Submission Guidelines

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Bishop–Lowell Studies is a newly-founded, peer-reviewed, annual journal published by Penn State University Press in cooperation with both the Elizabeth Bishop Society and the Robert Lowell Society. It welcomes all scholarly writing pertaining entirely or in part to either or both authors, ranging across their respective bodies of poetry, other writings, and literary and cultural significance.

General Submission Guidelines

Submit your manuscript to https://www.editorialmanager.com/bishoplowell

- Manuscripts must be submitted in Word, font Times New Roman, 12 point, justified, 1.5 line spacing (including extended quotations and notes), with margins of one inch on the sides, at the top and bottom. See page 5.
- Scholarly essays should not exceed 30 pages in length and no shorter than 15 pages.
- Style and format should be governed by the most recent edition of the *MLA Style Manual*.
- Use endnotes. These must be numbered consecutively throughout the article and be indicated by the superscript numerals following the punctuation. The endnotes and their numbering need to be inserted manually. The endnotes appear before the Work Cited list not after it.
- The endnote numbers at the end of the article should not be superscript text and should be a number followed by a period.
- The electronic copy of the manuscript must be prepared in a recent version of Microsoft Word, with all automatic styles, automatic formatting, and automatic footnotes switched OFF.
- Tables, figures, appendixes, and photos must be submitted as separate files / documents from the article text.
- Authors need to provide **alt text** to describe image content (for figures, charts, and tables) to ensure accessibility for individuals using screen readers.
- Please see the **PSU Press Alt Text Guide on page 9** for further information on writing alt text.

- Submissions should be accompanied by an Abstract of up to 200 words to be entered on the Editorial Manager submission interface and on the **first page of your manuscript**. Guidelines for writing an effective abstract are on page 2.
- Submit 3 - 5 key words selected carefully to allow for maximum discoverability.
- Accepted submissions should provide an author biography of about 100 words.
- Authors are responsible for securing permissions and paying the required fees for the use of any material previously published elsewhere. Copies of permission letters should be sent to the Editor.
- Authors guarantee that the contribution does not infringe any copyright, violate any other property rights, or contain any scandalous, libelous, or unlawful matter.
- Authors guarantee that the contribution has not been published elsewhere and is not currently under consideration elsewhere.

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Enquiries regarding books for review should be sent to the editor at: copers@gmail.com

Guidelines for Writing an Abstract

An abstract allows readers to quickly and accurately identify the basic content of your article. It is an invaluable research guide because it is most often what potential readers use to decide whether your article is relevant for them.

Abstracts at a Glance:

- Condensed version of the article
- Highlights the major points covered
- Concisely describes the content and scope of the work
- Helps readers decide whether to read the entire article
- Provides readers with a preview of research
- Contains relevant keywords for searching and indexing

Many online databases, such as Scholarly Publishing Collective, use both abstracts and full-text options to index articles. Therefore, abstracts should contain keywords and phrases that allow for easy and precise searching. Incorporating keywords into the abstract that a potential researcher would search for emphasizes the central topics of the work and gives prospective readers enough information to make an informed judgment about the applicability of the work.

Writing Tips

An abstract is a self-contained piece of writing that can be understood independently from the article. It must be kept brief (approximately 150–200 words) and may include these elements:

- Statement of the problem and objectives (gap in literature on this topic)
- Thesis statement or question
- Summary of employed methods, viewpoint, or research approach
- Conclusion(s) and/or implications of research

Keep in Mind… Depending on your rhetorical strategy, an abstract need not include your entire conclusion, as you may want to reserve this for readers of your article. The abstract should, however, clearly and concisely indicate to the reader what questions will be answered in the article. You want to cultivate anticipation so the reader knows exactly what to expect when reading the article—if not the precise details of your conclusion(s).

Do

- Include your thesis, usually in the first 1–2 sentences
- Provide background information placing your work in the larger body of literature
- Use the same chronological structure as the original work
- Follow lucid and concise prose
- Explain the purpose of the work and methods used
- Use keywords and phrases that quickly identify the content and focus of the work
- Mimic the type and style of language found in the original article, including technical language

Do not

- Refer extensively to other works
- Add information not contained in the original work
- Define terms
- Repeat or rephrase your title
- Use first-person pronouns in abstract text (e.g., instead of "In this article, I outline," use "This article outlines")

Examples

The abstract should begin with a clear sense of the research question and thesis.

"While some recent scholars claim to have refuted the relevance of stylometric analysis for Plato studies, new technological advances reopen the question. This article uses two recently completed stylometric analyses of the Platonic corpus to show that advanced artificial intelligence techniques such as genetic algorithms can serve as a foundation for chronological assertions."

It is often useful to identify the theoretical or methodological school used to approach the thesis question and/or to position the article within an ongoing debate. This helps readers situate the article in the larger conversations of your discipline.

"Using the definition of style proposed by Markos (2014), this article argues that . . ."

Finally, briefly state the conclusion.

