

## Comprehensive *GLPC* Guidelines and Stylesheet

Please prepare your manuscript for submission, review, and publication with reference to the guidelines below. In addition to the examples here, authors may consult published *GLPC* entries for illustrations. Further information, including information about copyright, is currently available from: <https://goethe-lexicon.pitt.edu/GL/about/submissions>.

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### 1. General Guidelines

The *GLPC* is intended to serve as a reference work for professional scholars and students in the fields of philosophy, literary criticism, and cultural studies with a special interest in Goethe and his contemporaries. Entries should not be hagiographical, but focus on philosophical issues and questions as they arise across Goethe's oeuvre in order to consider how his appropriations of traditional philosophical ideas created new philosophical concepts and, thereby, also rethought the work of philosophical conceptualization.

Entries should be idea-driven, focusing on philosophical problems and the internal logic of their solutions. Authors should discuss the major themes or topics that constitute a concept's driving idea(s), addressing what makes a Goethean concept "philosophical," as well as what makes a traditional philosophical concept "Goethean."

Authors may contextualize Goethe's usages by connecting them to the philosophical tradition from ancient philosophy through the present day, as well as to other Goethean concepts and

figures of thought. Hypertext versions of entries will enable users to explore these connections within the *GLPC* through interactive cross references.

Where appropriate, entries should cite instructive examples from Goethe's literary works to illustrate how concepts unfold and work. *Faust* references will probably appear in many entries. Interpretations do not need to be exhaustive and may limit themselves to gestures and surveys. Authors should avoid advocating a single reading of a concept, but rather consider the range of interpretive possibilities it suggests.

Explanatory references in endnotes are allowed, but authors should be judicious about their use. Supplementary material (e.g., what might have otherwise appeared in an interpretive footnote) may be included as “asides,” which will be rendered as collapsible windows in hypertext editions (see “Subheadings and Special Cases” below).

## 2. Submissions Process

A manuscript entry should be submitted as a **.doc** or **.docx** file at <https://goethe-lexicon.pitt.edu/GL/about/submissions>. During the submissions process, authors will first be asked to register an account through our Submissions Portal (OJS), with the option to link this account to [ORCID](#). Account information will be kept private, and all submissions will undergo double-blind peer review.

**Authors must remove all instances of their names or other identifying information from their submission files, including from the file name.**

After uploading their entries, authors will be asked to provide related metadata. This includes the entry **title**, an **abstract**, and a set of **keywords**. We ask that authors limit the number of keywords to five, and that they provide keywords in both English and German.

Please reach out to our Production Manager ([leylacolpan@protonmail.com](mailto:leylacolpan@protonmail.com)) with any technical issues that arise prior to or during the submissions process.

## 3. General Manuscript Formatting

Each entry should be titled with the German-language concept and its English translation, e.g. “Begriff (Concept).” The title and subheadings should be centered, and each new subheading should be preceded by one carriage return. Subheadings should not be numerated.

All body text should be left-aligned, double-spaced, and set with 12-pt. serif font. Block quotations (prose quotations longer than 4 lines or 50 words and poetry quotations of 3 or more lines), should be single-spaced, indented once, and preceded and followed by one carriage return.

Where relevant, italicization is preferred to underline, except in the case of a URL.

Please do not introduce additional styling such as full justification, page numbering, headers, footers, page breaks, custom paragraph spacing, etc. into .doc/.docx manuscripts.

## 4. Table of Contents

### Summary

A one-paragraph “Summary” should follow an entry’s title. This subheading offers a concise overview of the entry’s contents. Whereas entries are titled with their respective concept, each Summary may begin e.g. “The lexeme *Begriff* (concept)...” The metadata “abstract” may be a shortened version of the Summary.

### Table of Contents

Following the summary, an entry should include a list of its sections, including endnotes and works cited, e.g.:

1. Introduction
2. Subheading 1
3. Subheading 2, etc.
4. Conclusion
5. Notes
6. Related Entries in the *GLPC*
7. Works Cited and Further Reading

### Body Subheadings

The first subheading of an entry after the Summary and Table of Contents should be the Introduction. Subsequent subheadings should be titled per the author’s discretion. The last subheading before the Endnotes should be the Conclusion.

