

*Academic Resource Center*  
*Gwynedd-Mercy College*

*MLA Format for Papers*

NOTE: The following information is derived from the *MLA Handbook for Writers of Research Papers*, 7th edition (2009). The information is not meant as a replacement for the manual but merely as a quick reference for the organization and documentation of rules specified by the MLA. Please consult the manual for more detailed explanations of the rules.

## **Format:**

### 1. Paper

- Use standard 8 ½ x 11 inch paper.
- Do not use erasable paper, half sheets or anything other than standard paper for any part of the paper including tables, graphs, or illustrations.

### 2. Type

- Use an easily readable font; 12 point Times New Roman is recommended.

### 3. Double-Spacing

- Double space all lines of the paper, including quotations, references, and the title.
- Never use single spacing or half spacing.

### 4. Margins

- The margins should be set at 1 inch at the top, bottom, left and right of every page.
- The header should appear ½ inch from the top of the page on the right.
- Do not justify the lines; the right margin should be uneven.

### 5. Heading and Title

- No title page is required.
- A header should be used flush with the right margin of every page with the author's last name and the page number. You do not use the abbreviation "p." before the actual page number. This can be easily done if using a computer because a word processor will allow you to establish a running head. This heading will then be automatically inserted on every page.
- Beginning with the first line of text (on the left, one inch from the top of the first page), type your name, your instructor's name, the course number and the date. Each should appear flush left on its own line, double spaced.
- The title of your work appears centered after the date. It is not underlined and does not appear in quotation marks.

### 6. Tables and Illustrations

- Place tables and illustrations within the text of the document with the parts they pertain to.
- The table is labeled "table" and given both a number and a caption. The label and caption should appear flush left in the document.
- Immediately following the table, include the full citation.

## **Documentation:**

Any material used within the text of a paper that is either the direct words of another author or the idea(s) of another author needs to be cited within the text of the document in addition to a reference page at the end of the paper.

### **1. Quoting Sources:**

- Direct quotations of four lines or fewer appear within the regular text of the document enclosed in double quotation marks with the citation at the end. (See sample paper for example).
- Direct quotations longer than four lines appear in block format within the document. Indent each line of the quote one inch. Do not use quotation marks. (See sample paper for example).

### **2. In-Text/ Parenthetical Documentation:**

- When referring to a source within the actual text of the paper, it is necessary to cite the original source. These citations can be built into the sentence using the quote, or the citations can be placed at the end of the sentence.
- When citing sources in-text, include the last name of the author(s) as well as the page number that the information/quote came from. Ex. (Murphy 132) or (Green and Jones 465). If no page number is available, cite the author's last name. Ex. (Murphy).
- Refer to the list below for specific references, exceptions and/or additional information.

#### **A. One work by one author:**

The children were resilient (Harding 442).

Or

According to Harding, the children were resilient (442).

#### **B. One work by multiple authors:**

For two authors: (Young and Stone 237)

For three authors: (Young, Stevens, and Stone 237)

For more than three authors: (Young et al. 237)

#### **C. Group as an author:**

When citing a group as an author, be aware of the length of the organization's title. In order to help the flow of the paper, if it is a long name, refer to the organization within the sentence.

According to the Association for Public Welfare the children responded well (58).

Or

The children responded well to the film (Film Association 23).

**D. Citing a work by the title:**

When an author is not identified, a work is cited by the title. Abbreviate long titles.

For example, *The Blue Day* would be cited:

(*The Blue Day* 414)

For example, *The Journey of a Thousand Miles begins with the First Step* would be cited:

(*The Journey* 304).

**E. 2 or more works by the same author(s):**

When citing two or more works by the same author, it is necessary to include part of the title in the citation to avoid any confusion with sources.

Ex: If using two books by Robert Jones, it is necessary to say which work is being cited. (Jones, *Power and Glory* 59).

**F. Citing indirect sources:**

When citing the direct words of another person as quoted by someone else, it is necessary to add the abbreviation “qtd. in.” This is most commonly used when referencing quotations found within an article. For example, if using a quotation made by George Stone that was found in an article by Michael Travis, the citation would appear:

(Stone as qtd. in Travis 306).

