

## *New German Critique: Style Guide*

4/11

In general, submissions should be prepared in accordance with the following style guide and *The Chicago Manual of Style*, sixteenth edition (CMS).

### **ABBREVIATIONS**

Most abbreviations are confined to parenthetical text and footnotes. Exceptions include v. (in legal references), national abbreviations (used as adjectives), and corporate acronyms and initialisms (most of which must be introduced parenthetically following the first reference to the entities they designate).

the landmark case *Roe v. Wade*  
 certain US and UK institutions; UN peacekeeping forces  
 What did NAFTA mean for the nation's MBAs?  
 Will the NEH lose its funding?

Names of states and provinces are spelled out in running text.

Provo, Utah; Windsor, Ontario; Stuttgart, Baden-Württemberg

### **ABSTRACTS**

An abstract, intended for online use only, must be provided with every article. Abstracts should not exceed 200 words.

### **ACKNOWLEDGMENTS**

Acknowledgments, written in the first person, appear as the first, unnumbered footnote.

An earlier version of this essay was presented at the Modern Language Association's annual meeting in New York on December 28, 2002. I wish to thank Steven Johnson and an anonymous reviewer for their helpful suggestions.

**CAPITALIZATION.** See **DOCUMENTATION, PUNCTUATION, QUOTATIONS**

### **CONTRIBUTOR'S NOTE**

The contributor's note contains the contributor's name and affiliation.

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### **DATES AND TIMES**

Dates and times are treated as follows:

February 1996

on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.  
 February 8–9, 1996; the spring of 1996  
 the 1950s and 1960s; the early and late 1950s; the mid-1950s  
 the early and late twentieth century; the mid-twentieth century;  
 mid- to late twentieth-century politics  
 1900–1910, 1903–5, 1910–17, 1917–2017  
 1066; AD 1066; 1066 CE; 350–345 BCE [In inclusive dates used with BCE or BC, where the  
 higher number comes first, all digits are provided in the second number to prevent confusion  
 (CMS 9.35).]  
 ca. 1820

## DOCUMENTATION

Footnotes are used; there is no bibliography. The first citation of a work provides full bibliographic information. Subsequent citations contain the author's last name, a shortened title, and, if needed, a page number. If a work is cited frequently, an abbreviation defined in the primary citation may be used, along with volume and/or page number, in the running text in lieu of a footnote.

The strong antihermeneutic affect in Celan's "Meridian" . . . is fueled by the realization that metaphors are defenseless against the imperious judgment of interpreters (*TCA*, 230).

When several works by the same author are cited consecutively in a note, the author's last name is repeated for the second and subsequent works. Et al. is used for works by *more than three* authors or editors.

Commonly used abbreviations include cf., chap. (chaps.), ed. (eds.), e.g., esp., et al. (used of people), etc. (used of things), fol. (fols.), *ibid.*, i.e., introd., l. (ll.), lit. ("literally"), pt. (pts.), repr., sec. (secs.), ser., s.v., vol. (vols.). Note that ed. ("edited by") is used before editors' names and that ed. or eds. ("editor," "editors") is used after them; trans. means "translated by" when preceding names and "translator" or "translators" when following them. Note also that f. (ff.), op. cit., and loc. cit. are not used, nor are the words *eadem*, *idem*, *infra*, and *supra*. Latin abbreviations are not italicized.

For titles in English, headline-style capitalization is used: capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if*, *because*, *that*, etc.). Lowercase articles (*a*, *an*, *the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased. Serial commas are added, ampersands are spelled out, and numbers are spelled out.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns or adjectives. The second element of hyphenated spelled-

out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature  
 Avoiding a Run-In  
 Policies on Re-creation  
 Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in *CMS* should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

For titles in *any* non-English language, capitalize the first letter of the title and subtitle and all proper nouns and adjectives. See *CMS* 11.24 and 11.42 for the treatment of Dutch and German titles, respectively. Diacritical marks on capital letters are retained in all languages.

If a citation is given to an online work, an access date is required only if no publication date is provided. In online citations, “http://” does not precede URLs unless they do not function without it. The use of digital object identifiers, or DOIs, in lieu of URLs is encouraged but not required (*CMS* 14.6).

#### BOOK

1. Gail Kern Paster, *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (Ithaca, NY: Cornell University Press, 1993), 15; Sun Dachuan, *Jiujiu jiu yici* (Taipei: Zhang Laoshi Chubanshe, 1991), 133.

2. Gerald Langford, *Faulkner’s Revision of “Absalom, Absalom!”: A Collation of the Manuscript and the Published Book* (Austin: University of Texas Press, 1971), 174; U. R. Bustèd, *What Were They Thinking? The Real Lives of the Dichter* (New York: Petard, 2002), 63. [A book title within a book title is quoted and italicized (*CMS* 14.102). Reverse italics (roman type) are used in book titles for terms that would themselves normally be italicized (*CMS* 8.171). A main title ending in a question mark or an exclamation point is followed by a colon only if the question mark or exclamation point appears within quotation marks (*CMS* 14.105).]

