

# Style guide: *Romantik* – Journal for the Study of Romanticisms

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## General

- Articles submitted should not exceed 10,000 words (including footnotes) and should adhere to generally accepted academic standards in terms of documentation and style.
- Please submit all articles by sending an email, with the submission attached, to editor-in-chief Gísli Magnússon: [gislim@hi.is](mailto:gislim@hi.is)
- Submissions should be in Microsoft Word or a compatible format.
- The entire manuscript should be double-spaced.
- *Romantik* uses the *Oxford Dictionary* as a guide for spelling. US spellings are allowed for those following a North American standard consistently.
- *Romantik* follows the *Chicago Manual of Style 17<sup>th</sup> edition (CMS)* as a guide for style. See <http://www.chicagomanualofstyle.org/home.html>.
- *Romantik* features no bibliography, 'Works Cited' or 'Literature' list. Instead, each source must, when mentioned the first time (and the first time only), be adequately referenced in the attending footnote, in the fashion prescribed by the 'notes and bibliography system' under CMS. For an overview of most common examples, see the 'References' sections in this document.
- Please state your name, affiliation, address, and (most importantly) an email address. (The editors will remove these during the review process.)
- List five keywords that describe the proposed article. Include words important to your article that do not appear in the title, such as repeatedly cited authors, important technical terms, titles of significant literary works, and the like.
- Include a 150-word abstract.

# Quotation

## *Punctuation*

- British rules for quotation marks call for single marks ‘ ’ (6/9) for the first quotation and double marks “ ” (66/99) for nested quotations (that is, for quotations inside quotations). This rule holds for writers in both British and American English.
- When a quotation runs in the text, or when a phrase is given in quotes, the subsequent comma or full stop should always be *outside* the quote mark.

Foucault did not see the power to punish, in its function, ‘essentially different from that of curing or educating’.

Critics have described her art as ‘visual sampling’.

The wilderness and the sublime are feminized in the term ‘virginal nature’, and the painter is written out as masculine and visionary.

## *Translations*

- When quoting from a text in another language than English, a word-for-word English translation in parenthesis should follow the untranslated words. If the translation is the author’s own, this must be indicated thus in the notes; i.e., with ‘my translation’ or ‘unless otherwise noted, all translations are my own’. For works, typically secondary works, where an authoritative translation is available, and no specific analysis of language, metaphors, stylistics etc. is undertaken, the original need not be quoted.

But on the other hand, she also argues against ‘chinesische Abgeschlossenheit’ (Chinese seclusion) as Germany could not isolate itself from European developments.<sup>23</sup>

*Note reads:* Caroline de la Motte Fouqué, *Ueber deutsche Geselligkeit in Antwort auf das Urtheil der Frau von Staël* (Berlin: Wittich, 1814), 25. My translation.

- When the title of a work in another language is mentioned in text, an English gloss may follow in parentheses. If the translation has not been published, the English should be capitalized sentence-style (as in the first example below) and should appear neither in italics nor within quotation marks. A published translation, however, is capitalized headline-style (as in the second and third examples) and appears in italics or quotation marks depending on the type of work.

H. C. Ørsted's last work is *Aanden i Naturen* (the spirit of nature), which can be seen as his philosophical testament.

Proust's *À la recherche du temps perdu* (*Remembrance of Things Past*) was the subject of her dissertation.

*Ungeenbeden*, which literally means “the youth unit”, was published in English under the title *What Kingdom*.

- For quotations running to more than three lines, indent and cite as block quotation.

Men, hvor der var lyst derinde! Der stod ud af bogen en klar stråle, der blev til en stamme, til et mægtigt træ, som løftede sig så højt og bredte sine grene vidt ud over studenten.

(How bright the room seemed! It was as if a ray of light came from the book, a luminous tree whose branches spread out across the ceiling).<sup>3</sup>

- Use italics for foreign words, concepts, and phrases not directly quoted. If necessary for comprehension, English translation may appear immediately following in parentheses (). If you are in fact *quoting* a foreign phrase, use ‘ ’ as usual. The English translation of the foreign words should only be given upon the word’s *first* instance, even if that happens to be in a note and not the body text.

### ***Leaving out words from quotations***

- When words are left out of a quotation, an ellipsis of three dots (. . .) takes their place.

With a sensation of horror . . . I saw at the open window a figure most hideous and abhorred.

- If the first segment of the quotation could be read as a complete sentence (grammatically speaking), a period comes before the ellipsis (for a total of four dots). The first word after an ellipsis is capitalized if it begins a new sentence.

