

Critical Survey

SUBMISSION INFORMATION FOR CONTRIBUTORS

The editors welcome submissions of articles in the general fields of modern and early modern literature and culture – especially articles that indicate a clear familiarity with current critical and theoretical thinking.

Occasional issues will have a thematic focus, wholly or in part, supervised by a guest editor, an associate editor or an editorial board member. Details of themes and editors will normally be announced at least two issues in advance. All correspondence should be addressed to the editorial office unless otherwise indicated.

Please submit articles, research reports and contributions to the discussion forum to the editors, Graham Holderness and Bryan Louhgre, at grahamholderness@gmail.com and bloughrey@mac.com. Submissions should be **5,000 to 7,000 words** (including notes), but exceptionally strong longer pieces will be considered.

Please submit poems for consideration to criticalsurveypoetry@gmail.com.

COVER PAGE

The cover page should provide the title of the article, complete contact information for each author (mailing address, phone number and email), biographical data of approximately 100 words for each author including an [ORCID](#), a total word count, the number of tables and/or figures included and any acknowledgements. Affiliations and email addresses will be posted online for indexing/abstracting purposes.

FORMATTING

The document must be set at the US letter standard size. The entire document (including notes and references) should be double-spaced with 1-inch (2.5 cm) margins on all sides and no extra spaces between paragraphs. A 12-point standard font such as Times New Roman is required for all text, including headings, notes and references. Any unusual characters or diacritics should be flagged by placing the entire word in **red type**.

ABSTRACT/KEYWORDS

The article must include an abstract of **125 words** and **5 to 8 keywords**. The abstract should not duplicate the text verbatim but rather include the research question or puzzle, identify the data and give some indication of the findings. Keywords should be drawn from the content and not duplicate the article title, listed in alphabetical order and separated by commas; only proper nouns should be capitalised.

COPYRIGHT/PERMISSIONS

Upon acceptance, authors are required to submit copyright agreements and all necessary permission letters for reprinting or modifying copyrighted materials, both textual and graphic. The author is fully responsible for obtaining all permissions and clearing any associated fees to reproduce copyrighted materials.

RESEARCH FUNDING

All research funding (often mentioned in the acknowledgments section) must not conflict with our embargo period outlined in the journal copyright transfer agreement. Prior to submission to Berghahn, authors need to establish the requirements of their funding, and if necessary pursue the gold OA option for their article.

ARTWORK

For optimal reproduction, **figures** or **photos** should be submitted as high-resolution JPGs or TIFFs (300 ppi), or as EPS files with all fonts embedded. All images should be at least 4 x 4 inches at the resolution indicated. **Tables** should be made and submitted in Microsoft Word or rtf. All figures and tables should be in separate files and numbered consecutively; only placement indicators and captions (with source/copyright information) should be included in the articles themselves. For more details, please see our [Artwork](#) submission webpage.

PROCESS FOR REFEREEING AND ACCEPTING ARTICLES

Critical Survey is a refereed journal. Submissions are considered on the understanding that the article is not currently under consideration for publication elsewhere. Articles are sent to at least two scholars with relevant experience and expertise. Referees are asked to advise the editors whether the article should be published and, if so, with what recommended changes. The editors respond to the author with their decision, a list of any changes needed for publication and the anonymous referees' comments, or a summary thereof.

PUBLICATION

Manuscripts accepted for publication that do not conform to the style guide may be returned to the author for amendment. The editors also reserve the right to alter usage to conform to the style guide issued by the publisher. Authors may not supply new materials or request major alterations following the copyediting stage, so please ensure that all text is final upon acceptance. Contributors of research articles will receive one free copy of the relevant issue and may purchase additional copies at a reduced price or purchase offprints.

Have other questions about submitting your manuscript? Please refer to Berghahn's [Journal Author FAQs](#) for additional information.

STYLE GUIDE

The *Critical Survey* style guide is based on the *New Oxford Style Manual* and *New Hart's Rules*, with some deviations for house preferences. Please note that the journal uses **UK punctuation and spelling** (including a preference for –ise over –ize endings), following *The Oxford English Dictionary*.

