

MADHGA MA Thesis LaTeX Template

Master of Arts in Digital History in Global Asia

Lingnan University – Department of History

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Formatting Requirements

- **Paper:** A4
- **Font:** Times New Roman, size 12 for main text, size 10 for footnotes
- **Line spacing:** Double-spaced for main content, single-spaced for front matter
- **Margins:** 1 inch on all four sides
- **Citation style:** *The Chicago Manual of Style*, 18th edition, Notes-Bibliography

LaTeX Compilation Requirements

- **Compiler:** XeLaTeX
- **Bibliography backend:** Biber

Long Thesis Title in Title Case

by

Student Last Name, First Name
Student No. 0000000

A Project Submitted in Partial Fulfillment of the Requirements
for the Degree of
Master of Arts in Digital History in Global Asia

Lingnan University April

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Introduction

Introduction text here with a footnote.¹ More content with a footnote pointing to the same previous reference.² More content with pre-appending and post-appending text.³

Finally, more content with additional context and discussion.⁴ Additional content demonstrating a comprehensive handbook reference.⁵ Further content referencing an edited Chinese-language volume on digital humanities.⁶

Research Questions

Research questions content here.

1. Jing Chen and Lik Hang Tsui, “Debating and Developing Digital Humanities in China: New or Old?,” in *Global Debates in the Digital Humanities*, ed. Domenico Fiornante, Sukanta Chaudhuri, and Paola Ricaurte (Minneapolis: University of Minnesota Press, 2022), 71–86.

2. Chen and Tsui.

3. See Prasenjit Duara, “Asia Redux: Conceptualizing a Region for Our Times,” *Journal of Asian Studies* 69, no. 4 (November 1, 2010): for discussion of regional conceptualization, <https://doi.org/10.1017/S0021911810002858>.

4. For more discussion on this topic, see Wang, Fan-sen 王汎森, “Shuwei renwenxue zhi kenengxing ji xianzhi —yige lishi xuezhe de guancha,” 數位人文學之可能性及限制 ——一個歷史學者的觀察 [Possibilities and Limitations of Digital Humanities—A Historian’s Observations], in *Shuwei renwen yanjiu yu jiyi*, 數位人文研究與技藝, ed. Hsiang, Jieh 項潔 (Taipei: Guoli Taiwan daxue chuban zhongxin, 2014), especially pages 25–35.

5. James O’Sullivan, ed., *The Bloomsbury Handbook to the Digital Humanities*, Paperback edition, Bloomsbury Handbooks (London: Bloomsbury Academic, 2024).

6. Hsiang, Jieh 項潔, ed., *Shuwei renwen yanjiu yu jiyi*, 數位人文研究與技藝 [Digital Humanities: Research and Craft] (Taipei: Guoli Taiwan daxue chuban zhongxin, 2014).

Chapter 1

Main Analysis

This is the part where I analyze my datasource. My dataset is derived from the China Biographical Database (CBDB), which I obtained in SQLite format. I have verified the chronological data and official positions associated with Wang Anshi, and they have proven to be accurate. The CBDB offers the most comprehensive and reliable dataset currently available, both in terms of quantity and precision. The data are interconnected through unique numerical identifiers which makes the database highly accessible and efficient for analysis. I plan to extract data of individual person into CSV files for further analysis. Using these data, I will produce a line chart in which the x-axis represents the years and the y-axis denotes official positions. This visualization will include key figures from both the Reform (New) Party and the Conservative (Old) Party. In addition, I intend to develop a geospatial visualization using ArcGIS World Map to illustrate the geographic distribution and career trajectories of figures such as Wang Anshi, Fan Zhongyan, and Su Shi. In particular, I aim to map Wang Anshi's professional progression in relation to his fellow key New Party members and their key Old Party counterparts. I also plan to explore the possibility of incorporating a chronological representation function to display changes in their career movements over time.

This is the part where I analyze the database. Among the databases, I like the Hist Text the most. I think its interface is very attractive. The modern China text base built into it is designed in a modular way, allowing new text databases—such as Wenyan features, poem collections, or others—to be added later. This modular design makes the entire system highly expandable. It also includes large corpora such as Chiang Kai-shek's diaries and various newspapers. The platform provides powerful primary text search capabilities with additional filters and date ranges, as well as multiple download options. It supports cURL, Python, and R language APIs, making it very user-friendly for different types of users. The platform offers analytical features such as frequent word analysis and word clouds. Moreover, the database is free to use. I find its modular design and user-friendly interface especially inspiring. It was designed with expand-

ability in mind from the start. In the future, I would like to develop my own database with similar flexibility—one that allows users to import additional texts themselves for greater freedom when using the platform. In my project, I plan to create a website about Wang Anshi and his contemporaries, featuring their positions and locations and office title over time with a map visualization. Users will be able to select which individuals to display on the map, as showing all associations and kinship links at once would be overwhelming and less meaningful.

Bibliography

- Chen, Jing, and Lik Hang Tsui. “Debating and Developing Digital Humanities in China: New or Old?” In *Global Debates in the Digital Humanities*, edited by Domenico Fiornonte, Sukanta Chaudhuri, and Paola Ricaurte, 71–86. Minneapolis: University of Minnesota Press, 2022.
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- Wang, Fan-sen 王汎森. “Shuwei renwenxue zhi kenengxing ji xianzhi—yige lishi xuezhe de guancha.” 數位人文學之可能性及限制——一個歷史學者的觀察 [Possibilities and Limitations of Digital Humanities—A Historian’s Observations]. In *Shuwei renwen yanjiu yu jiyi*, 數位人文研究與技藝, edited by Hsiang, Jieh 項潔, 25–35. Taipei: Guoli Taiwan daxue chuban zhongxin, 2014.