

# ***Aspasia***

## **SUBMISSION INFORMATION FOR CONTRIBUTORS**

The editors welcome contributions. Authors should submit articles as Microsoft Word or Rich Text Format (RTF) files. All submissions should be based on the author's original, unpublished research. *Aspasia* does not accept translations of articles previously published in other languages. Any submissions based on previously published works in any language must be substantially revised from the original version.

Please submit articles and questions about submissions to the **Aspasia editors** at [Aspasia.Yearbook@gmail.com](mailto:Aspasia.Yearbook@gmail.com).

For book reviews, please contact **Krassimira Daskalova** at [krasi@sclg.uni-sofia.bg](mailto:krasi@sclg.uni-sofia.bg).

Articles should be **6,000 to 8,000 words** (including notes), although longer texts may be considered. Reviews essays must review a minimum of three titles be **2,000 to 4,000 words**.

## **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 acknowledgments. 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. Unusual characters or diacritics should be retained and flagged by placing the 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 capitalized.

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Upon acceptance, authors are required to submit license 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 license 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**

*Aspasia* 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 and a list of any changes needed for the article to be accepted for publication. They also send the anonymous referees' comments to the author, or a summary thereof.

## **PUBLICATION**

Manuscripts accepted for publication that do not conform to the style guide may be rejected or 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 cannot 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.

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## **STYLE GUIDE**

The *Aspasia* style guide is based on *The Chicago Manual of Style (CMS)*. Please note that the journal uses **US punctuation and spelling**, following *Merriam-Webster's Collegiate Dictionary*.

## **CITATION SYSTEM**

*Aspasia* uses 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.

## **REFERENCE EXAMPLES**

### **Book**

#### *First note citation*

1. Joyce Stevens, *A History of International Women's Day in Words and Pictures* (Sydney: IWD Press, 1985), 6.

#### *Later citations*

4. Stevens, *A History of International Women's Day*, 112.
5. *Ibid.*, 145–169.

### **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, eds., *Decolonizing Knowledge*, 154.

### **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.

### **Article in a journal (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*

22. Tatyana Kuzminskaia, *Tolstoy as I Knew Him: My Life at Home and at Yasnaya Polyana*, trans. Nora Sigerist (New York: Macmillan, 1948), 81–82.

*Later citations*

24. Kuzminskaia, *Tolstoy as I Knew Him*, 81.

**Translated titles**

*First note citation*

25. Florence Hervé, *Brot und Rosen: Geschichte und Perspektiven der demokratischen Frauenbewegung* [Bread and roses: Stories and perspectives of the democratic women’s union] (Frankfurt: Verlag Marxistische Blätter, 1979).

27. Moshe Bernet, *A Nation Like Any Nation: Toward the Establishment of an Israeli Republic* [in Hebrew] (Jerusalem: Carmel, 2009).

*Later citations*

28. Hervé, *Brot und Rosen*, 15.

29. Bernet, *A Nation Like Any Nation*, 20.

**Reprints and editions**

*First note citation*

25. André Bazin, *Buñuel, Dreyer, Welles*, trans. Teresa Renales (1991; repr., Madrid: Fundamentos, 2008), 47.

*Later citations*

28. Bazin, *Buñuel, Dreyer, Welles*, 52.

**Article in a newspaper or popular 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.

**Paper presented at a meeting**

*First note citation*

36. Stacy D’Erasmio, “The Craft and Career of Writing” (public lecture delivered at Northwestern University, Evanston, IL, 26 April 2000).

*Later citations*

38. D’Erasmio, “Craft and Career of Writing.”

**Archive materials**

*Materials in archives 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 citations*

52. Patrick Scott to Duchess of Atholl, 15 July 1706, Blair Castle Archives Manuscripts 45.(6).73, Blair Atholl, Scotland (hereafter cited as Blair MSS).

53. Claudia Dedyk, Linguistics Memos, Rossiskii Gosudarsvenyi Isoricheskii Arkhiv (RGIA), fond 1129, opis 1, delo 491 (11 February 1933), 74–83.

*Later citations from the same collections*

54. Duke of Atholl to Duchess of Atholl, 19 October 1706, Blair MSS 45.(6).121.

55. RGIA 1129-1-491: 81.

### **Websites and blogs**

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

#### *First note citation*

56. 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).

57. 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*

58. WHO, 'Committee on Technical Barriers to Trade'.

59. Marshall, 'Falling on the Sword of the Spirit'.

### **Online video**

#### *First note citation*

60. Arthur Rubinstein, "Rachmaninoff Piano Concerto No. 2, Op. 18, I Moderato," Video, 10:12, uploaded 8 November, <http://www.youtube.com/watch?v=0Vv0Sy9FJrc&list=PLDB11C4F39E09047F>.

#### *Later citation*

62. Rubinstein, "Rachmaninoff Piano Concerto No. 2."

## ARTICLE SUBMISSION CHECKLIST

- License Agreement** 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 that is a summary or overview of the entire article, and does not duplicate verbatim sections of the main text;
  - Five to eight **keywords** in alphabetical order and separated by commas (with only proper nouns capitalized);
  - 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 acknowledgments.
- 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.

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## 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;
- US 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 US usage are italicized on every instance;
- Double quotation marks are used for all quotations and terms, except for quotes or terms within quotes, and quotations of more than 100 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 within parentheses;
- Every author mentioned in the reference list is cited in the main text or notes, and every author cited in the main text and notes is listed in the reference list.