I saw at the open window a figure the most hideous and abhorred. . . . He seemed to jeer, and I felt a kind of panic.

### ***How to format quotations***

- When a quotation is introduced by an independent clause (i.e., a grammatically complete sentence), a colon should be used. This also holds true for block quotations.

Faraday’s conclusion was alarming: ‘Without significant intervention, your hometown will have gone the way of Atlantis by the century’s end’.

- When a quotation is introduced by a dependent clause (i.e., a grammatically *in*complete sentence), no punctuation should be used. Furthermore, the initial letter of a block quotation that is capitalized in the original may be lower cased if the syntax demands it. This also holds true for block quotations.

In discussing the reasons for political disturbances, Aristotle observes that

revolutions also break out when opposite parties, e.g., the rich and the people are equally balanced, and there is little or no middle class; for, if either party were manifestly superior, the other would not risk an attack upon them.

- In deciding whether to run in or set off a quotation, length is usually the deciding factor. In general, a short quotation, especially one that is not a full sentence, should be run in. A hundred words or more can generally be set off as a block quotation.

## ***Quoting poetry***

- A poetry quotation that spans more than one stanza should be presented as an extract. If it must be run in to the text (set off by opening and closing quotation marks), one slash (/) should appear between lines, and two slashes (//), should appear between stanzas. Both should have a space before and after:

Andrew Marvell's praise of John Milton, "Thou has not missed one thought that could be fit, / And all that was improper does omit", might well serve as our motto.

Observe the corresponding lines from Milton's *Paradise Lost*:

I sung of Chaos and Eternal Night,  
Taught by the heav'nly Muse to venture down  
The dark descent, and up to reascend...

## **References**

Here follows a few examples of the most used reference types. **Remember** to include DOI-numbers in articles. If the number is not readily available, it can easily be located by typing in the full reference at this website: <https://search.crossref.org/references>

### ***Books***

- First mention: Author's Full Name, *Book Title* (Place: Publisher, Year), page(s).  
Zadie Smith, *Swing Time* (New York: Penguin Press, 2016), 315–16.  
Brian Grazer and Charles Fishman, *A Curious Mind: The Secret to a Bigger Life* (New York: Simon & Schuster, 2015), 12
- Shortened notes: Author's last name, *Shortened title*, page(s).  
Smith, *Swing Time*, 320.  
Grazer and Fishman, *A Curious Mind*, 37.

### ***Chapter or other parts of an edited book***

- First mention: Author's Full Name, "Title of Chapter" in Title of Book, ed. Editor(s) (Place: Publisher, year), page(s).  
Henry David Thoreau, "Walking" in *The Making of the American Essay*, ed. John D'Agata (Minneapolis: Graywolf Press, 2016), 177–78.
- Shortened notes: Author's Last Name, "Shortened title of chapter," page(s).  
Thoreau, "Walking," 182.

## ***Journal article***

- First mention: Author Full Name, “Title of Article”, Journal issue year, **no.** issue number (Month Year): Page(s). DOI

Susan Satterfield, “Livy and the Pax Deum,” *Classical Philology* 111, no. 2 (April 2016): 170. <https://doi.org/10.1086/686236>

Shao-Hsun Keng, Chun-Hung Lin, and Peter F. Orazem, “Expanding College Access in Taiwan, 1978–2014: Effects on Graduate Quality and Income Inequality,” *Journal of Human Capital* 11, no. 1 (Spring 2017): 9–10. <https://doi.org/10.1086/690235>.

- Shortened notes: Author Last Name, “Shortened title of article,” Page(s).

Satterfield, “Livy,” 172–73.

Keng, Lin, and Orazem, “Expanding College Access,” 23.

## **Miscellaneous**

### ***Titles and names***

- Titles mentioned or cited in text or notes should be capitalized headline-style. Titles of books, periodicals, movies, musical works and paintings etc. are italicized; titles of articles, chapters, and other shorter works are set in roman and enclosed in quotation marks.

...like the colours in Asgers Jorns *Den lange rejse* (1959) ...

published in 1927 Heidegger’s *Sein und Zeit* (*Being and Time*) ...

In the article “Seeing the History of the Earth in the Cliffs of Møn” (2013), Gry Heden argues ...

- Persons, organizations, etc. are capitalized. ‘Isms’ as for instance romanticism, are not.

At the founding meeting of Internationale situationniste (Situationist International) ...

Do romanticism, situationism, and surrealism have anything in common?

