

**Requirements for Publication of Figures and Tables**

(MARCH 2021)

For the purposes of peer review, figures—including paintings, genealogies, and maps—and tables do not have to meet our publication specifications. (See the *HJAS* Style Sheet on how to submit figures and tables for the review process.) However, during the copyediting stage of production, authors of accepted manuscripts are responsible for meeting all substantive, legal, stylistic, and technical requirements. Figures and tables that do not meet these requirements will not be published.

Authors whose manuscripts must include archaic Asian characters or other specialized scripts should consult with the managing editor upon acceptance of the manuscript to allow consultation with the compositor about necessary preparations.

***FIGURES***

Figures are visualizations that allow readers to understand a point. A clear, pertinent visualization can be more effective than hundreds of words in prose. But figures do need contextualization and explanation. Submission of materials for figures requires an MS Word file with figure captions as well as separate high-resolution technical files. The requirements for each type of file are explained below.

**Substantive Requirements**

Figures are expensive in staff time, page-layout space, and money; therefore, please keep the overall number of figures limited to those necessary for your argument. We expect that there will be some substantive discussion of each figure in the main text (including a callout). If you find that you do not have anything substantive to say about a figure, then please cut that figure.

**Legal Requirements (Permissions)**

Figures may require sources, credits, both, or neither. There are different legal requirements for images of someone else's work (manuscript, imprint, or art) and for previously published material (including the author's own) than for figures that an author newly creates or commissions.

For images of someone else's work, authors must provide a full citation of the source, and *HJAS* strongly recommends that authors also provide written documentation of permission from any copyright holders even though in principle any image used for scholarly analysis and criticism in an *HJAS* article or review is subject to the "fair use" exclusion (thus requiring no permission, even for copyrighted works). Our recommendation is because the quality of images needed for publication usually requires working with the creator or owner of a figure or image. Even if the subject of an image is clearly not under copyright, for example because the source is premodern, digital images produced by authors themselves generally are not publication quality, and institutions often own the copyright or hold a license to the publication-quality digital images they make available of the texts and the art in their holdings. Requesting a high-resolution image in JPEG or TIFF format from a library, museum, or publisher generally requires simultaneously requesting permission to use the image for publication.

- A credit indicates the permission granted. Copyright holders often specify the credit language that must be used. Authors are responsible for including the required credit language (such as "courtesy of" or "used with permission") in their figure captions.

- Many institutions charge fees for use of their digital images. We recommend that you specify that your request is for publication in *HJAS*—a scholarly, not-for-profit journal—because many libraries (and some museums and publishers) will waive fees for scholarly publications.

For an author’s own previously published figures, the author must provide a full citation of the source and written documentation of permission from any copyright holders. Copyright information as well as restrictions or embargoes on future publication are in publication contracts. (Many publishers hold copyright over everything published in their journals.) Authors should contact the previous publisher if they have any questions about necessary source and credit information.

For figures that an author commissions, who holds copyright depends on the hiring agreement. Usually the author-commissioner holds copyright but agrees to credit the creator. If the creator retains copyright, the author must provide written documentation of permission. If the source of the figure is someone other than the author, then the source must also be provided.



FIG. 1 **Guizhou Province, ca. 1700.** Qing officials’ attempts to control the Shuixi and Miao Territories of Guizhou contributed to ethnic-based violence in the province. Map by Nicole Wandera and David W. Goodrich, redrawn after [http://d-maps.com/carte.php?num\\_car=19766](http://d-maps.com/carte.php?num_car=19766) © 2007–2018 d-maps.com.

#### EXAMPLE 1

*Source:* John E. Herman, “From Land Reclamation to Land Grab: Settler Colonialism in Southwest China, 1680 – 1735,” *Harvard Journal of Asiatic Studies* 78.1 (2018): 106.

In example 1, “Map by Nicole Wandera and David W. Goodrich, redrawn after [http://d-maps.com/carte.php?num\\_car=19766](http://d-maps.com/carte.php?num_car=19766) © 2007–2018 d-maps.com” includes two credits and the source. The first credit is to the map creators (Wandera and Goodrich). The second credit, reflecting permission, is combined with the source URL [https://d-maps.com/carte.php?num\\_car=19766](https://d-maps.com/carte.php?num_car=19766). This source and credit is worded this way because d-maps.com allows limited use of their copyrighted maps as long as the exact URL of the original map is provided.

