

**Basic Style Guidelines for****Final Manuscripts*****Early Modern Japan: An Interdisciplinary Journal***

Please use **Times New Roman 10.5** point font for the **main text**, **Times New Roman 14** point font **bolded** for the **main title**, and for the **author's name**, followed by the author's **institutional affiliation** in normal **Times New Roman 10.5 font**, e.g.,

**Early Modern Japanese Art History**

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**Subheadings** should be Times New Roman 12 point font bold, and flush left.

Single space after sentence-final punctuation.

*Italicize* Japanese words in the text. Do not italicize Japanese words that commonly appear in English language publications such as samurai, shogun, bakufu, haiku, noh/nō, etc. **Limit use of *kanji*** to instances where such use clarifies an otherwise ambiguous phrase.

If possible, produce macrons over vowels; if you can not produce macrons over vowels, choose a consistent, **distinctive** (e.g., not used for any other purpose in your essay text, notes, or citations) symbol, e.g., circum-flex or umlaut, and clearly note on the title page what convention you are following so our search-and-re-place routines can quickly make the substitutions.

*EMJ* employs **footnotes**. Follow the ***Chicago Manual of Style***, 13<sup>th</sup> edition. We use the same font and size for notes and the main text. *Italicize* the names of **books, newspapers, journals**, etc. The **first citation** should include full bibliographic information, including author name even if mentioned in the text. Footnotes come only at sentence end, not mid-sentence. **Do not include *kanji* in bibliographic information** (footnotes or bibliography).

**Article citations:**

Gregory Schopen, "Archaeology and Protestant Presuppositions in the Study of Indian Buddhism," *History of Religions* 31 (1991):

1-23.

W. J. Boot, "Approaches to Ogyū Sorai: Translation and Transculturalization," *Monumenta Nipponica* 54, no. 2 (1999): 247-258.

Timothy H. Barrett, "Tominaga Our Contemporary," *Journal of the Royal Asiatic Society*, Third Series 3, no. 2 (1993): 245-52.

Bitō Masahide. "Thought and Religion: 1550-1700," in *The Cambridge History of Japan*, Volume Four: *Early Modern Japan*, edited by John W. Hall (Cambridge: Cambridge University Press, 1991): 373-424.

**Thesis citations:**

Willem Jan Boot, "The Adoption and Adaptation of Neo-Confucianism in Japan: The Role of Fujiwara Seika and Hayashi Razan" (D. Lit., University of Leiden, 1983).

Adriana Delprat, "Forms of Dissent in the Gesaku Literature of Hiraga Gennai (1728-1780)" (unpublished Ph.D. dissertation, Princeton University, 1985)

**Book citation:**

Bernard Faure, *Chan Insights and Oversights: An Epistemological Critique of the Chan Tradition* (Princeton, NJ: Princeton University Press, 1993).

Helen Hardacre, ed., *The Postwar Development*, 205. Cf., however, Mark Teeuwen, *Watarai Shintō: An Intellectual History of the Outer Shrine in Ise* (Leiden: Research School CNWS, 1996).

*EMJ* can use color illustrations. Submit them in a standard format (e.g., jpg, gif, tif). Clearly label illustrations in sequence and provide captions clearly associated with each illustration.

**AUTHORS MAY BE ASKED TO IMPORT THEIR FINAL DRAFTS INTO AN MS Word TEMPLATE THAT WILL FORMAT TEXT FOR PUBLICATION. THIS WILL REQUIRE THAT AUTHORS RE-FORMAT CHARTS AND TABLES, LINE BREAKS IN POETRY, ETC. For reference, each EMJ column is 20.03 characters wide with the font setting as noted above.**