CITATION SYSTEM

Critical Survey follows the **endnote system**. Endnotes must include full bibliographic information on first citation, including a full page range for the work and the exact page for a quotation. Subsequent citations should provide last name(s) and a short-title form. Every quotation must be cited.

The first mention of an author in the main body text should include the first and last name.

Please note that translations of all non-English quotations and primary-source titles are required for indexing/abstracting purposes (see the translated title examples provided below).

REFERENCE EXAMPLES

Book with one author

First note citation

1. Svetlana Boym, *The Future of Nostalgia* (New York: Basic Books, 2002), xiv–xv.

Later citations

4. Boym, *Future of Nostalgia*, 351.
5. *Ibid.*, 57–71.

Book with one editor

First note citation

1. Wayland D. Hand, ed., *American Folk Legend: A Symposium* (Berkeley: University of California Press, 1971), 26.

Later citations

4. Hand, *American Folk Legend*, 42.

Book with two authors/editors

First note citation

8. Frederique Apffel-Marglin and Stephen A. Marglin, eds, *Decolonizing Knowledge: From Development to Dialogue* (Oxford: Clarendon Press, 1996), 45.

Later citations

11. Apffel-Marglin and Marglin, *Decolonizing Knowledge*, 154.

Source with more than two authors/editors

First note citation

8. Anne Magnussen, Erin La Cour and Rikke Platz, eds, *Comics and Power: Representing and Questioning Culture, Subjects and Communities* (Cambridge: Cambridge Scholars Publishing, 2015), 87.

Later citations

11. Magnussen et al., *Comics and Power*, 102.

Chapter or other part of a book

First note citation

12. Gerhard L. Weinberg, “Gray Zones” in Raul Hilberg’s Work’, in *Gray Zones: Ambiguities and Compromise in the Holocaust and Its Aftermath*, ed. Jonathan Petropoulos and John K. Roth (New York: Berghahn Books, 2005), 70–80, here 51.

Later citations

18. Weinberg, “Gray Zones” in Raul Hilberg’s Work’, 72.

Journal article (always include the doi)

First note citation

19. Elizabeth C. Macknight, ‘Archives, Heritage, and Communities’, *Historical Reflections: Réflexions Historiques* 37, no. 2 (2011), 105–122, here 109, <https://doi.org/10.3167/hrrh.2011.370208>.

Later citations

21. Macknight, ‘Archives, Heritage, and Communities’, 113.

Translations

First note citation

25. Albert Camus, *The Myth of Sisyphus*, trans. Justin O’Brien (1942; repr., New York: Vintage, 1991), 130.

Later citations

28. Camus, *Myth of Sisyphus*, 272.

Translated titles

First note citation

26. Jean Baudrillard, *Pour une critique de l’économie politique du signe* [For a critique of the political economy of the sign] (Paris: Gallimard, 1967).
27. Moshe Bernet, *A Nation Like Any Nation: Toward the Establishment of an Israeli Republic* [in Hebrew] (Jerusalem: Carmel, 2009).

Later citations

28. Baudrillard, *Pour une critique*.
29. Bernet, *A Nation Like Any Nation*.

Article in a newspaper or magazine

First note citation

30. Eric C. Fontanelle and Valerie Mandible, ‘Iron Despair: Postwar Bewilderment’, *World Spectator*, 6 April 1951, 12.

Later citations

35. Fontanelle and Mandible, ‘Iron Despair’, 15.

Plays

Extracts from plays should be referenced directly in the text by Act/Scene/Line numbers:

(*Hamlet*, 3.4.80–81).

Paper presented at a meeting or conference

First note citation

42. Stacy D'Erasmus, 'The Craft and Career of Writing' (lecture, Northwestern University, Evanston, IL, 26 April 2000).

Later citations

53. D'Erasmus, 'Craft and Career of Writing'.

Archive materials

Archive materials may be cited according to the particular kind of archival material being cited. Note that public documents might be cited differently than private documents in archives.

First note citation

1. Patrick Scott to Duchess of Atholl, 15 July 1706, Blair Castle Archives Manuscripts 45.(6).73, Blair Atholl, Scotland (hereafter cited as Blair MSS).
2. London, The National Archives, Ancient Petitions, SC8/63/3109.