### Notes

Entries should use **endnotes**, not footnotes, with Arabic numerals. The *GLPC* follows a modified version of the *Chicago Manual of Style (CMS)* for formatting endnotes and bibliographic entries. Please consult sections 10 – 12 of this document for comprehensive guidelines for formatting references, as well as illustrative examples from published entries.

### Related Entries in the *GLPC*

Each entry should include a section of other *GLPC* concepts, listed in paragraph form, that are referenced in or relevant to the entry at hand. Related entries may include (1) *GLPC* entries already published and (2) concepts planned as future *GLPC* entries. They should be

formatted as entry titles, e.g. “Begriff (Concept).” Each Related Entry will be hyperlinked to its respective *GLPC* entry upon publication in the hypertext edition.

### **Works Cited and Further Reading**

Each entry should include a bibliography of works cited. The *GLPC* follows a modified version of the *Chicago Manual of Style (CMS)* for formatting endnotes and bibliographic entries. Please consult sections 10 – 12 of this document for comprehensive guidelines for formatting references, as well as illustrative examples from published entries.

## **5. Asides**

While the *GLPC* discourages the use of extended explanatory or interpretive endnotes, supplementary materials that might otherwise have appeared in such notes may be included in the body of the entry as Asides, which will be rendered in the hypertext edition of a published entry as collapsible windows.

In .doc/.docx manuscripts, Asides should follow body paragraph formatting and be framed with outside borders. Each Aside should include a bolded title in line with the paragraph text.

Endnotes should be generally avoided in Asides unless a citational reference is required. Such references should be formatted according to the “shortened notes” format of the *CMS* (see sections 10 – 12 below). They must be entered manually with superscript numeral, at the end of the Aside (i.e. not in the endnotes, although works cited in the Aside must also appear in “Works Cited”). Numeration begins from 1 within each Aside.

In accordance with its mission as a dynamic reference work, the *GLPC* welcomes authors to invite collaborative asides from scholars in relevant areas of study. If someone other than the primary author provides an aside, that person’s name and affiliation should be included in parentheses at the end of the aside text, preceded by a carriage return.

Please consult the following example for Aside formatting:

**Aside Title.** Lorem<sup>1</sup> ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Lorem<sup>2</sup> ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

<sup>1</sup>. Aside endnote 1.

<sup>2</sup>. Aside endnote 2.

(External author name, Affiliation. [if applicable])

## 6. Figures

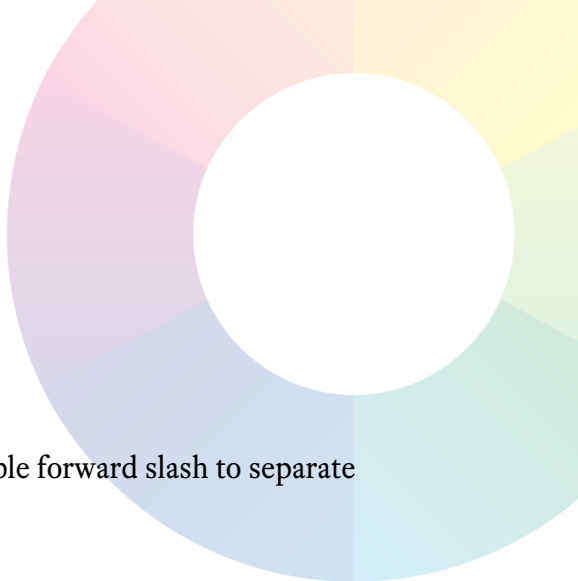
The *GLPC* encourages the inclusion of illustrative figures in appropriate entries. It is the responsibility of the author to obtain permission to use unoriginal figures, if required. Figures should be placed in the entry at appropriate points, rather than included in an appendix.

## 7. Translations and Languages other than English

Accurate English translations should be provided for all non-English texts. *Faust* and other texts in verse (including individual poems) should be offered in prose renderings. Where up-to-date and accurate English translations of prose works are widely available, they may be used. If some revision of existing translations by the entry author is necessary, the author should provide the reference, indicating “revised by [initials of name].”

Non-English words should be italicized, unless they belong to a quotation. English translation should be given in parentheses directly following the first use of a non-English word. For non-English words that appear often, it is not necessary to provide the translation each time it appears. For non-English words that appear only a few times, or appear widely separated, the translation should be provided each time. When another *GLPC* concept is cited in the text, it should be formatted as a normal translation, e.g. “*Begriff* (concept).”