**G. Citing more than one work in a single citation:**

When citing two or more works within a single citation, cite each work normally in order of appearance, but separate each with a semicolon.

Ex: (Martin 261; Underwood 349).

**3. What to do when something is Missing:**

- Occasionally sources are missing some of the required information for citation. If this occurs, MLA has abbreviations to replace the missing information.

1. No City of Publication - n.p. before the colon. Ex: n.p: Harvard UP, 2001.
2. No Publisher – n.p. after the colon. Ex: Boston: n.p., 2001.
3. No Date – n.d. Ex. Boston: Harvard UP, n.d.
4. No Page Number – n. pag. Ex. Boston: Harvard UP, 2001. n. pag.

#### 4. Works Cited:

- Each source documented within the body of the paper must appear in the works cited list, and each work on the works cited list must appear within the body of the paper.
- The title “Works Cited” (without the quotation marks) should appear centered one inch from the top of the page.
- The entire works cited page should be double-spaced.
- The first line of each reference should appear flush left. Any additional line would then be indented a half inch. This format is referred to as a “hanging indentation.”
- Each reference should be organized alphabetically by the author’s last name. If no name is available, the work would be alphabetized by the first major word of the title.
- If you have two or more works by the same author, give the author’s name in the first entry only. For any additional reference, instead of the author’s name, include three hyphens (---) followed by a period and the title. Each of the works by the same author should be alphabetized by title. Ex: ---. *Power and Glory*. If the person listed is an editor, place a comma after the three hyphens followed by the abbreviation for editor (ed.). Ex: ---, ed. *Power and Glory*.
- Refer to the list below for additional information and examples regarding the citation of specific sources.
- Abbreviate the Publisher Name. No need to include words such as “Press”, “Corp” or “House”. Check for common abbreviations in MLA Handbook.
- Indicate the publication medium at the end of the reference: “Print”, “Web” or “DVD.”

##### 1. Book by a single author:

Author’s name (last name, first name). *Title*. City of Publication: Publisher, date.

Ex: Jones, Winnie. *The Divide*. New York: Harper, 1974. Print.

##### 2. Book with multiple authors

When citing a work with more than one author, provide the names in the order they appear (not necessarily alphabetical order). For the first author, use the last name, first name format. For each additional author, write his/her name regularly. If there are more than three authors, list the first author followed by “et al.”

Ex: Carson, Lynn, Ellen Pierson, and George Piccone. *The Edge of Freedom*.

San Francisco: U of CA P, 1985. Print.

### 3. Anthology or Compilation

Name of the editor, ed. *Title*. City of Publication: Publisher, Date. Print.

Ex. Kettering, Mark, ed. *A Collection of Essays: The Victorian World*. Boston:

Harvard UP, 2001. Print.

### 4. Work within an Anthology/Compilation

Author of the piece. "Title of piece (The use of quotation marks or underlining is dependant on the type of work)." Original date (if available). *Name of the Anthology*. Editor. City of Publication: Publisher, Date. Pages. Print.

Ex. Johnson, Harley. "Another Day Gone." 1997. *A Collection of Forgotten*

*Tales*. Ed. Ruth Smith. Boston: Harvard UP, 2000.121-155. Print.

### 5. An article in a reference book

For a well-known reference book:

Author of piece (if known). "Title of piece." *Title of Reference Book*. Edition

Number. Year of publication. Print.

Ex: "Weak." *Merriam-Webster Collegiate Dictionary*. 7th ed. 1982. Print.

For a lesser-known reference book:

Author of piece (if known). "Title of piece." *Title of Reference Book*. Editor.

Number of Volumes. City of Publication: Publisher, Date. Print.

Ex: "Roles of Women in the Renaissance." *Encyclopedia of the Renaissance*.

Ed. William L. Cohen. 3 vols. Chicago: Wilson, 1981. Print.

**6. An Anonymous work**

Do not use “anonymous” or “anon” to cite this source. When no author is given, or when the author is identified as anonymous, cite the work by the title.

Ex: “Flight of the Raven.” New York: Harper, 1987. Print.

**7. A book with an edition number**

Author. *Title*. Edition number. City of Publication: Publisher, Date. Print.