Later citations from same collections

26. Duke of Atholl to Duchess of Atholl, 19 October 1706, Blair MSS 45.(6).121.
27. SC8/63/6270.

Websites and blogs

Access dates are only required when no date of publication or revision can be determined from the source.

First note citation

36. WHO (World Health Organization), 'Committee on Technical Barriers to Trade – Notification – Mexico – Tequila', <http://docsonline.eto.org/TBT/Notif.00/168> (accessed 9 April 2000).
37. Ruth Marshall, 'Falling on the Sword of the Spirit', *Immanent Frame*, 28 February 2011, <https://tif.ssrc.org/2011/02/28/falling-on-the-sword-of-the-spirit>.

Later citations

38. WHO, 'Committee on Technical Barriers to Trade'.
39. Marshall, 'Falling on the Sword of the Spirit'.

Online video

First note citation

40. Arthur Rubinstein, 'Rachmaninoff Piano Concerto No. 2, Op. 18, I Moderato', YouTube video, uploaded 8 November, <http://www.youtube.com/watch?v=0Vv0Sy9FJrc&list=PLDB11C4F39E09047F>.

Later citation

42. Rubinstein, 'Rachmaninoff Piano Concerto No. 2'.

ARTICLE SUBMISSION CHECKLIST

- Copyright assignment form** is signed and submitted (*no later than the final revised article submission*);
- Cover sheet** is included and provides:
 - **Title** of the article;
 - An **abstract** of 125 words, is a summary or overview of the entire article, and does not duplicate verbatim sections of the main text;
 - Five to eight **keywords** that are in alphabetical order and separated by commas (with only proper nouns capitalised);
 - Complete **contact information** for each author (mailing address, phone number and email);
 - A **bio** of approximately 100 words for each author (including an ORCID if applicable);
 - Total **word count**, the number of tables and/or figures included and any acknowledgements.
- For any **Figures**, ensure that:
 - **Placement indicators** and **captions** (with source/copyright information) have been provided in the main text for all figures and tables;
 - Separate files are provided (clearly named and consecutively numbered) and in the **required format** with all accompanying **permissions**.
 - **Examples of source/credit lines in captions:**
 - AUTHOR IMAGES**
 - Figure 1: A coffee farm near Sasaima, Colombia, 2013. Photo by author.
 - PUBLIC DOMAIN AND CC BY IMAGES**
 - Figure 2.2. James Joyce. Photograph by Alex Ehrenzweig, 1915. Wikimedia Commons, public domain.
 - Figure 4.2. Left: BioShock’s Big Daddy (image 2K Games). Screen capture by author. Right: Cosplay at MCM London Comic Con 2015. Photo by Pete Sheffield, CC BY-SA 2.0.
 - IMAGES FROM A MUSEUM/GALLERY/ARCHIVE**
 - Figure 4. Francios Perrier, Orpheus before Pluto and Persephone, 1647–50. Oil on canvas. Paris, Musée du Louvre. Photo: © RMN-Grand Palais (Musée du Louvre)/Michel Urtado.

PLEASE ENSURE THAT:

- The style guide has been followed;
- All text, including headings, notes and references, is in a standard 12-point type, such as Times New Roman, and double-spaced with a 1-inch margin on all sides and no extra spaces between paragraphs;
- UK spelling is used throughout, and a spellcheck has been performed;
- Different levels of headings are indicated by varying the typeface. Use **bold** type for an **A head** (a main text heading). Use **bold italic** for a **B head** (a first-level subheading). Use *non-bold italic* for a **C head**;
- Superscript note reference numbers and/or asterisks are not placed on article titles, headings, epigraphs or the contributor’s name;
- Contributions are referred to as articles (not essays or papers);

- Numbers 0–100 are spelled out, as are large whole numbers (e.g., fourteen hundred), and all number ranges are non-abbreviated;
- Foreign-language words that are not common in UK usage are italicized on every instance;
- Single quotation marks are used for all quotations and terms, except for quotes or terms within quotes, and quotations of more than 60 words are indented as extracts with no quotation marks;
- URLs are not located in the main text when used in a bibliographical sense (although names such as Amazon.com are acceptable). Any URLs have been relocated to endnotes or the reference list;
- Abbreviations such as e.g., i.e., etc. and et al. are not used in the main text (except in parentheses);
- Every quotation is cited.