Non-English titles should be translated in parentheses, retaining title-case capitalization but not retaining italics or quotation marks, e.g. “*Kritik der Urteilskraft* (1790; Critique of the Power of Judgement)” or “‘Auf dem See’ (1775/1789; On the Lake).”



## 8. Miscellaneous Formatting Issues

### Lineation for in-line quotations of poetry

Use a single forward slash and a space to separate lines and a double forward slash to separate strophes:

// Daß ich dich fassen möcht / In diesen Arm! /

// Daß ich dich fassen möcht / In diesen Arm // Ach an deinem Busen / Lieg ich,  
schmachte, /

### Translations of titles

English translations of titles should not be italicized or enclosed in quotation marks when they appear with references in proximity to the original titles.

*Wilhelm Meisters Wanderjahre* (1821/29; Wilhelm Meister's Journeyman Years)

“Auf dem See” (1775/1789; On the Lake)

### References to page numbers

References to ranges of pages should not conclude with a unit number.

90-93; 90-101; 525-26

### Omissions, changes, additions, and ellipses

Use 3 dots separated by single spaces in square brackets to indicate that a word or a phrase has been omitted. If the last word of the omission is also the last word in sentence place a 4<sup>th</sup> dot (=period) right after the final bracket.

“Der ganze Begriff der Welt” [. . .].

“[d]aß ich Dich fassen möcht / In diesen Arm!” (FA 1.1:205; [t]hat I might hold tightly onto you with grasping arm!)

“de[n] in sich selbst konkrete[n] absolute[n] Begriff”

“eine Methode [. . .], durch die ich die Meinungen der Philosophen, eben auch als wären es Gegenstände, zu fassen und mich daran auszubilden suchte” (FA 1.24:442, emphasis added; a method through which I attempted to grasp the beliefs [i.e., notions or concepts] of philosophers as though they were objects and tried educating myself with their assistance).

## 9. Goethe Editions

We prefer citing Goethe according to the Frankfurt edition (FA) if possible, although the Munich Edition (MA) is also acceptable. If a text is not available in either of these editions,

then authors should cite according to the Weimar edition (WA) or, for the scientific writings, *Die Schriften zur Naturwissenschaft* (LA). Under no circumstances should Trunz's Hamburg edition be used for citations.

The first reference to a work (by Goethe or someone else) in the main text body should give the complete bibliographical information as follows:

Unless otherwise noted, works by Goethe are cited according to the Frankfurt edition (FA): Johann Wolfgang Goethe, *Sämtliche Werke, Briefe, Tagebücher und Gespräche*, eds. Hendrik Birus, Dieter Borchmeyer, Karl Eibl, et. al., 40 vols. (Frankfurt a.M.: Deutscher Klassiker Verlag, 1987–2013), 1.24:448. Hereafter cited as FA in the body of the text.

After the first complete reference in the endnote, abbreviated references, often with English translations, will follow in the body of the text. The period should be placed at the end of the sentence. If the sentence ends with a translation enclosed in parentheses, the period should be placed outside the parentheses:

He also invokes Kant's "Abenteuer der Vernunft" (FA 1.24: 448; adventure of reason) to describe the conceptual challenge that life forms present for the cognitive faculties.

For editions of works by Goethe and others with multiple sections (*Abteilungen*), indicate the section first, followed by the volume number and then the page numbers:

FA 2.4:323-45

WA 4.2:26-27.

For longer poems, epic poetry, and *Faust* provide verse (line) numbers after the page number, e.g. for *Abteilung* 1; volume 7; page 464; lines 12104-11:

FA 1.7:464.12104-11

## 10. Formatting Goethe Citations and Translations

### Citations in the text body

Prose quotations shorter than 4 lines or 50 words and poetry quotations of fewer than 3 lines continue in the text body (i.e., they should not be indented). Please note the placement of the sentence period. Quotations may be given one of two ways.

- (1) Using a translation by an entry's author:

Erwin "ist der erste aus dessen Seele die Teile, in ein ewiges Ganze zusammen gewachsen, hervortreten" (FA 1.18:112; is the first out of whose mind the parts emerge, all grown together, into an eternal whole).