3. Langford, *Faulkner’s Revision of “Absalom, Absalom!”*, 169; Bustèd, *What Were They Thinking?*, 67. [Citations of previously cited works; see sample n. 2. Note the placement of the commas after the shortened titles (*CMS* 14.105).]

#### CHAPTER

4. Jonathan Dollimore, “Transgression and Surveillance in Measure for Measure,” in *Political Shakespeare: New Essays in Cultural Materialism*, ed. Jonathan Dollimore and Alan Sinfield (Ithaca, NY: Cornell University Press, 1985), 72–87.

#### PREFATORY MATTER

5. Marshall Brown, preface to *The Uses of Literary History*, ed. Marshall Brown (Durham, NC: Duke University Press, 1995), vii–x.

#### EDITED WORK

6. *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), 117. [The title of the book provides the author's name.]

7. Marguerite de Navarre, *L'heptaméron*, ed. Michel François (Paris: Garnier, 1967), 475.

8. Marcel Tetel, Ronald G. Witt, and Rona Goffen, eds., *Life and Death in Fifteenth-Century Florence* (Durham, NC: Duke University Press, 1989).

9. John M. McManamon, "Continuity and Change in the Ideals of Humanism: The Evidence from Florentine Funerary Oratory," in Tetel, Witt, and Goffen, *Life and Death*, 68–87. [Previously cited edition; see sample n. 8.]

#### TRANSLATION

10. Paul Valéry, *The Art of Poetry*, trans. Denise Folliot (New York: Pantheon, 1958), 45.

11. *I, Rigoberta Menchú: An Indian Woman in Guatemala*, ed. Elisabeth Burgos-Debray, trans. Ann Wright (London: Verso, 1984), 45.

#### FOREIGN-LANGUAGE WORK CITED IN ENGLISH

12. Reuven Ayzland, *From Our Springtime* (in Yiddish) (New York: Inzl, 1954), 166.

#### MULTIVOLUME WORK

13. John Keats, *Letters*, ed. Hyder Edward Rollins, vol. 2 (Cambridge, MA: Harvard University Press, 1958), 14.

14. Joseph Hooker, *Of the Laws of Ecclesiastical Polity*, ed. George Edelen et al., 4 vols. (Cambridge, MA: Belknap Press of Harvard University Press, 1977–82), 1:99.

15. Michel Foucault, *An Introduction*, vol. 1 of *The History of Sexuality*, trans. Robert Hurley, 3 vols. (London: Penguin, 1990), 102.

#### MULTIAUTHOR WORK

16. Alfred Dewey, John Cheatham, and Elias Howe, *Principles of Commerce during the Early Industrial Revolution* (Birmingham, UK: Steamer, 2003), 15. [Three or fewer authors.]

17. Albert K. Gustafson et al., *If I Were a Rich Man: Comparative Studies of Urban and Rural Poverty* (Murphy, WI: Fore and Aft, 1985), 103–6. [More than three authors.]

#### REPRINTED WORK

18. Antoyne de Montchrétien, *Traicté de l'æconomie politique* (1615; repr. Geneva: Slatkine, 1970), 12.

#### REFERENCE WORK

19. *Oxford English Dictionary*, 3rd ed., s.v. "self," A.1.a.

#### JOURNAL ARTICLE, PRINT

20. David Meban, "Temple Building, *Primus* Language, and the Proem to Virgil's *Third Georgic*," *Classical Philology* 103, no. 2 (2008): 153. [Journal published in volumes; the month or season is not required. As a courtesy to readers, who increasingly locate articles online, issue numbers should be given if available.]

21. Ellen Meiksins Wood, "Capitalism and Human Emancipation," *New Left Review*, no. 167 (1988): 1–20. [Journal published only in issues.]

#### JOURNAL ARTICLE, ONLINE

22. Joseph J. Esposito, "Stage Five Book Publishing," *Journal of Electronic Publishing* 13, no. 2 (2010), [quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204).

23. Boyan Jovanovic and Peter L. Rousseau, "Specific Capital and Technological Variety," *Journal of Human Capital* 2 (2008): 135, doi:10.1086/590066. [If the author has provided a DOI rather than a URL, use the DOI; no URL is needed. See CMS 14.6.]

## REVIEW

24. Fredric Jameson, "The Historian as Body-Snatcher," review of *Learning to Curse: Essays in Early Modern Culture*, by Stephen J. Greenblatt, *Times Literary Supplement*, January 18, 1991, 7.

## SPECIAL ISSUE

25. Margaret Ferguson and Marshall Brown, eds., "Feminism in Time," special issue, *MLQ* 65, no. 1 (2004).

## MAGAZINE ARTICLE

26. Jonathan Franzen, "The Listener," *New Yorker*, October 6, 2003, 84–90, 92–99.

## NEWSPAPER ARTICLE, PRINT

27. Jason DeParle, "Whither on Welfare: Even Though They Please Moynihan, Clinton's Actions Are Far from Bold," *New York Times*, February 3, 1993. [No page number is required (CMS 14.203).]

