

# *Harvard University Asia Center*

## *Publications Office*

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### *Guidelines for Authors on the Final Preparation of Manuscripts and Disks*

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To ensure orderly in-house handling and typesetting of your work, it is important that the manuscript and computer files meet certain specifications. We realize that it may not be easy to adapt one's work habits to the demands of publishers, but files prepared according to the following guidelines will encounter fewer problems in editing and typesetting. Publishing technology is changing rapidly, and the instructions in this memo may be out of date by the time you are ready to submit the final version of your manuscript. Please contact us when you are preparing the final version of the manuscript, and we will discuss what we need.

At present, we prefer that you email us the files for the final version of the manuscript. It is usually not necessary to send a paper copy. The version submitted for production should contain all elements of the text except the index. If you intend to supply additional data later, indicate this at the relevant place in the text (for example, in the Works Cited list, a missing year date might be flagged "date to come"). If you send the files on a CD, a ZIP disk, or other storage media, they must be readable on PCs.

If possible, you should send all artwork and permissions letters at this time (if final copies of artwork are not available, send photocopies, and note all outstanding permissions requests in your cover letter). Please consult the memo on illustrations and artwork for our requirements.

Be sure to make backup copies of everything you send. Please ship all materials in strong, secure packaging, and insure artwork against damage or loss.

#### *The Manuscript*

Order the elements as follows (not all elements occur in every manuscript):

##### Front matter

Title page

Dedication

Acknowledgments (note the standard American spelling)

Contents

List(s) of tables, maps, figures, illustrations

Foreword

Preface

List of contributors

List of abbreviations used in the text, note on editions used, editorial conventions, etc.

Text proper  
Introduction  
Chapters 1–x  
Conclusion  
Epilogue/afterword

Appendixes

Reference material  
Notes  
Works Cited list  
Character list  
Index

Tables  
Maps  
Figures  
Illustrations  
Legends for illustrations

Parts are numbered with roman numerals, chapters with arabic numbers, and appendixes with capital letters. Tables and each category of artwork (maps, figures, and illustrations) should be numbered separately. If there are fewer than ten such elements, it is usually sufficient to number them sequentially by category throughout the book. If there are more than ten, however, you may want to use a dual system of numbering in which the chapter number is followed by a period and then by a sequence that starts anew from “1” in each chapter (for example, “Figure 3.5” for the fifth figure in Chapter 3 or “Table 6.22” for the twenty-second table in Chapter 6).

Please place tables, maps, figures, and the like in separate files. Do not embed them in the text of the chapters. At the appropriate place in the text proper, insert a callout (e.g., “Table 3.5 about here” or “Fig. 1 about here”). Typically callouts are placed on a separate line following the paragraph in which the element is first discussed.

Keep formatting to a minimum, but do make sure that the status of each element is visually distinct. All set-off block quotations, for example, should be indented on the left-hand side and by the same amount of space throughout the manuscript. Differentiate subheads so that the copyeditor can spot the hierarchy easily.

*Spelling and Usage:* For matters of style—conventions of spelling, capitalization, numbers, abbreviations, and the like—we follow the most recent edition of *Webster’s Collegiate Dictionary* and *The Chicago Manual of Style*. If you have particular stylistic concerns, please consult this office before you begin your final revisions. Be sure to alert us to unusual spellings (for example, in a quotation from an eighteenth-century English source). If your word-processing program cannot supply a particular diacritic, draw these elements to our attention in your cover letter. If your program cannot produce macrons or breves, for example, please substitute a distinctive sign or combination of letters (e.g., an “ä” or an “â” could be used to indicate an “ã” or a \$ could indicate that the following letter is to have a breve).

*Notes and Works Cited:* *The Chicago Manual of Style* has an extensive discussion on the citation of works in notes and bibliographies. *Webster’s Collegiate* has a handy summary of the common styles of citation in the reference materials at the end. The important thing here is to adopt one of the standard systems and use it consistently throughout. Innovation is not desirable in this area. The Works Cited list should contain only those works cited in the Notes and the source notes of tables and legends. For ease of

consultation, the Work Cited list should be ordered as one alphabetically arranged list, rather than divided by category. In the Notes, we use a short-title format; that is, works are cited by the author's name and a short version of the title. If only one author with a particular surname appears in the Works Cited list, then in the Notes this author is cited by surname only. If there are two or more authors with the same surname, they are distinguished in the Notes by the addition of the given name or initials.

