

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 rjrix@hum.ku.dk.
- 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 US authors and those following a North American standard consistently.
- All submissions should be in the most recent Chicago Manual of Style (CMS), see <http://www.chicagomanualofstyle.org/home.html>.

Specifically for *Romantik*

1. Quoting

- British rules for quotation marks call for single marks ‘ ’ (6/9) for the first quotation, and double marks “ ” (66/99) for nested 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.
 - *Example:* Foucault did not see the power to punish, in its function, ‘essentially different from that of curing or educating’.
 - *Example:* Critics have described her art as ‘visual sampling’.
 - *Example:* The wilderness and the sublime are feminized in the term ‘virginal nature’, and the painter is written out as masculine and visionary
- When quoting from a text in another language than English, a word-for-word English translation in brackets should follow the untranslated words (see examples below). If the translation is the author’s own, this must be indicated thus in the notes (the footnote number follows the closing bracket after the translation): ‘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.

- *Example:* But on the other hand, she also argues against 'chinesische Abgeschlossenheit' [Chinese isolation].²³
- Note that when a published title is translated, the translation follows the original title and is enclosed in brackets, without italics or quotation marks. It is capitalized sentence-style.

Example: A couple of years later, the author published *À la recherche du temps perdu* [In search of lost time].

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

Example:

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. Hvert blad var så friskt og hver blomst var et dejligt pigehoved, nogle med øjne så mørke og strålende, andre så blå og forunderlige klare.

[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. The leaves were fresh and green and on each branch flowers bloomed and fruit hung. The flowers were faces of young maidens, some with radiant dark eyes and others with clear blue ones.]³⁴

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

2. References

- *Romantik* features no bibliography, 'Works Cited' or 'Literature' list. Instead, each source must, when mentioned the first time (and first time only), be adequately referenced in the attending footnote, in the fashion prescribed by the 'notes and bibliography system' under CMS (this despite *Romantik*'s avoidance of bibliographies). All subsequent mentions of the same work can

take a shorter form or use the Latin abbreviation ‘Ibid.’. This format makes a sorted bibliography redundant.

◦ *Example:*

First mention: [The footnote may read:]¹⁹ Raúl Sánchez, ‘Outside the Text: Rethorizing Empiricism and Identity’, *College English* 74 (2012): 243.

Subsequent mentions: [The footnote may read:]²² Sánchez, ‘Outside the Text’, 265. (If necessary for avoiding ambiguity, shorten and include the title, as well.)

Immediately following mention: [The footnote may read:]²³ Ibid., 267.

- As already suggested, commas and full stops (after titles and utterances, for instance) *always* fall *outside* the inverted commas. This principle also applies to bibliographic text (as exemplified in the Sánchez title above).
- Observe the difference – concerning the word ‘in’ – between referencing to a discrete text in a book and a journal:

◦ *Examples:*

Book chapter:⁵ Peter Chilson, ‘The Border’, in *The Best American Travel Writing 2008*, ed. Anthony Bourdain (Boston: Houghton Mifflin Company, 2008), 46.

Journal:¹⁸ Jeanette Kennett, ‘True and Proper Selves: Velleman on Love’, *Ethics* 118 (January 2008): 218–221.

In other words: The word ‘in’ is used when the text is featured in a book, not when featured in a journal.

- The following references are all done correctly:
 - *Example* (footnote – book):²² Ernest Gowers, *The Complete Plain Words*, 3rd ed. (London: H.M. Stationery Office, 1986).
 - *Example* (footnote – book):¹ James Rieger, introduction to *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1982), xx–xxi.
 - *Example* (footnote – online material/text):² ‘McDonald’s Happy Meal Toy Safety Facts’, McDonald’s Corporation, accessed July 19, 2008, <http://www.mcdonalds.com/corp/about/factsheets.html>.
 - *Example* (footnote – conference paper):¹ Rachel Adelman, ‘“Such Stuff as Dreams Are Made On”: God’s Footstool in the Aramaic Targumim and Midrashic Tradition’ (paper presented at the

annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, November 21–24, 2009).

- *Example* (footnote – article or chapter): ¹ Quintus Tullius Cicero, ‘Handbook on Canvassing for the Consulship’, in *Rome: Late Republic and Principate*, ed. Walter Emil Kaegi Jr. and Peter White, vol. 2 of *University of Chicago Readings in Western Civilization*, ed. John Boyer and Julius Kirshner (Chicago: University of Chicago Press, 1986), 35.

3. Rememer DOI number (Digital Object Identifier) in Your References

Romantik demands that all its articles, upon publication, carry a DOI number (an emerging standard in the world of academic publication). The DOI is an identifying tag that is not altered in the event the article is transferred to a different server in the future, or its hosting server makes an adjustment to its current URL (i.e. online address). The DOI number makes it convenient to locate and cite an article wherever its online home may currently be. For this reason it serves to enhance the visibility and strengthen the impact of articles.

Note that the DOI number of sources cited in your *Romantik* article must be given, in each case, in the footnote references – that is, *if* the particular source has a DOI number. If *Romantik* writers neglect to cite the DOI number of those DOI-bearing sources it references, then our hosting server will terminate its DOI cooperation with us.