Ex: Holden, Rebecca. *Survival Skills*. 2nd ed. Boston: Hampton, 1999. Print.

**8. A pamphlet**

Follow the book format: Author. *Title*. City of Publication: Publisher, Date. Print.

Ex: Linwood, Arthur. *The Way to Success*. Chicago: Wilson, 1986. Print.

**9. A government publication**

If you cannot identify the specific writer of the document, cite the government agency as the author.

Author/Government Agency. *Title*. City of Publication: Publisher, Date. Print.

Ex. Federal Communications Commission. *Network Reliability*. Washington: GPO, 2004. Print.

**10. A journal article**

Author. “Title.” *Journal Title* Volume number.issue number (year): page number. Print.

Ex: Smith, Jane. “Mississippi Back Roads.” *American Traveler* 42 (2004): 17-19. Print.

Johnson, Nicholas. “Something in the Water.” *U.S. Weekly* 19.4 (2001): 181-184. Print.

## 11. A newspaper article

In citing a newspaper article, omit any introductory article in the paper title. For example, *The New York Times* would be written *New York Times*.

Author. "Title." *Newspaper* Date, edition (if applicable): SectionPage. Print.

Ex: Turney, George. "Daylight Dwindles." *Daily Times* 6 July 2002, late ed.:  
C2. Print.

\*If the article continues on a later page, add a "+" to the section.

Ex: Turney, George. "Daylight Dwindles." *Daily Times* 6 July 2002, late ed.:  
C2+. Print.

## 12. A magazine

Author. "Title." *Magazine* Date: page numbers. Print.

Ex: Greenly, Steven. "Step in the Right Direction." *Living Well* 27 Feb. 2004:  
127-131. Print.

## 13. A television or radio program

"Title of the episode or segment." *Title of Program*. Network Name. Call letters  
and city of the Local Station. Broadcast Date. Television or Radio.

Ex: "Back in the Day." *Journey*. ABC. WNBC: New York. 19 Apr. 2003.  
Television.

\* If the program is primarily the work of a specified individual, cite that  
person's name before the title.

## 14. A film/video

*Title*. Director. Distributor, year of release.

Ex: *Marlin's Proposal*. Dir. Martin Woelche. Perf. James Stewart, Donna Reed.  
Commart, 2001. Film.

## 15. Broadcast Interview (TV/Radio)

Interviewee. Interview with [Interviewer]. *Program Title*. Network. Call letters,  
City: Date. Television.

Ex: Bryson, Isabelle. Interview with James Auger. *Dateline*. NBC. WNBC,  
New York: 7 July 2001. Television.

**16. A published interview**

Interviewee. "Title." *Title of Publication*. Ed/Interviewer. City/State: Company,  
year. Page numbers. Print.

Ex: Scanlon, Martha. "A Moment with Martha." *Good Housekeeping*. Tracy  
Wilmington. New York: Harper, 18-19. Print.

**17. A personal interview**

For a personal interview, please specify the interview type (i.e. phone, personal,  
email, etc.). Interviewee. Interview Type. Date.

Ex. Stanford, Tina. Telephone Interview. 11 Dec. 2003.

**18. An internet site (see section 5.6.1)**

The URL is no longer required for internet citations in MLA style; however,  
according to the MLA guide, you should provide the URL if the reader will not  
be able to access the source material without one.

Author. "Title." *Website*. Name of Sponsoring Organization, Date of  
publication of last update. Medium. Date of Access <URL address> (if  
desired).

Ex w/URL: Carson, Patrick. "The Rise and Fall of an Empire." Archer U, 21  
Feb. 2003. Web. 13 Nov. 2005.  
<<http://www.archeruniversity.edu/empire>>.

Ex w/out URL: Green, Joshua. "The Rove Presidency." *The Atlantic.com*.  
Atlantic Monthly Group, Sept. 2007. Web. 15 May 2008.

**19. An online periodical article**

Author. "Title." *Periodical* volume.issue number (date): page or paragraph numbers (if listed). Web. Date of Access. URL optional.

Ex: Schuman, Arthur. "The Great Midwest." *The Camper's Guide* 14.4 (1998): 17-26. Web. 3 Dec. 2005.

