

Journal of Asian Humanities at Kyushu University (JAH-Q)

SUBMISSION GUIDELINES

JAH-Q is a peer-reviewed journal dedicated to all aspects related to Asian humanities. We consider research articles, state-of-the-field essays, and short reports on conferences and other events related to Asian humanities subjects (broadly defined) for publication. We also seek articles or reports for the themed section “Kyushu and Asia” and reviews of books, exhibitions, or films for the “Reviews” section.

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Figure 4 illustrates the new style of the Song dynasty whereas the Shanghai Museum work (figure 3) does not.

The date of an earlier work in the Shanghai Museum (figure 3) is unknown.

References to more than one figure should read as follows:

Black outlines surround the central deity in the Cleveland Museum works (figures 5 and 6).

The optimal point for the insertion of illustrations in the manuscript should be indicated as “Insert figure x here” with the figure number highlighted in yellow, and a blank line above and below the phrase.

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Caption examples

Figure 1. Torii Kiyomasu II. *Beauties of the Three Capitals*. 1730, Edo period. Woodblock print, ink and colors. H 28 cm, W 16 cm. From Art Institute of Chicago, Gunsaulus, and Gentles, *The Clarence Buckingham Collection of Japanese Prints*, p. 36, fig. 117. Permission of Art Institute of Chicago.

Figure 2. *Anatomic Explosion Happening*. August 11, 1968. Photograph. Alice in Wonderland sculpture, Central Park, New York. Permission of Yayoi Kusama.

Figure 3. *Hasedera engi emaki*, scroll I, section 1. 16th c., Muromachi period. Handscroll, ink and colors on paper. H 30.8 cm. Margaret E. Fuller Purchase Fund. Gift to a City: Masterworks from the Eugene Fuller Memorial Collection in the Seattle Art Museum. Acc. # 57.15.1. Photograph by Susan A. Cole. Permission of Seattle Art Museum.

Figure 4. “Futanari.” *Yamai no sōshi* (a section of the handscroll). 12th c., Heian period. H 26.2 cm, W 47.6 cm. Ink and colors on paper. Collection Kyoto National Museum, reproduced with permission.

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Figure 5. Seated Yakushi Nyorai. 1145, Heian period. Wood with gold leaf. H 103.6 cm. Myōjōji, Mie Prefecture. Tōkyō Kokuritsu Hakubutsukan, *Ise jingū to kamigami no bijutsu*, p. 54, fig. 25.

Figure 6. View of Fuji’s crater from the east side. 1980. Black-and-white photograph with hand tinting. H 125 cm, W 250 cm. Photograph by John Treat in Treat, *Writing Ground Zero*, p. 308, with permission of the author.

Figure 7. Sugimoto Hiroshi. *Appropriate Proportion (Go’o Shrine)*. 2002. Naoshima Art House Project. Photograph courtesy of Benesse/Naoshima Art House Project, with permission.

Figure 8. Miyajima Tatsuo. *Sea of Time*. 1988. Light Emitting Diode, IC, electric wire. Installation view at Hara Museum of Contemporary Art, Tokyo. H 700 cm, W 700 cm, D 2.5 cm. Site specific installation. Photo, Tadashi Hirose. Reproduced with permission of the artist.