 1936, active Japan). *Relatum II (A Place within a Certain Situation)*. 1970/2012. Douglas fir, each of twelve beams 219.7 x 19.1 x 19.2 cm. Courtesy of the artist. [Slash date for re-created work or to signify gap. Also used to signify ambiguity of solar calendar year for lunar-calendar date conversions.]
- Figure 6.** Individual possessed by the deity during the Spring Mandai, Kondagaon, Bastar, 2011. Photograph by the author.
- Figure 7.** *Guṇakālī Rāgīnī*, Bikaner, early seventeenth century. *Khāka*: holes on paper (*warqa*), reverse covered in charcoal, approx. 14.8 x 12.8 cm. Previously in the Lalani Usta family collection, on loan to the Bodleian Library, Oxford.
- Figure 8.** *Vasanta Rāgīnī*, attributed to Fazl, workshop of Abdul Rahim, early seventeenth century. Opaque watercolor and gold on paper (*wasli*), 38 x 24.6 cm. Bodleian Library, Oxford, MS. Laud Or. 149 fol. 66b.
- Figure 9.** Portrait of Kunwar Surat (Suraj or Sur) Singh. Bikaner, ca. 1611–13. Opaque watercolor and gold on paper (*wasli*), 20.5 x 13.4 cm. Catherine and Ralph Benkaim Collection.
- Figure 10.** Mural fragments, Mīrān, third–fourth century. *Left to right*: 14.8 x 11.2 cm, 8.2 x 9 cm, 16.5 x 30.5 cm. National Museum of Korea.
- Figure 11.** Schematic map of temple cluster at Dandeshwar, near Jageshwar, Uttarakhand, India. Artwork by author.
- Figure 12.** Śaktī Devī temple, Chatrahi, Himachal Pradesh, India. Photograph by Susanne Novotny, 2004, courtesy of the Western Himalayan Art Archive, Vienna.