For figures that authors create themselves for this work, the author holds right of creation and does not need additional permissions. If the figure is based on the author’s own work, no source citation is needed (though the primary sources and methods must be clear in the main text and notes). If the figure is based on the data or work of someone else, then a source citation is needed for the figure. Authors may choose to add a credit line to indicate that the figure is their own work and that they hold copyright. Such an optional self-credit line might read: “Photo by the author,” with a copyright symbol and the author’s name.

**Stylistic Requirements**

Each figure must have a number, title, and caption. Most figures require a source citation. And many figures also require a credit, acknowledging permission of the copyright holder, commissioned work, or both. All these elements are placed below the visualization. The title, caption, source, and credit for a single figure may *not* exceed 150 words and should only exceed 100 words if necessary. All figure captions should be submitted in a single Word file separate from the main manuscript file (and separate from the tables file).

Figures are numbered in order within the article. Figures must appear at their first mention in the article and they must appear (and be numbered) in the order mentioned. Example 1 is the first figure in the article in which it appears, example 2 the fifth.

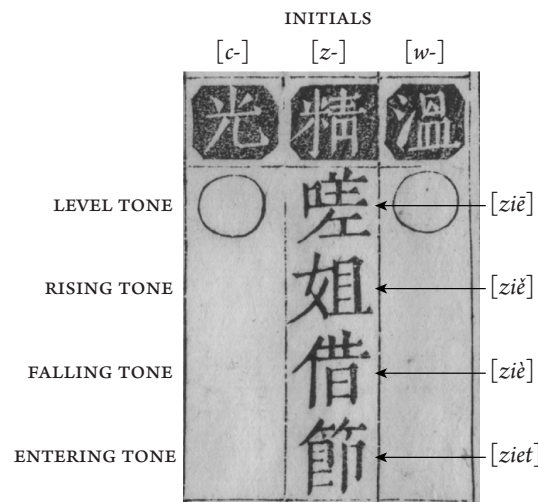


FIG. 5 **Wu’s [-ie] Rhyme Group.** Wu Jishi’s *Yinsheng jiyuan* organizes syllables in a given rhyme group according to the initial and arrays them in the standard sequence of the four tones. Source: *Yinsheng jiyuan*, j. 2, p. 16a. Image courtesy of the National Library of China 中国国家图书馆, Beijing.

**EXAMPLE 2**

Source: Nathan Vedal, “New Scripts for All Sounds: Cosmology and Universal Phonetic Notation Systems in Late Imperial China,” *Harvard Journal of Asiatic Studies* 78.1 (2018): 28.

Figure titles appear at the beginning of the caption in bold and with headline capitalization. Keep titles brief, informative, and distinguishable from other figure titles. In example 2, the figure title is “Wu’s [-ie] Rhyme Group.” Since this article discusses multiple premodern scholars’ phonetic systems, the figure title is informative about which specific part of which scholar’s system is visualized here.

Captions should help readers understand what they are seeing and also what the author wants them to learn from the figure. Figure captions should contain sufficient explanation that readers do not need to search in the main text to understand the figure and its relevance. The more complex a figure is, the more explanation is needed. In example 2, the caption sentence explains the basic logic of this premodern phonetic system, but labels are also placed on the visualization itself to facilitate readers’ understanding. In example 2, the small-caps labels indicate phonetic categories

and the labels in brackets indicate pronunciations. (Explanations of the different categories appear in the body of the article.) In example 1, the different fonts of the labels indicate the different geographic elements (provinces, territories, towns, rivers); there are also two keys (also called *legends*), one showing the scale of the map in kilometers, the other indicating north.

Sources immediately follow the caption explanation. (They are *not* put in a footnote.) They should give the source of the image or the data used in the figure. In example 2, the source is *Yinsheng jiyuan*, j. 2, p. 16a, a premodern work already cited multiple times in the article—hence the use of the short-form citation. (On citation styles, see the *HJAS* Style Sheet.)

