

# GUIDE TO SUBMISSIONS AND HOUSE STYLE FOR THE *JOURNAL OF ROMANTICISM*

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(Version V, 14 January 2018)

## **Purpose of the Journal**

The *Journal of Romanticism* is a peer-reviewed, paper-based journal that approaches the study of Romanticism in a broad and interdisciplinary way. It looks to develop the field of study by eschewing the traditional divisions that have limited scholarship in the field. It seeks to incorporate analysis of the whole range of artistic, cultural, and intellectual manifestations of Romanticism. Likewise, it seeks to transcend narrow historical conceptions that have bound the very idea of Romanticism to rigid localities, artificially narrow date-ranges, and in some cases to a handful of particular personalities. Thus art history, literature, musicology, philosophy, politics, scientific history and many other approaches to human culture will be invited to interact in a way that often receives lip service, but is seldom directly pursued. Accordingly, a thoughtful and fresh take on methodology will be a feature of the Journal's direction.

## **Contributors**

All contributors will receive a complimentary subscription to the *Journal of Romanticism* for the calendar year, and are eligible for the RA Prizes.

## **Submissions**

Please make your submission in Word format by email to Richard Berkeley (berkeley5000@gmail.com).

It should be double-spaced and formatted in a reasonable type-face (eg Times New Roman 12pt, or Garamond 12pt), with page numbers and your name prominently displayed. If I do not already know you, then I would appreciate some kind of brief bio in your covering email, just by way of introduction.

You do not otherwise need to go to the trouble of changing to our house-style at the submission stage. If your submission is accepted, then we will expect you to change over to British spelling, English spacing, and so forth, as may be necessary.

However, please do observe the use of footnotes rather than endnotes or inline citations from the start, because that can affect the whole writing style.

## **Footnoting & Bibliography**

The journal uses a full footnoting style rather than endnotes or inline citations. Additionally, we use a full bibliography, normally even for book reviews. We do stress that this means that a full citation is required in footnotes. Inline citations should only be used for works that are cited repeatedly, and sparingly even then.

This is quite deliberate, and we are fully aware that it is fashionable to eliminate footnotes and endnotes altogether, and for some publishers to place a premium on space.

The purpose of academic references is to enable the reader to understand readily where a quotation has come from, and to follow up on it easily. This purpose is defeated by hiding the information in endnotes. It is even more deeply defeated by sentences such as:

Spinoza has been called “ein Gottrunkener Mensch” (Novalis III 651), and yet has sometimes been portrayed simply as an “infamous atheist” (Hume 240), or as an archetypically rationalistic and mechanistic thinker (McFarland 54, 63), though this latter view has been criticised sharply and even called “idiosyncratic” (Berkeley 1).

It is difficult for the general reader to realise that it was me (not Bishop Berkeley) who called McFarland’s interpretation of Spinoza and the pantheism controversy “idiosyncratic”, and it is also difficult for anyone to guess which of McFarland’s dozen or so books I was commenting on. In fact, it is even difficult for a non-specialist to see that Spinoza, Hume, Novalis, McFarland, and myself were all writing in different centuries and in different countries. The only way the reader can end the confusion is to make a long and tiresome trek to the bibliography. We hope to save them this trouble.

### **Word Limit**

The word limit is 9000 words for an article and 2000 words for a book review, including footnotes and bibliography. This is deliberately challenging, because a great deal of academic writing is damaged by being too verbose. The extra words almost always detract from the unity of the argument. And if it is getting that long, perhaps you should consider breaking it into two articles.

### **Grammar and Usage**

The purpose of academic writing is to communicate, rather than to be pedantic. But try not to break too many rules.

A good guide to usage is any recent edition of *Fowler’s Modern English Usage* (Oxford UP), which covers thousands of points such as the difference between “inquiry” and “enquiry” or between “affect” and “effect”. It is particularly helpful in pointing out some of the differences in usage between British and American English.

Just to note: the passive voice is often avoided by academic writers, and not without reason. But the passive voice is useful when the subject of the verb is obvious or unimportant or simply unknown. On the other hand, if the subject of the verb is being avoided and then surreptitiously reinserted by you, then the result can sound foolish.

### **Languages**

The language of the journal is British English. Quotations in the original languages are encouraged where possible. You can also supply a translation in a footnote if you think it will be helpful for the reader.