The following are examples of our preferred formats for citing the most common types of publications (book, journal article, a chapter in a collection of essays, and a Ph.D. dissertation) in the Works Cited list (note: characters are given only for author names and titles of publication; at your discretion, they may be omitted):

Eno, Robert. *The Confucian Creation of Heaven*. Albany: State University of New York Press, 1990.

Fu Weixun 傅偉勳. *Cong chuangzao de quanshixue dao da sheng Fo xue 從創造的詮釋學到大乘佛學* (From creative hermeneutics to Mahayāna Buddhism). Taipei: Dongda, 1990.

Ch'ae Hang-gu 蔡항구. "P'yŏngyang pugŭn e innŭn Koguryŏ sigi ūi yujŏk" 평양부근에 있는고구려시기의유적 (Koguryŏ remains around P'yŏngyang). *MHYS* 5 (1957): 5–19.

Kawamura Kazuo 川村和男. "Tai-Shi bunka jigyo kankei shi" 对支文化事業關係史 (A history of Japanese cultural work toward China). *Rekishi kyōiken* 15, no. 8 (Aug. 1967): 80–95.

Kawamura, Michael H. "A Reappraisal of Japanese Industrialization." *Journal of Asian Studies* 31 (1972): 539–59.

Deuchler, Martina. "Reject the False and Uphold the Straight: Attitudes Toward Heterodox Thought in Early Yi Korea." In *The Rise of Neo-Confucianism in Korea*, ed. Wm. Theodore de Bary and JaHyun Kim Haboush. New York: Columbia University Press, 1985, 375–410.

Park, Soon-Won. "The Emergence of a Factory Labor Force in Colonial Korea: A Case Study of the Onoda Cement Factory." Ph.D. diss., Harvard University, 1985.

These works would be cited as follows in the Notes.

1. Eno, *Confucian Creation of Heaven*, 17–25.
2. Fu, *Cong chuangzao de quanshixue*, chap. 4.
3. Ch'ae Hang-gu, "P'yŏngyang pugŭn e innŭn Koguryŏ sigi ūi yujŏk," 6–7.
4. Kawamura Kazuo, "Tai-Shi bunka jigyo," 82–86.
5. M. H. Kawamura, "A Reappraisal." [note: page numbers are not given when the reference is to the entire work]
6. Deuchler, "Reject the False."
7. S.-W. Park, "Emergence of a Factory Labor Force," appendix II.

*Tables and Illustrations:* Be sure that all tables and illustrations are relevant to your discussion. These are relatively expensive items to edit, typeset, and reproduce, and their presence in a book is reflected in its price. It may be possible, for example, to summarize the contents of a table in a sentence or two. And artwork should be more than just decoration; if you don't discuss the contents of a particular illustration, delete it. Most of our books are printed on 6 x 9" paper, with margins of approximately an inch on all sides. This means that the amount of usable space on a page is roughly 4 x 7". Please plan tables and

illustrations accordingly. It is difficult (if not impossible) to accommodate more than six columns on a table printed upright (or ten if printed broadside). Reducing a large photograph to fit on a page may render the important detail invisible. See the memo on artwork for further details on our requirements.

## *The Files*

Give the files names that identify the elements of the book unambiguously. “Chapter 1” makes the contents of the file clear in a way that “bgc.doc” does not. When you send the files, tell us the name and version number of the software program(s) used, and supply a list of file names.

Use either a Mac or a PC. Please use only one software program throughout for the roman text, and only one for Asian characters. The Publications Office has the latest version of Word for Windows XP and the Japanese, Chinese, and Korean versions of Twinbridge for Windows as well as the Unicode programs for these languages available on Windows. These programs can read or convert files prepared with the common software programs. If you use Nisus programs, please contact us for special instructions on preparing your files.

If you have devised macros or other means of typing special characters such as macrons or breves, or created Chinese or Japanese characters using the character-creation abilities found in some word-processing systems, please warn us. These usually convert to gibberish and are highly visible, but on occasion the translation programs create forms that appear correct, and errors may be overlooked.