Credits usually follow the source. They may indicate permission of a copyright holder or acknowledgment of commissioned work. In example 2, the credit is: “Image courtesy of the National Library of China 中国国家图书馆, Beijing.” This language indicates that it is only the underlying photograph of the premodern work that came from the Library; the rest of the figure was created by the author. Sometimes copyright holders require specific language in a credit line, which may result in altering the order of source and credit (as in example 1). See the “Legal Requirements” section above for discussion of legally indicated credit lines.

Authors should provide characters (sinographs, kana, or hangul, for example) for Asian-language terms in the figures and figure captions, regardless of whether the terms have been used previously in the main text. Editors will work with authors during copyediting to decide whether characters are sufficiently prominent in the main text to allow dropping them from the figure caption, as with Wu Jisheng and *Yinsheng jiyuan* in example 2.

Normally one image is one figure, though sometimes a figure may have multiple parts. If there are multiple parts to a figure, be sure to label each part (with letters) and include all parts in the caption, source, and credit.

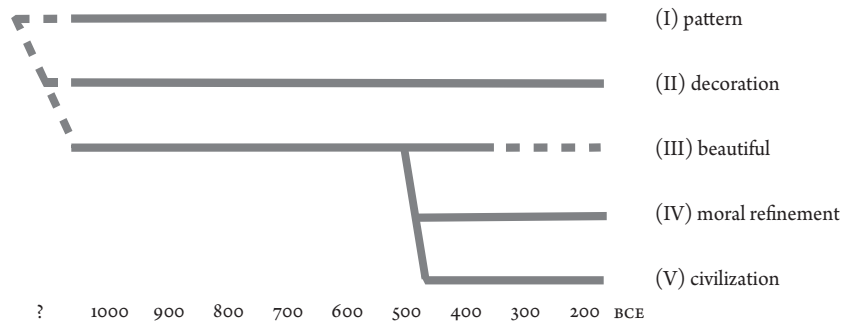
Submit figure captions in a Word file, titled “fig caps,” that is separate from the main manuscript file and from a tables file. This figure-captions file should contain all the stylistic requirements along with some indication of which image goes with which title. We prefer that authors include low-resolution figures in the figure-captions file to match each figure to its caption and, if necessary, to indicate how different elements of the figure should be brought together. For example 2, the figure caption would need to include not only the underlying image but also the labels and arrows.

### **Technical requirements**

Each figure image must be submitted as a separate press-ready file. There are three basic types of images—vector, continuous-tone, and hybrid—each with different technical requirements to be considered press ready. No image embedded in a Word file, such as the figure-captions file, is adequate because Word automatically downsamples inserted images. Every image must fit within *HJAS*’s page margins, which enclose an area 25 picas wide by 44.3 high (about 10.6 x 18.8 cm, or 4.17 x 7.40 inches). Font size may not fall below 6 pts. Images and text may need to be scaled in production. Authors will have an opportunity to proof all figures and should do so carefully.

Our primary (online) edition—including the PDF download versions of each article—can publish images in color. But authors should note that our print edition remains one-color print and that our page size and paper quality cannot match art-book reproduction. Authors wishing to use color images in the electronic edition should submit press-ready color images. Our compositor will handle the conversion to grayscale for the print version.

Pure vector images include charts and diagrams (see example 3). They are composed of mathematically defined lines and shapes; the mathematical basis of the vectors yields the maximum resolution possible, so there is no need to check resolution on a pure vector image. (These images are sometimes called “line art,” a term that may also be used for other types of images.)



**FIG. 3 Historical Changes in the Meaning of *Wen*.** This figure traces the metaphorical extension of *wen*'s meaning as pattern. Solid horizontal lines indicate approximate years for each specific meaning of *wen* in the right column. Dotted lines indicate either a period when a meaning is assumed to have existed (but for which we have no records) or a period when a meaning became rare or obsolete.

### EXAMPLE 3

Source: Uffe Bergeton, "Found (and Lost?) in Translation: Culture in *The Analects*," *Harvard Journal of Asiatic Studies* 79.1&2 (2019): 85.

Preferred file formats for vector artwork are Adobe Illustrator (AI, with filenames \*.ai) and Inkscape (\*.svg). If the data for the charts come from Excel (\*.xlsx) or Powerpoint (\*.pptx), the charts generally require significant reworking in Adobe Illustrator, so authors should provide the original Excel or Powerpoint file along with a PDF showing the artwork.