**20. A periodical publication from an on-line database**

Author. "Title." *Periodical* Volume.issue number (Date): Page number(s).  
*Database*. Web. Date of Access.

Ex: Shipley, Hope. "A Picture Says a Thousand Words." *Photography Today* 16.3 (2003): 20-24. *EBSCO*. Web. 17 Nov. 2005.

**21. An email communication**

Author/Writer. "Title." Email to [Name]. Date. E-mail.

Ex: Parson, Linda. "Class Methods." Message to Elizabeth M. Carlson. 3 Oct. 2005. E-mail.

**22. PowerPoint Presentation/Classroom Lecture/Speech/Address/Reading**

Presenter. "Title of Presentation." Name of Class, Conference, Series. Location (College, City). Date. PowerPoint.

Ex: Daniels, William. "Pedagogy." Introduction to Elementary Education. Wilson U, Boston. 2004. PowerPoint.

# Sample Paper

Sample Header

Stover 1

Anna Stover

Professor Rhodes

ENG 101

10 November 2004

Sample Heading and Title

## Chinese Calligraphy: History, Style, and Technique

Within Western culture, little thought is paid to the history or development of the written word. Not much attention is paid to the history of written communication and the many transformations it has undergone to reach its present state. For the most part, writing is simply as common as walking and talking and is most certainly not thought of as an art in and of itself. This same frame of mind is not found all throughout the world, however. Chinese calligraphy - works of fine handwriting considered as a group - is not just a form of written communication, it is an ancient and revered art form whose intricacy far surpasses that of most written languages. To the Western mind, the amount of patience, dexterity and discipline needed to produce such and art form is almost incomprehensible. Calligraphy is a beautiful skill that can only be mastered by intensive training and years upon years of dedication.

It has not been determined yet as to the exact historical date in which calligraphy was first produced. Through archeological evidence, it has been found that language developed as many as 4,500 years ago and calligraphy followed closely behind (Guo). The first calligraphy was most likely engraved into large boulders some of which are still standing today. Some of the earliest surviving examples of engravings date back to 560-70 BC (Hearn & Smith 115). Other early examples of calligraphy have been found in ceramic and bronze pieces (Hearn & Smith 116). No matter how many thousands of years ago the art originated, the exceptional skills of calligraphers have been past down for generations.

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Eastern and Western calligraphy has many distinct differences. Western calligraphy, by nature, cannot be as elaborate and complex as Eastern due to its “restrictive nature” (Yee 26). Because all letters of the English alphabet have a particular form they must follow, it is not possible to produce the wide variety of expression as in Chinese calligraphy. Instead of having to be written left to right and in straight lines, Chinese calligraphy allows the artist to have much more freedom with the placement of the characters in their invisible squares (Yee 27).

The characters that make up calligraphy have two distinct purposes. According to Yee, [they are] “monosyllabic and pictographic” (14). What makes it unique from Western writing is the way that each character represents an idea in and of itself, like a picture. In other languages such as English, letters are grouped together to form a thought but each letter by itself does not hold much significance. In calligraphy, however, each element written represents something greater—an image. Unlike letters, a character does not have to be grouped together with another character to represent a thought. This is why there is no alphabet of letters as common in other languages (Yee 32).

Grammar elements of the language are almost nonexistent which is partly why foreigners have difficulty with learning languages such as English. Since other languages have so many rules and regulations so completely unfamiliar to their traditional way of thinking, comprehending the value of the rules can be challenging. As explained by Yee, “Chinese has no other element as accents...no difference in number, gender, case, person, voice, mood, tense, degree of comparison—not even prefix or suffix” (15). In this way, the Chinese language is far more simplistic than most and has gone through no significant change in style or content since its birth (Yee 41).

The reverence shown for the art of writing in China is monumental. From the youngest age, children learn to appreciate and respect the ancient art form. They are taught that anything

on which calligraphy has been written is to be treated with reverence and never crumpled, stepped on or thrown out. Instead, each town, no matter how small, has a building known as the “Padoda of Compassionating the Characters.” Here, any scraps or particles of material no longer needed are burned. It is not unusual for older gentlemen to walk around their towns picking up any scraps of paper to be burned (Yee 75). Even when the written word is printed in mass quantity, it still remains close to the heart of the Chinese people.