Create a separate file for each chapter and each element in the front and back matter. Do not send the manuscript as one file.

The notes can be embedded in each chapter or placed in a separate file. We will attempt to accommodate requests for footnotes rather than end-of-the-book notes. If you wish footnotes, however, it is best to restrict the number of notes and to keep them short. Large numbers of lengthy notes are almost impossible to format as footnotes.

Be consistent. For example, for words that are to appear in italics in the book, use either italics or underlining, but not both. To indicate a paragraph indent, use either a tab stop or a set number of word spaces, but not both.

Do not use the automatic hyphenation program.

Do not justify lines.

Do not separate elements by inserting extra line spaces. Insert an extra line only if a space is to appear in the typeset version.

Indent set-off block quotations on the left-hand side only. Do not use line or paragraph breaks at the ends of lines in block quotes to indent on the right-hand side.

Format the text as little as possible. Do not place chapter titles or subheads in boldface or in larger-size type. Do not use templates or label elements with the styling capabilities found in some word-processing programs. The best way to prepare a manuscript is simply to use the same typeface and type size throughout.

Before printing the final version, please use the spell checker. It can be a nuisance with text that contains many foreign words and names, but it is a good way to proofread even these.

If you have questions about preparing the files, please contact the Publications Office. If we can't answer your question, we will try to find someone who can.

### *The Style Sheet*

As you revise your manuscript, please compile a style sheet. If variant spellings are possible, note which version you use. Keep track of which words you capitalize, and which you italicize. Note the abbreviations you are using, and compile a list of the note and bibliographic conventions you are following. Send us a copy of the style sheet with the final manuscript. As long as you are consistent and your practices are sensible and follow scholarly convention, we will honor them.

### *Additional Considerations for Volume Editors*

From the outset, you need to establish editorial guidelines for the contributors to your volume. You should, at a minimum, indicate to them which romanization system is to be used and which system of citation for notes and works cited lists. Set minimum and maximum lengths for each paper. Determine if the notes are to follow each paper or be placed at the back of the book, and if each paper is to have a separate list of works cited or there is to be one unified list of works cited. Establish conventions for capitalization and special treatment of words.

As the volume editor, you are responsible for preparing the front matter, the list of contributors, and any other elements common to the entire work such as a unified works cited list, a list of characters, and the index, as well as for seeing that the chapters are prepared according to our specifications, for compiling all elements in the final manuscript, for distributing the edited manuscript to the individual contributors, for proofreading the typeset text, and for paying for author alterations to typeset text that exceed our normal and customary allowance.

### *Indexing*

As the author, you are responsible for the index. We strongly urge every author to compile his or her own index or to supervise its compilation by a trusted student. We maintain a list of free-lance indexers and will be happy to supply names of indexers in your area. We cannot, however, vouch for their work. Professional indexers are skilled at catching proper names and obvious terms, but they are usually not well acquainted with the vocabulary common in a particular field or with the terms by which it structures and conceives its discourse. Consequently professionally prepared indexes tend to contain few subject headings but many proper names. Nor is the work of professional indexers cheap; as of mid-2008, they were charging at least \$4.00 per indexable typeset page.

### *Schedules*

Every manuscript proceeds through the stages of copyediting, author review, clean-up of edited manuscript, design, typesetting, proofreading, indexing, corrections, and printing. We try to keep things moving, but at every stage there is usually a queue. The work is handled in the order in which it arrives. The further along in the process a particular work is, however, the higher its priority; getting a work ready to send to the printer takes precedence, for example, over copyediting a newly arrived manuscript. There are, moreover, busy seasons. Typically many manuscripts arrive for editing at the end of the summer or after the year-end break, and manuscripts arriving then may have to wait longer than is usual. If you need to meet a deadline or if you will be unavailable during certain months, please let us know. We will try to work around your schedule.

Once editing begins, it typically takes a month or two. We will ask you to review the edited manuscript and return it to us within one month. The proofs will arrive two to three months later. You will have one month to proof the work; if you are indexing the volume yourself, you have an additional month to complete the index. Publication usually follows transmittal of the index to us by about three months. These are minimum times; works with large numbers of tables or illustrations, or those involving several authors, usually take longer.