### **Spacing**

The journal uses English spacing as opposed to French spacing. This means that there are two spaces after each full stop. This is a traditional means to emphasise the visual unity of each sentence.

### Ellipses

When leaving out a few words from a sentence the automatic three-point ellipses from Word are used, with spaces on each side. For longer elisions four dots without spaces are used with spaces on each side. An example:

I have now before me a treatise of a religious fanatic, full of dreams and supernatural *experiences*. I see clearly the writer's grounds, and their hollowness. I have a complete insight into the causes, which ... acted on his mind; and by application of received and ascertained laws I can satisfactorily explain to my own reason all the strange incidents, which the writer records of himself .... As when in broad day-light a man tracks the steps of a traveller, who had lost his way in a fog or by treacherous moonshine, even so, and with the same tranquil sense of certainty, can I follow the traces of this bewildered visionary ...

(reference given in example footnote 1 below)

### Quotation marks

The journal uses double quotation marks. Quotations within quotations therefore obviously have single quotation marks and an extra space is needed if an internal quotation comes at the beginning or end of the quotation in order to avoid a triple quotation mark. Also, quotation marks are inside any other punctuation, such as full-stops or commas. An example:

Denys Turner argues that the “mysticism” or “spirituality” of our times is characterised by the “repertoire of imagery” from medieval mysticism, stripped it of its “dialectic ... and its corresponding hierarchies and, instead, filled with the stuff of supposititious ‘experience’”.

### Emphasis

Please do not use bold or italics for emphasis, either within quotations or your own sentences.

### Dates

Please use the format: 22 April 1976.

### Internet Citations

These should be used sparingly as they are sometimes unhelpful to the reader. We may not even be using the same system for internet addresses in 20 years, and most pinpoint internet citations will not work even after a few years. Therefore, if it is necessary to refer to an internet source, then it is better to refer to the general website or internet resource or a permalink, where possible.

### Citation style

The citation style is not intended to be unusual or arcane, and is identical for footnotes and the bibliography (except that the name is given in the normal order in the footnotes, instead of surname first).

Some points to watch:

- the author's name is followed by a comma, not a full-stop, so that each citation is a sentence.
- the page ranges of book-chapters or articles are given after a colon, and if there is a pinpoint reference within that range, then you can indicate this with "at" or simply with a comma.
- judicious extra information such as the title of a volume in a multi-volume series can be added as long as it is not too bulky (see the Coleridge examples below).
- use "vol", "part", etc. but not "p".
- use "UP" for "University Press".
- titles with no authors should be listed by title, excluding any article.
- Names beginning with "Mac or Mc" are treated as if spelled "Mac" and listed before other "M" names.

But examples are the easiest way to demonstrate the conventions. On our website you can download an example of my article from volume 1 of the journal, titled "Romantic Mysticism: the 'Traacherous Moonshine' and the Labyrinth of the Ineffable", which contains many examples.

Here are some further specific illustrations:

#### **Footnotes:**

<sup>1</sup> Samuel Taylor Coleridge, *The Collected Works of Samuel Taylor Coleridge* ed Kathleen Coburn and Bart Winer, 16 vols (Princeton: Princeton UP, 1971-2002), vol 7 (*Biographia Literaria*), vol I, 232-3.

<sup>2</sup> David Collings, "After the Covenant: Romanticism, Secularization, and Disasterous Transcendence" in Thomas Pfau and Robert Mitchell (eds), *Romanticism and Modernity* (London: Routledge, 2012): 65-81, at 72.

<sup>3</sup> Richard Berkeley, *Coleridge and the Crisis of Reason* (Houndmills: Palgrave, 2007), 99.

<sup>4</sup> Rayna Rosenova, "Underworld Architectonics in John Keats's *The Fall of Hyperion: A Dream*?" *Journal of Romanticism* 1 (2016): 87-107, at 92.

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Abrams, M.H., "Keats's Poems: The Material Dimensions" in Robert M. Ryan and Ronald A. Sharp (eds), *The Persistence of Poetry: Bicentennial Essays on Keats* (Amherst: U of Massachusetts P, 1998): 36-53.

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Juden, Brian, *Traditions orphiques et tendances mystiques dans le romantisme français (1800-1855)* (Paris: Klincksieck, 1971).

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O'Leary, Joseph, "Shelley and Plotinus" *Journal of Romanticism* 1 (2016): 29-50.

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