The actual learning of Chinese calligraphy is an extensive and disciplined activity. It is not simply a physical task, but a discipline of the mind and spirit as well. Not everyone has the ability or self-obedience to master this ornate art form. Ketchum recalls an old Chinese verse, “Like brush painting, fine calligraphy results from prior meditation, purity of conception, and quick, decisive action” (112). It is not simply a way to communicate, but a method for self-expression. The style of calligraphy is far more individualistic than Western writing, as Chinese calligraphy masters are as distinguishable from each other as “Rembrandt might be from Picasso” (Ketchum 67). So, it is easy to say that the art of calligraphy, which has been revered and honored for generations, is a serious practice with very specific rules and techniques that must be upheld to maintain the integrity and authenticity of the writing.

Although each calligraphy writer has a distinguishable style and even perhaps method, there are basic techniques that are taught to all those wishing to learn the art that must be learned in order to become a master in the field. When beginning as a pupil of calligraphy, it is important to maintain the proper posture, which helps with not only the quality of the work, but also for physical health. If proper posture is not used, there have been cases where calligraphers have developed hunched backs from the hours of curvature of their spines (Guo 212). After the posture has been established, the correct positioning for holding the brush must be taught. The rules by which calligraphers are taught to govern are painstakingly detailed and exact. Because

using the left hand would create difficulties, all calligraphers are expected to learn to write with the right hand. The fingers must be positioned in way for the brush to remain perfectly vertical at all times and if done correctly, an egg should fit in the open area of the palm of the hand. The arm must be kept at a 90-degree angle and parallel to the work surface. This may differ once a student becomes comfortable with the methods, but he or she is expected to learn the formal, proper way before any deviations are made (Ketchum 123).

There are over 50,000 characters that compose the Chinese language, but there are eight basic strokes that are repeated most often (Guo 214). When learning the formation of the strokes, there are a few things to consider. First, the student must learn the correct stroke sequence –whether the direction of the stroke goes from top to bottom or left to right. The Chinese people measure illiteracy depending on the use of the proper sequencing, demonstrating how important they consider proper style and technique to be. Also, they must pay careful attention as to how much pressure they are applying on the brush during different movements because it can create a different affect on the character. Along with their training, they are taught the “eight diseases” – the name for the eight most common mistakes committed by calligraphers. In learning about the mistakes (such as “mouse tails and wasp waists”), they can make a conscience effort to avoid those errors in the future (Ketchum 132). These strokes are practiced until they mastered; then students can go on to forming characters from the strokes, practicing for years at a time to perfect the size and proportion of the characters (Ketchum 151).

The ancient art of calligraphy is very close to the heart of the people of China. Calligraphy, which has remained virtually unscathed over a period 4,000 years, is considered the greatest of all arts and is taken very seriously by the Chinese people. The differences between Western ideology of written language and Chinese calligraphy are enormous. It is difficult to image how a single character can potentially represent and entire idea or thought. It is not

simply a language. It is self-expression; it is an art. In order to become a master in the art of calligraphy, it takes years of intense training during which every minute detail of the characters is analyzed and broken apart until perfection is reached. The incredible meticulousness needed to create such work is something incomprehensible to many who are not from that culture, but, it is of the utmost importance for those who write calligraphy. As Votaw said:

Characters can stand alone as a work of art, or appear as part of a painting. They are appreciated for the abstract beauty of their lines and shapes, as well as their meaning. Chinese believe that handwriting reveals a person's essence, or ch'i. Certain imperfections such as running out of ink in the middle of a character, are desired expressions of the artist's personality (4-5).

Block quote—more than 4 lines

The exquisite art of Chinese calligraphy has been evolving and transforming itself since its birth which is predicted to be four thousands years ago. Because calligraphy, or at least the beginnings of it, began so many generations ago, no one is able to calculate the exact time period in which to date the early development of this beautiful art form. It is known, however, that calligraphy was one of the final steps in a slow progression in the stages of communication in ancient China. Calligraphy has now been used for centuries as a means of communication, but it has gone through numerous changes for it to have developed into the art it is recognized as today.