- (2) Using a standard translation:

“ich bleibe bei euch in den Werken meines Geistes, vollendet das Begonnene in die Wolken (FA 1.18:110 and Spingarn, 4; I will remain with you in works of my mind, complete what has been started into the clouds).

### **Block quotations**

Block quotations (prose quotations longer than 4 lines or 50 words and poetry quotations of 3 or more lines), should be single-spaced, indented once, and preceded and followed by one carriage return. Please note: the period in block quotes is placed differently than in quotations within the text body.

Neither block quotations nor their translations are enclosed in quotation marks. Bibliographical information should be given (in parentheses) immediately after the original quotation. The period is placed between the last word quoted and the reference. A carriage return separates an English translation from the original quotation, and the translation is not enclosed in brackets. Quotations may be given one of two ways.

(1) With translation by an entry’s author:

ganz, groß, und bis in den kleinsten Teil notwendig schön, wie Bäume Gottes; wenigern, auf tausend bietende Hände zu treffen, Felsengrund zu graben, steile Höhen drauf zu zaubern und dann sterbend ihren Söhnen zu sagen: ich bleibe bei euch in den Werken meines Geistes, vollendet das Begonnene in die Wolken. (FA 1.18:110)

whole, large, and necessarily beautiful through to its smallest part, like trees of God; even fewer [the power] to find a thousand outstretched hands that can excavate the rocky ground under cliffs, conjure steep heights upon it, and tell their sons then with dying breath: I will remain with you in works of my mind, complete what has been started into the clouds.

(2) Using a standard translation:

ganz, groß, und bis in den kleinsten Teil notwendig schön, wie Bäume Gottes; wenigern, auf tausend bietende Hände zu treffen, Felsengrund zu graben, steile Höhen drauf zu zaubern und dann sterbend ihren Söhnen zu sagen: ich bleibe bei euch in den Werken meines Geistes, vollendet das Begonnene in die Wolken. (FA 1.18:110)

complete, gigantic, and consistently beautiful down to the last detail, like trees of God; to fewer was it given to find a thousand willing hands to work, to excavate the rocky foundation, conjure up towering structures upon it, and then when dying to say to their sons—I remain with you in works of my genius, carry on to its completion what I have begun. (Spingarn, 4)



## 11. References to Other Writers in the Text Body, Asides, and Notes

### Citations in the text body

The first reference should give the complete bibliographical information in an endnote:

Gilles Deleuze and Félix Guattari, *What Is Philosophy?* trans. Hugh Tomlinson and Graham Burchell (New York: Columbia UP, 1994), 49. Hereafter cited as (Deleuze and Guattari, *What is Philosophy?*).

Thereafter abbreviated references follow in the body of the text enclosed in parentheses:

“The plane is surrounded by illusions” (Deleuze and Guattari, *What Is Philosophy?* 49).

### Block quotations

If a reference appears in a block quote, the final period is placed inside the closing quotation mark (see above):

“The plane is surrounded by illusions.” (Deleuze and Guattari, *What Is Philosophy?* 49)

## 12. Examples of Modified *Chicago*: Endnotes vs. Works Cited

There are substantial differences in the use of punctuation marks and capitalization, as well forms of abbreviation and the placement of information between “Endnote” and “Works Cited” references.

### Editions

(1) In endnotes:

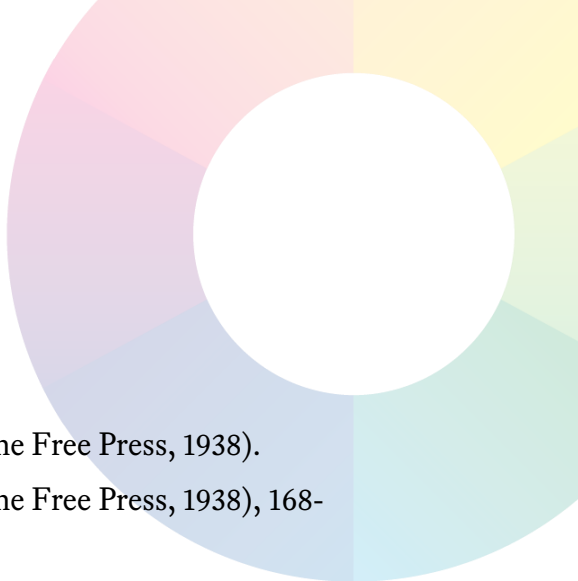
G. W. F. Hegel, *Werke in zwanzig Bänden*, eds. Eva Moldenhauer and Karl Markus Michel, 20 vols. (Frankfurt am Main: Suhrkamp, 1970), 13:127–28.