Note that genealogical charts have standard requirements. For example, individuals of the same generation appear on the same horizontal level, equal signs indicate marriage, horizontal connecting lines indicate siblings, and vertical connecting lines indicate descent. Authors who are unfamiliar with AI yet wish to include a genealogical chart may provide the following items for our compositor to produce the figure:

- a list of names (include characters and any other relevant information, such as life dates) as text in a Word document and
- a low-resolution mock-up in the figure captions file) showing the genealogical relationships.



### EXAMPLE 4

Source of cover image: Tamura Ransui, *Chūzan bussankō*, 3 vols. (*kan*) [ca. 1769], vol. 2 (seq. 29, seq. 44); MS no. TJ 3468/6441, Rare Book Collection, Harvard-Yenching Library, Harvard University, Cambridge MA, <https://listview.lib.harvard.edu/lists/drs-432195084>. Photo: Imaging Department © President and Fellows of Harvard College.

Continuous-tone images—whether color (example 4) or grayscale (the underlying image in example 2)—usually come from digital photographs or scans. These images should be provided in TIFF (\*.tif) or JPEG (\*.jpg) formats, with a resolution of at least 300 dpi (dots per inch) at our page size for most images. When looking at image size, in

Photoshop for example, be sure to check the resolution in terms of our page margins (given above), remembering that the final image size will necessarily be smaller to accommodate the figure caption on the same page. Authors should not artificially raise resolution by upsampling. All description should be included in the caption.

Authors should not directly add or include text in continuous-tone images. Any labels must be added using an additional vector layer (this is hybrid art, see below).

Continuous-tone digital files of monochrome images, such as rubbings and woodblock prints, require resolution higher than 300 dpi. Note that scanning a published reprint of a woodblock print will *not* produce a press-ready image. Authors should work with the institution (library, archive, museum) holding the original woodblock imprint to obtain a high-resolution digital image. Some institutions have such images available for download on their websites, along with information about credit requirements. (See the “Legal Requirements” section above about credits and permission.) For print publication, the usual standard is 1200 dpi at final size. Lower values may sometimes suffice, but usually not below 600 dpi.

Hybrid artwork, because it contains both continuous-tone and vector elements, is more complicated and needs special care. It generally requires specialized software and file formats as well as careful consideration of limiting factors.

For a continuous-tone image with vector labels, as in example 2, we recommend that authors who are inexperienced in Adobe Illustrator (or its open-access equivalent, Inkscape) provide the following items for our compositor to assemble:

- the continuous-tone image (as a TIFF or JPEG file),
- a list of labels (as text in a Word document), and
- a low-resolution mock-up (in the figure captions file) showing where the labels go in relation to the continuous-tone image.

Because maps, as in example 1, are even more complicated, we recommend that authors unfamiliar with Adobe Illustrator commission someone to make their press-ready map file and provide the mapmaker with our Detailed Technical Requirements for Hybrid-Art and Map Figures.

Authors who want to create their own hybrid figures must submit them in Adobe Illustrator or Inkscape files that contain *at least* two layers: one for continuous-tone elements and one for type. If there are additional vector elements (as in a map), then there must be a third layer. See our Detailed Technical Requirements for Hybrid-Art and Map Figures for further guidance.

Note that the choice of software to create hybrid artwork can preclude an image from being used in *HJAS*. Photoshop and similar image editors can allow “live” (editable, unrasterized) type and crisp lines in one or more layers above a continuous-tone background. But because such programs often merge layers together, thus rasterizing type and vectors, hybrid artwork done entirely in Photoshop will be unsuitable for *HJAS* publication.

## ***TABLES***

Tables present—in rows and columns that are easy to scan and compare—a much larger number of similar points than can reasonably be processed by readers in a prose description (see example 5). Each table should be as simple as possible and understandable on its own. All tables should be submitted in a separate MS Word file.

### **Substantive Requirements**

Tables, like figures, are expensive to produce, so please keep the overall number of table limited to those necessary for your argument. We expect that there will be some substantive discussion of each table in the main text (including

a callout). The discussion should highlight the main points of a table without reciting every detail.