As always, the best place to start is at the beginning. Before any formal writing or engravings were thought of, ancient Chinese had what was known as the “knotted strings” (Yee 19). This was a simplistic memory device for individuals (usually administrators of some sort) to ensure certain activities and events were not forgotten or to mark those things which had already been completed. The size of the knot was determined depending on the importance of the activity that was being remembered. If the activity held greater importance, it was given a

bigger knot; less important events were given smaller ones (Yee 31). Basically, by knotting strings, the Chinese developed the first day planner to help keep them organized.

The next phase in the development of calligraphy—Fu-Hsi's Pa-Kua—is the first documented time in Chinese history in which physical markings on a surface of some kind were used to represent something else. This new, far more superior way of communicating created a way to write about all heavenly and earthly bodies. Fu-Hsi's Pa-Kua, accredited to Fu Hsi in the year 2953 B.C., is characterized by groups of lines each of which symbolize a different element of nature. For the Chinese, there are eight elements that need to be represented: earth, fire, heaven, mountains, rivers, thunder, water and wind. Each of the eight symbols was formed from only two signs: - and - which matched the Ying and the Yang respectively. From these eight basic symbols, over 1,500 different characters were developed (Ketchum 121).

Although Pa-Kua was a great step forward from knotted strings, as time progressed, it proposed many problems for its lack of flexibility to encompass all different areas of thought outside of those that related to nature. To facilitate the problem, Ts'ang-Chieh is said to have invented the first true type of picture writing sometime between 2679-2898 BC (Yee 33). (It is important to keep in mind that all dates and names are speculated and none can be verified beyond assumption.) Ts'ang-Chieh apparently invented picture writing when "he observed in the footprints of birds and animals that lines and shapes were perceptible and distinct...then he drew pictures of the objects according to their shapes and forms" (Explore Linguistics). In the beginning, basic ideas such as hunting, fishing, or battle were typical. As time went on, so did the complexity of the characters as new symbols were added as needed (Yee 75). Today, it is extremely rare for this earliest of writing to still exist as they were mostly inscribed on bone and tortoise shell which are very fragile and easily break over time (Sullivan 258).

Once the basic idea of picture writing was established, it changed dramatically from dynasty to dynasty. In 800 BC, during the dynasty of Chou, a new system of characters was formed and came to be known as the “Great Seal.” This style of writing was commonly found on vases or bronzes. About 500 years later, during the Chi’in Dynasty, “small seal” was developed and an actual index of characters was created so they could be used by the educated (Sullivan 201). The formation of the “small seal” was pivotal to the history of calligraphy as it lead the way for the “easy method of character formation”. As new characters were needed, the system provided a way for the language to expand as it was needed. What began with 3000 characters when “small seal” was first developed has grown into half-a-million characters today (Yee 420).

There have been individuals who feel that Chinese calligraphy was developed from the ancient writings of the Egyptians. Yes, to test such a hypothesis, compared the shape and form of different symbols in both ancient Egyptian and ancient Chinese writings and determined that due to the similarities in the character similar thought processes could be seen through their connection. The difference, however, lies in the formation of the characters. In the Egyptian examples, the characters were very ornate and detailed in order to describe exactly what the writer was trying to convey. On the contrary, the Chinese characters were found to be much less exact, more expressing the basic idea of its meaning. Because it maintained simplicity, Chinese calligraphy preserved its usefulness and ability to be expanded upon, while the Egyptian writings had to be phased out because of the complexity of the writing and the inability of the characters to be used for daily common use. Whether or not one civilization actually based its writings off another can never been definitively stated; however, no one can ever argue that the ancient Chinese writing style was and always will be the longest surviving picture writing art form.

The origins of Chinese calligraphy date back thousands of years before the birth of Christ. Beginning with the earliest knot system used for remembering important events to the forming of the “small seal,” the art of calligraphy has taken many different faces before becoming what it is known as today. With over a half of a million characters, it is difficult to even begin to imagine how much the language has developed and matured from its humble beginnings of merely 3000 characters. Hopefully, this amazing art will continue to be passed down for generations so one of the oldest known forms of written communication can survive for another 4000 years.

Sample

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