"Through analyzing the results of Watts and Koupria's genetic algorithmic stylometry, this article demonstrates that they provide solutions to roadblocks previously identified in stylometric analyses of the Platonic corpus for the purposes of developing a reliable chronology. These solutions . . ."

Bishop-Lowell Studies **Submission formatting guide**

The *BLS* style follows the MLA ninth edition with some formatting characteristics particular to the journal. The main one being that endnotes are not hyperlinked but entered manually. For initial submissions, however, (prior to acceptance) linked endnotes can be preserved.

Please refer to the following formatted example (page 5) as a guide. Refer to MLA style (ninth edition) for other issues.

Other basics include the following:

- Use an en-dash (not a hyphen) for page spans and year spans.
- Times New Roman, 12pt, justified, 1.5 line spacing

Manuscript Title

AUTHOR , AFFILIATION

ABSTRACT This is sample text for an abstract. In her recent biography of the mind of Robert Lowell, Kay Jamison traces the hereditary path of the poet's mania and depression. This article suggests ways in which it is not just illness that can be inherited, whether through genes or a conscious awareness of one's past, as heavy as fate, informing one's future, but that modes of cure, therapy or relief can also be discursively passed down through the generations. This is sample text for an abstract. In her recent biography of the mind of Robert Lowell, Kay Jamison traces the hereditary path of the poet's mania and depression. This article suggests ways in which it is not just illness that can be inherited, whether through genes or a conscious awareness of one's past, as heavy as fate, informing one's future, but that modes of cure, therapy or relief can also be discursively passed down through the generations.

KEYWORDS Lowell, keyword, *Title,* search engine

In her recent biography of the mind of Robert Lowell, Kay Jamison traces the hereditary path of the poet's mania and depression. Here I want to suggest ways in which it is not just illness that can be inherited, whether through genes or a conscious awareness of one's past, as heavy as fate, informing one's future, but that modes of cure, therapy or relief can also be discursively passed down through the generations. For parallel to the largely familiar tale of mania and depression that Jamison traces among Lowell's forebears is the less heralded but no less present therapeutic role that the sea plays in Lowell's life and work.

Jamison notes the effect on Lowell's father of his wife's insistence that her own nervous condition rendered her unfit for the mobile life of a navy wife and that he must give up his promising naval career. Jamison imagines how Lowell watched his mother hollow out his father's will, cringed as she demanded that he leave the navy. His father became, as his son would later describe himself, an albatross on land: "city bound, a stranger to the sea, a stockbroker with few clients and fewer assets."[1] Lowell's father's subsequent decline into

depression seemed inevitable. The need for the ocean in Lowell's father's case was both practical and self-sustaining and without it he cut a lost figure. Historically the attraction to the sea or a sea-longing seemingly has its birth throes in the experience of sublimity in the face of natural elements, be they mountains or bodies of water.[2] But as I have argued elsewhere in relation to the work, among others, of Herman Melville, a figure hugely influential to Lowell, a Hippocratic medical discourse is at the heart of the growing popularity after the Renaissance of what Alain Corbin calls "the lure of the sea."[3]

The predominant medieval, Old Testament and Stoic imagining of the sea as inhuman, evil, chaotic and a realm to be shunned by all but hairy-aped sailors remains an implicit part of the sublime experience. The emergence into prominence after the Renaissance of a more positive aspect to the oceanic experience was accelerated by its perceived therapeutic utility, specifically through sea journeys or exposure to its air, and as a treatment for melancholia, the early modern blanket term for a range of aberrant mental states. Sea-voyages, hydrotherapy, and the taking of spring or salt waters at spas or coastal retreats became as in vogue as the posturing of the melancholic that defined a national disease in Renaissance England and emulated Italian culture's own earlier embrace of this perceived signifier of genius. The reception of the speculative association established by Aristotle between melancholia and genius in turn opened the sea to all manner of depressives, real or imagined, a state of affairs parodied by Ben Jonson in *Volpone* (1606), as it provides Lady Politic Would-Be a convenient cover for her sudden escape from the drama in light of her husband's recently revealed deceptions: "My lady's come most melancholic home / And says, sir, she will straight to sea, for physic."[4]

Figures of monomania populated Lowell's earlier works, with the presence of Ahab in particular strong in *Lord Weary's Castle* (1946). But *Imitations* marks a point of balance between consideration of the lithic pressures of which mania is one and the clustering of redemptive sea-related motifs that fight for recognition and stake their claim on the poet. Thus, in some poems forms of identification with the obsessive are offset by the presence of air, breath and water, as articulated in his imitation after Rimbaud, entitled "Nostalgia":

> She wept below the parapet. The breath
> of the dry poplars was the wind's alone;

the water had no bottom and no source;
a man in mud-caked hip-boots poled a barge. (*Collected*, 257)

The monotonous beat of the monosyllables and the declarative statements tunelessly mark out a scene of disconnection between water, wind and human presence, while the muddy earth clings to the man. Again, the battle between these elements continues:

The dull eye drove the water out of reach –
still boat, oh too short arms! I could not touch
one or the other flower – the yellow burned me,
the cool blue was the ash-gray water's friend.