### Legal Requirements (Permissions)

Tables generally require sources but not credits. Sources for a table’s content should be cited in notes to the table. (On permissions and credits needed for recreating a previously published table, see the Legal Requirements for Figures above.)

### Stylistic Requirements

Each table must have a number and a title, appearing above the table. Most tables also have notes appearing immediately below the table. (Tables do *not* have captions.) Tables may use portrait or landscape orientation, but every table must fit within *HJAS*’s page margins. All tables should be submitted in a single Word file separate from the main manuscript file (and separate from the figure captions file). Table notes should appear as footnotes in the file.

Tables are numbered in order within the article (and separate from the figures). Tables must appear at their first mention in the article and they must appear (and be numbered) in the order mentioned. Examples 5 and 6 both show the first table in the article.

Table titles are capitalized headline style and placed above the table. A table’s title should explain the table’s content sufficiently that readers do not need to search in the main text for an explanation of the table’s relevance. We prefer that titles not exceed two lines of text.

TABLE 1: Qing Sources Available to the Compilers of the 1748 Korean Thesaurus  
*Tongmun yuhae* 同文類解

SOURCE <sup>a</sup>	YEAR EDITION PRINTED	PRINTER TYPE
<i>Da Qing quanshu</i> 大清全書	1683, 1713	Commercial
<i>Man-Han tongwen quanshu</i> 滿漢同文全書	1690	Commercial
<i>Xinke Qingshu quanji</i> 新刻清 書全集	1699 & undated	Private & probably commercial
<i>Man-Han tongwen leiji</i> 滿漢同 文類集 <sup>b</sup>	Unknown	Commercial
<i>Man-Han leishu</i> 滿漢類書 <sup>b,c</sup>	1700, 1701, 1706	Private, provincial govt. & commercial
<i>Tongwen guanghui quanshu</i> 同文廣彙全書 <sup>b</sup>	1693, 1700, 1702	Commercial
<i>Han i araha manju gisun i buleku bithe</i>	1708	Imperial
<i>Qingwen beikao</i> 清文備考	1722 (two eds.) & one possibly later	Private
<i>Yin Han Qingwen jian</i> 音漢清 文鑑	1735 (several eds., some possibly later)	Commercial

<sup>a</sup> Korean sources used for the compilation are not shown. On the degree to which the Qing books influenced *Tongmun yuhae*, see Söng Paegin, “*Tongmun yuhae wa Han-Ch’öngmun’gam*,” pp. 77–86.

<sup>b</sup> Titles differ between printed copies.

<sup>c</sup> This title was probably available to the Korean compilers.

#### EXAMPLE 5

Source: Mårten Söderblom Saarela, “Mandarin over Manchu: Court-Sponsored Qing Lexicography and Its Subversion in Korea and Japan,” *Harvard Journal of Asiatic Studies* 77.2 (2017): 380.

Notes to a table use superscript letters, ordered from top to bottom of the table. Table notes may provide sources, other information applying to the entire table (including abbreviations), or information applying to specific parts of the table. (On citation styles, see the *HJAS* Style Sheet.)

Example 5 is somewhat unusual in that the Qing sources themselves are the content of the table, each source appearing in a different row. Table note *a* discusses further sources, both acknowledging that there were Korean sources that influenced the compilers of *Tongmun yuhae* and citing the source that allowed the author’s identification of the Qing sources listed in the table. Note *b* provides information relevant to two Qing sources, note *c* information relevant to one Qing source.

In example 6, the source for columns A and B is given in note *a*, the source for columns C and D in note *b*. Note *c* provides information relevant to second line of text in C4.