Johann Wolfgang von Goethe, *Sämtliche Werke, Briefe, Tagebücher und Gespräche*, eds. Hendrik Birus, Dieter Borchmeyer, Karl Eibl, et. al., 40 vols. (Frankfurt am Main: Deutscher Klassiker Verlag, 1987–2013).

(2) In works cited:

Hegel, G. W. F. *Werke in zwanzig Bänden*. Edited by Eva Moldenhauer and Karl Markus Michel. 20 vols. Frankfurt am Main: Suhrkamp, 1970.

Goethe, Johann Wolfgang von. *Sämtliche Werke, Briefe, Tagebücher und Gespräche*. Edited by Hendrik Birus, Dieter Borchmeyer, Karl Eibl, et. al. 40 vols. Frankfurt am Main: Deutscher Klassiker Verlag, 1987–2013.



## Monographs

- (1) In endnotes:

Alfred North Whitehead, *Modes of Thought* (New York: The Free Press, 1938).

Alfred North Whitehead, *Modes of Thought* (New York: The Free Press, 1938), 168-69. [If citing a passage in the monograph]

- (2) In works cited:

Whitehead, Alfred North. *Modes of Thought*. New York: The Free Press, 1938.

## Journal articles

- (1) In endnotes:

Gabriel Trop, “Poetry and Morphology: Goethe’s ‘Parabase’ and the Intensification of the Morphological Gaze,” *Monatshefte* 105 (2013): 389-406.

- (2) In works cited:

Trop, Gabriel. “Poetry and Morphology: Goethe’s ‘Parabase’ and the Intensification of the Morphological Gaze.” *Monatshefte* 105 (2013): 389-406.

## Essays/chapters from edited volumes

- (1) In endnotes:

Yitzhak Y. Malamed, “The Enigma of Spinoza’s *Amor Dei Intellectualis*,” in *Freedom, Action and Motivation in Spinoza’s Ethics*, ed. Noa Naaman-Zauderer (New York and London: Routledge, 2020), 222-38.

- (2) In works cited:

Malamed, Yitzhak Y. “The Enigma of Spinoza’s *Amor Dei Intellectualis*.” In *Freedom, Action and Motivation in Spinoza’s Ethics*, edited by Noa Naaman-Zauderer, 222-38. New York and London: Routledge, 2020.

## Lexica, dictionaries, and encyclopedic entries

- (1) In endnotes:

See the entries “Begriff (German),” “Concept,” and “Conceptus” in *Dictionary of Untranslatables: A Philosophical Lexicon*, ed. Barbara Cassin (Princeton, NJ: Princeton UP, 2014), 90-93 and 164-66.

See the entry “Begriff” in the *Goethe-Wörterbuch*, ed. Berlin-Brandenburgische Akademie der Wissenschaften, Deutsche Akademie der Wissenschaften zu Berlin, Akademie der Wissenschaften in Göttingen, and the Heidelberger Akademie der Wissenschaften (Stuttgart: Kohlhammer, 1978), 2:columns 235-43.

<http://www.woerterbuchnetz.de/GWB?lemma=begriff>.

(2) In works cited:

*Dictionary of Untranslatables: A Philosophical Lexicon*. Edited by Barbara Cassin.  
Translated by Emily Apter et al. Princeton, NJ: Princeton UP, 2014.

*Goethe-Wörterbuch*. Edited by Berlin-Brandenburgische Akademie der  
Wissenschaften, Deutsche Akademie der Wissenschaften zu Berlin, Akademie der  
Wissenschaften in Göttingen, and Heidelberger Akademie der Wissenschaften.  
Stuttgart: Kohlhammer, 1978-2020. [http://woerterbuchnetz.de/cgi-  
bin/WBNetz/wbgui\\_py?sigle=GWB](http://woerterbuchnetz.de/cgi-bin/WBNetz/wbgui_py?sigle=GWB)

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