### ***Footnotes***

- *Romantik* uses footnotes, as opposed to endnotes, in Arabic numerals. Notes are always inserted after the full stop, never in mid-sentence, like this.<sup>1</sup>

## **Dashes**

- *Romatik* uses en-dashes (–) and hyphens (-) *not* em-dashes (—). Hyphens are used to link elements in compound words (first example below), and to link numbers, dates, and pages, providing the meaning ‘(up) to and including’ (second example below). En-dashes can be used like a comma, a colon, or parenthesis, or to mark an abrupt change or break in the structure of a sentence (third and fourth example below).

the bakery fan club’s secretary-treasurer

In Genesis 6:13 - 21 we find God’s instructions to Noah. *Example:* For documentation and indexing, see chapters 14 - 6.

Erasmus – who often corresponded with Blake during these years – did not see how ...

...the importance of the meteorological gaze – that is to say, the new way of looking ...

## **The oxford comma**

- *Romatik* uses the oxford comma (the comma before the final ‘and’) in lists.

She took a photograph of her parents, the president, and the vice president.

## **Advise on illustrations**

- References to illustrations should be indicated by parenthesis in the body text.

*The Wayfarer* (or *The Pedlar*) is a painting by Hieronymus Bosch. It is currently in Museum Boijmans Van Beuningen in Rotterdam (ill. 1).

- The placing of pictures, figures, and tables should be clearly indicated with square brackets and extra lines above and below. All picture files should be named so that it is obvious where they belong.

The ship of fools is an allegory, originating from Book VI of Plato’s *Republic*, about a ship with a dysfunctional crew. It has had long art-historical reception, most notably has the image been portrayed by Hieronymus Bosch. Bosch’s *Ship of Fools* (painted c. 1490–1500) portrays the extremes of prodigality and miserliness, condemning and caricaturing both (ill. 2). It is merely a fragment of a triptych that was cut into several parts.

[Illustration 2.]

In the illustration above, we see how *The Ship of Fools* was painted on one of the wings of the altarpiece and is about two-thirds of its original length. The bottom third of the panel belongs to Yale University Art Gallery and is exhibited under the title *Allegory of Gluttony*.

- Artwork formal information should be provided – in a separate document – like this: Author, *Title*, Year. Medium, Size, Current location. Photo: (either name of the photographer or the museum/institution that had copyright).

Hieronymus Bosch. *The Ship of Fools*, 1842. Oil on wood, 58 x 33 cm, Louvre, Paris. Photo: <http://www.hetnoordbrabantmuseum.nl/english/press-jheronimus-bosch/persbeelden-eng>

### ***More information on finding illustrations etc.***

Finding illustrations for books is often a complex matter. The best result is achieved through close cooperation between the author/editor and the publishing house in acquiring rights and obtaining material of appropriate quality. It is useful to clarify a few questions before the manuscript is delivered to the Press.

#### *In what form can illustrations be delivered?*

The author/editor can deliver the desired pictures in the form of slides, negatives, printed photographs, or original paintings and drawings. Pictures printed in other books can often be used as well. It is important that the material is expertly scanned, and this task should almost always be left to the publishing house. Digital pictures can also be used, but pictures from the Internet are seldom of sufficiently good quality – unless they are especially high-resolution pictures obtained, for example, from a picture archive designed for use in printing.

#### *What is required for the illustrations to be ready for printing?*

The pictures must be at least 300 dpi, but line drawings must be at least 600 dpi and preferably 1200 – measured in the size in which the picture is to be reproduced.

#### *Can digital pictures be edited?*

Never re-format, cut or edit a picture, avoid compromising the image and do not insert a text or graphic into the picture. Instead, send the original material and the various elements separately with an explanation as to how they should be used. As a rule suitable digital pictures are too big to be sent by e-mail and must therefore be burned onto a CD, USB-stick, or shared online. We prefer [wetransfer.com](http://wetransfer.com) or [dropbox.com](http://dropbox.com)

#### *When must rights be obtained for an illustration?*

Pictures are generally protected by copyright law and permission must therefore be obtained from, and a fee paid to, the artist/photographer or his/her representative. However, works can be freely used once 70 or more years have elapsed since the artist's/photographer's death. In certain cases photographs may be freely used 50 years after they were taken; this applies to photographs that are not classified as works of art.

All expenses for rights or permission for use of illustrations are paid for by the author. Send copies of any grants made towards printing expenses to editors.

Please note: there is room for only a limited number of illustrations in each issue. If you plan to use more than four or five illustrations for your article, please consult one of the editors.