TABLE 1. Comparison of the Registers in Vernacularized Renditions of *The Greater Learning*

VERNACULARIZED “GREATER LEARNING” <sup>a</sup>		MASTER YULGOK’S “GREATER LEARNING” <sup>b</sup>	
A. Vocalization Recipe	B. Vernacular Paraphrase	C. Vocalization Recipe	D. Vernacular Paraphrase
1. 大 <sub>대</sub> 學 <sub>학</sub> 之 <sub>지</sub> 道 <sub>도</sub> 도 <sub>논</sub>	1. 大 <sub>대</sub> 學 <sub>학</sub> 의 <sub>의</sub> 道 <sub>도</sub> 도 <sub>논</sub>	1. 大 <sub>대</sub> 學 <sub>학</sub> 之 <sub>지</sub> 道 <sub>도</sub> 도 <sub>논</sub>	1. 大 <sub>대</sub> 學 <sub>학</sub> 의 <sub>의</sub> 道 <sub>도</sub> 도 <sub>논</sub>
2. 在 <sub>在</sub> 明 <sub>명</sub> 明 <sub>명</sub> 德 <sub>덕</sub> 덕 <sub>덕</sub> <sup>ㅎ머</sup>	2. 불근德 <sub>덕</sub> 을 불킴에이시며	2. 在 <sub>在</sub> 明 <sub>명</sub> 明 <sub>명</sub> 德 <sub>덕</sub> 덕 <sub>덕</sub> <sup>ㅎ머</sup>	2. 明 <sub>명</sub> 德 <sub>덕</sub> 을 明 <sub>명</sub> ㅎ메이시며
3. 在 <sub>在</sub> 親 <sub>친</sub> 民 <sub>민</sub> 민 <sup>ㅎ머</sup>	3. 民 <sub>민</sub> 을새롭게ㅎ메이시며	3. 在 <sub>在</sub> 親 <sub>친</sub> 民 <sub>민</sub> 민 <sup>ㅎ머</sup>	3. 民 <sub>민</sub> 을新 <sub>신</sub> 호메이시며
4. 在 <sub>在</sub> 止 <sub>지</sub> 於 <sub>어</sub> 至 <sub>지</sub> 善 <sub>선</sub> 선 <sup>이나라</sup>	4. 止 <sub>지</sub> ㅎ善 <sub>선</sub> 에 止 <sub>지</sub> ㅎ메잇 <sub>니</sub> 나라 나라	4. 在 <sub>在</sub> 止 <sub>지</sub> 於 <sub>어</sub> 至 <sub>지</sub> 善 <sub>선</sub> 선 <sup>이나라</sup>	4. 至 <sub>지</sub> ㅎ善 <sub>선</sub> 의止 <sub>지</sub> ㅎ메잇 <sub>니</sub> 나라
			親 <sub>친</sub> 當 <sub>당</sub> 作 <sub>작</sub> 新 <sub>신</sub> 신 <sup>c</sup>

<sup>a</sup> *Taehak ōnhae* 大學諺解, 1 *kwŏn* [1820 xylographic edition of the 1590 text], p. 1a; No. TK 898 4272, Rare Book Collection, Harvard-Yenching Library.

<sup>b</sup> *Taehak* 大學, in *Sasŏ Yulgok sŏnsaeng ōnhae* [1749 imprint of the sixteenth-century text], in *Sasŏ Yulgok ōnhae*, v. 4, p. 3.

<sup>c</sup> This annotation appears in half-sized graphs.

### EXAMPLE 6

Source: Si Nae Park, “The Sound of Learning the Confucian Classics in Chosŏn Korea,” *Harvard Journal of Asiatic Studies* 79.1&2 (2019): 177.

### Technical requirements

Tables may use landscape or portrait orientation, but all the columns must fit on a single page in the final published version. When necessary to an author’s argument, we do allow multipage tables, with multiple pages of rows. Note that although all caps and 9-point font are used in published tables, in the submission file, authors should use 12-point font and should *not* use all caps.

Many tables designed for a letter-size or A4 page are too large for *HJAS*’s margins (about 10.6 × 18.8 cm, or 4.17 × 7.40 inches). Fitting more than four or five columns of numbers (not to mention text) can be a challenge in the 4-inch width of a portrait orientation. While portrait orientation is preferred, the alternative is to run wider tables in landscape orientation. Example 5 shows a table with three columns of text entries set in a portrait page orientation (horizontally). In example 6, a table with four columns of text in two pairs is set in a landscape page orientation (sideways).

Given width limitations, column headings must be concise to the point of terse, hopefully fitting in two lines. If further explanation is necessary, provide it in a table note.

In their submitted tables file, authors should use regular and italic upper- and lowercase alphabetic text and may use Asian characters as needed. Embellishments, however, such as lines (“rules”) and small caps, fall to the compositor.