The reeds had eaten up the roses long ago;
each wing-beat shook the willow's silver dust.
My boat stuck fast; its anchor dug for bottom;
the lidless eye, still water, filled with mud. (*Collected*, 256)

The last line achieves an imagistic compression of detail that powerfully presents the horror of loss through the stark contrasts the details evoke, cut free as they are from any transitive other than "filled." But equally the redemptive potency of the waters calls out to the thirsting poet, but who is held back by mood or circumstance from feeling its reality. The striving and struggle to regain these moments of contact with health and linguistic power is a constant.

NOTES

1. Jamison, *Robert Lowell*, 64.

2. A formative work on this aspect of nature and the Sublime is Nicolson, *Mountain Gloom*.

3. See Copestake "Madness" and "'Our Madmen, our Paranoid.'" In these works, I explore therapeutic notions of the sea briefly foregrounded in Corbin's *The Lure of the Sea*, and I argue

for a far earlier emergence of the discourse of positivity in perceiving the ocean than Corbin does.

4. See Babb, *Elizabethan Malady*. For an overview of the relationship between melancholia and genius, see Raymond Klibansky, Erwin Panofsky, and Fritz Saxl. *Saturn and Melancholy: Studies in the History of Natural Philosophy, Religion and Art*. Basic Books, 1964; Wittkower, Rudolf and Margot Wittkower. *Born under Saturn: The Character and Conduct of Artists: A documented history from antiquity to the French Revolution*. Weidenfeld and Nicolson, 1963.

5. Jonson, *Volpone*, V. IV. 85–86.

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PSU PRESS ALT TEXT GUIDE

Penn State University Press is committed to making its publications accessible to the widest audience possible. The inclusion of alternative text (or "alt text") will allow those using assistive technology to access the images and other graphic elements (such as tables, charts, graphs, and maps) in the digital formats of articles. Authors are encouraged to submit alt text (and where necessary, extended descriptions) for all images and other graphic elements in their manuscripts.
Note: If sufficient information about the image is included in the caption or the text, alt text may be unnecessary.

General Guidelines for Composing Alt Text
Alt text should clearly and concisely describe the content and function of an image. Please limit the description to the most important elements of the image. In most cases a one- or two-sentence description, consisting of no more than 250 characters (not including spaces), should suffice. If more than 250 characters are needed to convey the content and function of an image, please provide an extended description in addition to the alt text.

Extended Description
For more complex images and graphic elements (such as graphs, charts, and maps), please provide an extended description with the necessary information. Any visible English text in an image must be transcribed in the extended description. Please note that images requiring an extended description must also have the shorter alt text.

Formatting and Submitting Alt Text
Alt text should be submitted along with captions. The alt text for a figure should be set on a new line after the caption and should be preceded by <alt text>. An extended description, when necessary, should be treated in a similar manner, preceded by <extended description>. When drafting and formatting alt text, you should:

- capitalize acronyms so assistive technology reads them as separate letters and not words (e.g., US versus us);
- avoid complex symbols, such as brackets, quotation marks, dashes, ellipses, and mathematical symbols, as assistive technology does not treat all of these symbols consistently;
- write in complete sentences but avoid overly complex sentence structures.

For examples as well as additional information and resources, see here.

Final Submission Checklist (MLA)

- All authors and coauthors are listed in the submissions interface.
- At least one author has been designated as the corresponding author with contact details:
    - E-mail address
    - Affiliation
    - ORCID number has been provided (if you have one)
- Necessary funding statements have been provided, including funding organization name, the organization's DOI, and grant numbers if you have them.
- All necessary files have been uploaded. Submission must include:
    - Abstracts (150–200 words)
    - Keywords (3–5)
    - Separate image files (tiff, jpg, include relevant captions, **not inserted into Word file**)
    - All tables (including titles, description, footnotes)
    - Ensure all figure and table citations in the text match the files provided.
- Journal policies detailed in **submission guidelines have been reviewed** and **journal style guide has been followed**.
- Manuscript has been checked for spelling and grammar.
- Manuscript and Notes and or Works Cited sections follow the most recent *MLA Style* guide (9th edition) for formatting and language.
- You have used endnotes and not footnotes.
- All references mentioned in the Works Cited list are cited in the text.
- If you only have 1 note or 1 work cited, the sections are called Note or Work Cited (not Notes or Works Cited).
- Permission has been obtained for use of copyrighted material from other sources (including the Internet and for image use). Please provide permission documentation to journal editor for images or long text excerpts under copyright.
- All figures have been provided as individual image files (**not inserted into Microsoft Word**) and are 300 dpi at a sizing of at least 2.25 inches wide.
- **Alt text has been provided** to describe all supplied images, tables, and charts. See **PSU Press Alt Text Guide** in submission guidelines and reference more information here.
- You have saved your article in a docx file format, not as a PDF or other file format.