

Harvard University Asia Center Publications Office

1730 Cambridge Street, CGIS South First Floor, Cambridge, Massachusetts 02138-4317

TEL: (617) 495-5013 E-MAIL: ceaspubs@fas.harvard.edu

Sample Artwork and Table References

This document explains how to insert references, cross-references, and callouts in your manuscript where you discuss illustrations and tables.

Some definitions: A reference is a “mention” of an illustration or table that appears immediately after the discussion. A cross-reference is a mention of a figure or table that appears elsewhere in the book. A callout is an instruction to the compositor (or “comp”), on where to place the illustration or table.

Example 1 for a figure reference and a callout:

Although several hundred archaeological sites associated with the Xituanshan culture are currently known, to date only about two dozen sites have undergone formal archaeological excavation. Below I will briefly describe some of the more significant excavations, first addressing those sites in what I shall refer to as the Xituanshan core region between the city of Jilin and Wulajie to the north. I will then very briefly address sites in the regions peripheral to the core (fig. 3.4).

<COMP: insert fig. 3.4 here>

Example 2 for (a) a figure reference, and (b) a cross-reference to a figure in another chapter or section of the book:

(2a)

She is attired in what is popularly referred to as “Tang dynasty dress,” her left arm akimbo, her right hand resting on the handle of an unsheathed sword on which her body leans (fig. 5.13). If we compare this sculptural representation with historical photographs of Qiu Jin, which have been reproduced in many books and must have been available to the designers of the sculpture, we notice subtle but crucial changes in her dress, hairstyle, and attitude . . . Together with the stele in Wu Zhiying’s calligraphy, these changes of dress and hairstyle showcase a strategic deployment of “tradition,” packaging patriotic education in reconstructed femininity.

<COMP: insert fig. 5.13 here>

(2b)

Compare the sculpture with one of the historical photographs, which shows Qiu Jin in a Chinese man’s suit leaning on an umbrella (see fig. 3.6).

Example 3, for a plate that appears in a color insert; note that no callout is needed:

Having created long-lasting connections at Ise, the Saidaiji order became one of the major forces in the development of esoteric ideas about kami at Ise and surrounding areas; moreover, it played an active part in their spread to other sacred sites within its own network, for example, to Miwa, as already mentioned in chapter 4. At Saidaiji, based on these ideas, the cult of the Ise shrines was institutionalized via the medium of a small ritual object, the Ise mishōtai zushi, a miniature portable shrine representing the sacred body and esoteric essence of the two Ise shrines. It is not clear when the zushi, a lacquered box with two doors, about fifty-six centimeters high, forty-three centimeters wide, and twenty-two centimeters deep, was created (plates 3–6). Some tend to see it as a direct outcome of Eizon’s visits to Ise, but it is also possible that the container was made at a later stage. In either case, it is a concrete example of kami worship at Saidaiji and among Saidaiji-affiliated monks stationed at Ise and elsewhere during the medieval period.

Example 4, for a table:

A survey of Jilong’s islander population in 1935 revealed that over three decades of promoting Japanese had not succeeded: only 26 percent could understand it, let alone speak or write it (table 2.1). A gender-based breakdown for 1934 suggests that language instruction had almost completely failed to reach women and girls, a mere 14 percent of whom could speak Japanese in comparison to roughly a third of islander males. These low rates had something to do with the long-term flow of people into Jilong from the countryside, where the public-school system was not as well developed.

<COMP: insert table 2.1 here>