- How to know if a cited source *has* a DOI number – and find and insert it if it does?
 - Simply go to <http://crossref.org/> and click on the “[Simple Text Query](#)” link in the left-hand side menu. After using your email address to sign up for a free account, you type your email address in the designated line and (right below it) copy-paste or write the reference (or references, if you’re curious about more than one, separated by empty lines) in the box. See screen grab below. Make sure you adhere to a recognizable referencing format. After a few seconds’ processing, the DOI-bearing articles will appear *with* their respective DOI numbers, while those without will reappear as before. Now simply add the DOI number(s) to the footnote reference(s) in your article after this fashion:

S. L. Bartky, ‘Toward a Phenomenology of Feminist Consciousness’, *Social Theory and Practice* 3, no. 4 (1975), 425–439, doi: 10.5840/soctheorpract1975349

How to use this form

This form allows you to retrieve Digital Object Identifiers (DOIs) for journal articles, books, and chapters by simply cutting and pasting the reference list into the box below. You may use the form with any reference style, although the tool works most reliably if references are formatted in a standard style such as shown in this example:

Clow GD, McKay CP, Simmons Jr. GM, and Wharton RA, Jr. 1988. Climatological observations and predicted sublimation rates at Lake Hoare, Antarctica. *Journal of Climate* 1:715-728.

To test the interface, simply cut & paste this reference!

Please separate individual references by a blank line. For best results, there should be no line breaks within an individual reference. When submitting multiple references they must be in alphabetical order or presented as a numbered list. For editorial purposes, to check the accuracy of a reference click on the DOI link that is returned with the reference.

Enter the email address you registered for use of Crossref services. If you have not registered your email address, click [here](#).

Registered email:

Enter text in the box below:

1. Bardzell, J. Interaction criticism and aesthetics. In Proceedings of the SIGCHI Conference on Human Factors in Computing Systems, CHI '09, ACM (New York, NY, USA, 2009), 2357–2366.
2. Bardzell, J. HCI and the Essay: Taking on "Layers and Layers" of Meaning. In CHI 2010 Workshop on Critical Dialogue (Sept. 2010).
3. Bartky, S. L. Toward a Phenomenology of Feminist Consciousness. *Social Theory and Practice* 3, 4 (1975), 425–439.
4. Boehner, K., Sengers, P., and Wainer, S. Interfaces with the ineffable: Meeting aesthetic experience on its own terms. *ACM Trans. Comput.-Hum. Interact.* 15, 3 (Dec. 2008), 12:1–12:29.
5. Bourdieu, P. *Distinction: a social critique of the judgement of taste*. Harvard University Press, Cambridge, Mass., 1984.
6. Brynjarsdottir, H., Hakansson, M., Pierce, J., Baumer, E., DiSalvo, C., and Sengers, P. Sustainably unpersuaded: How persuasion narrows our vision of sustainability. In Proceedings of the SIGCHI Conference on Human Factors in Computing Systems, CHI '10, ACM (New York, NY, USA, 2010), 1237–1246.

Include PubMed IDs in results. List all possible DOIs per reference.

4. Miscellaneous

- *Romantik* uses footnotes, as opposed to footnotes, in Arabic numerals. Notes are always inserted after the full stop, never in mid-sentence, like this.¹
- En dashes are inserted in the following manner:
 - *Example:* The artist's private life seemed – to her personal acquaintances – separate from her artistic life.
 - In time and pagination intervals, use an en dash rather than hyphen.
Example: The years 1993–2000 were heady ones for the computer literate.
 - *Example:* For documentation and indexing, see chapters 14–16.
 - *Example:* In Genesis 6:13–21 we find God's instructions to Noah.
- Ellipses are done in the following manner (observe the difference between three and four consecutive periods in the examples below, cf. CMS 13.51).

Example:

The spirit of our American radicalism is destructive and aimless. . . . On the other side, the conservative party . . . is timid, and merely defensive of property. . . . It does not build, nor write, nor cherish the arts, nor foster religion, nor establish schools.

- The words >romantic< and >romanticism< (and similar) are not capitalized.

- The Oxford comma (the comma before the final ‘and’) is used in lists.
 - *Example:* She took a photograph of her parents, the president, and the vice president.
- Page numbers: *Romantik* does not use truncation. The digits of page references are written in full, e.g. >227–236< or >33–39<.
- When lines of verse are translated from a language other than English into English, line breaks are indicated by means of strokes (forward slash). One stroke indicates a line break. Two strokes (unspaced) indicate a stanza break. Again, the reference that points to the bibliographical information will follow immediately upon the closing bracket.

Advice on illustrations

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

Artwork formal information is provided like this:

[ill. 1]

[P.C. Skovgaard, View from Frederiksborg Palace, 1842. Oil on canvas, 34 x 59 cm, Ny Carlsberg Glyptotek, photo: (either name of photographer or the museum/institution that had copyright)]

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 number of 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 painting 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 or 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. If a photograph is classified as a work of art, both the artist and the photographer will usually own the copyright.

Aarhus University Press will, when necessary, clear any rights based on detailed and precise information from authors.

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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.

Checklist:

Is the manuscript ready for delivery?

1. Please state your name, affiliation, addresses, and (most important) an email address. (The editors will remove these during the review process.)
2. 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.
3. Include a 150-word abstract.