## NEWSPAPER ARTICLE, ONLINE

28. Associated Press, "Jackson Arrested at Yale after Protest Backing Strike," *Washington Post*, September 2, 2003, [www.washingtonpost.com/wp-dyn/articles/A12012-2003Sep1.html](http://www.washingtonpost.com/wp-dyn/articles/A12012-2003Sep1.html).

## DISSERTATION

29. Jennifer M. Jones, "'The Taste for Fashion and Frivolity': Gender, Clothing, and the Commercial Culture of the Old Regime" (PhD diss., Princeton University, 1991).

## PAPER OR PRESENTATION

30. Mary Poovey, "Between Political Arithmetic and Political Economy" (paper presented at the conference "Regimes of Description," Stanford University, Stanford, CA, January 1996).

## INTERVIEW OR PERSONAL COMMUNICATION

31. Jacques Petits Fours (provost, Upper Midwestern University), interview by author, Ames, IA, February 20, 1995.

32. Wilson Everett, pers. comm., July 14, 1967; Jackie Gleason, e-mail message to author, April 1, 1987; Harpo Marx, telephone conversation with author, March 31, 1956.

## CITATION FOLLOWING QUOTATION

33. As Sylvia Molloy observes, "The previous letter, marked by subservience, waived Manzano's rights to the text by 'giving' it to del Monte; the second letter, marked instead by resistance, has Manzano keep the text for himself" ("From Serf to Self: The Autobiography of Juan Francisco Manzano," in *At Face Value: Autobiographical Writing in Spanish America* [Cambridge: Cambridge University Press, 1991], 43).

## NOTE

34. David Javitch, "Reconsidering the Last Part of *Orlando Furioso*: Romance to the Bitter End," *MLQ* 71, no. 4 (2010): 385n; Tracy Adams, "Christine de Pizan, Isabeau of Bavaria, and Female Regency," *French Historical Studies* 32, no. 1 (2009): 5n10, 8nn20–21. [With unnumbered notes, the abbreviation n or nn follows the page number without an intervening space. With numbered notes, the note number or numbers follow the abbreviation without intervening period or space (CMS 14.164).]

## WEBSITES (OTHER THAN ONLINE PUBLICATIONS)

[Include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, URL, and access date (if no publication date is provided). The titles of websites and blogs generally use headline-style capitalization. See CMS 8.186 and 14.244 for guidance as to whether such titles should be set in roman type or italicized.]

35. Harry Kloman, "Introduction," The Gore Vidal Index, [www.pitt.edu/~kloman/vidalframe.html](http://www.pitt.edu/~kloman/vidalframe.html) (accessed July 27, 2003).
36. Southern Poverty Law Center, "Center Information," [www.splcenter.org/centerinfo/ci-index.html](http://www.splcenter.org/centerinfo/ci-index.html) (accessed August 27, 2003). [If there is no author, the owner of the site may stand in the author's place.]
37. Barack Obama's Facebook page, [www.facebook.com/barackobama](http://www.facebook.com/barackobama) (accessed July 19, 2008).
38. Matthew Lasar, "FCC Chair Willing to Consecrate XM-Sirius Union," *Ars Technica* (blog), June 16, 2008, [arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html](http://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html).

Citations of films do not require notes but may appear in running text. They include the director's name, the film's title, and the year of release.

Salvatore Piscicelli's film *Immacolata e concetta* (1979) was shown at the festival.  
The film *Immacolata e concetta* (dir. Salvatore Piscicelli, 1979) was shown at the festival.

Biblical citations may appear in the running text as well. The version of scripture used may be indicated within the citation if identifying it is important.

As the book of Exodus points out, "Their knops and their branches shall be of the same" (25:36).  
"Their knops and their branches," it is said, "shall be of the same" (Exod. 25:36 KJV).

#### ELLIPSES

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. For more detailed guidelines on the use of ellipses, see CMS 13.48–56.

#### EPIGRAPHS

Epigraphs appear at the beginning of an essay, under the byline; they may appear at the beginning of a section as well. The attribution, set off with an em dash, appears on the following line and may contain the author's name and the title. No footnote is provided.

Gegenverkehr und Umkehr, das ist zweierlei [Countertraffic and  
turnabout are two different things].  
—Paul Celan, *Der Meridian*

#### FIGURES

Photographs and other camera-ready figures should be provided at the end of an essay, each figure on a separate page, and should be numbered in order of appearance. They should be cited parenthetically in the text.

It should have been clear that the sculpture was meant to be a caricature (fig. 1).

Captions should be provided for all figures on a separate sheet. Every caption should identify the figure and its source and should indicate permission to use the figure. Sentence-style capitalization is used. *Written permission to use photographs and other artwork that is not the author's own is essential, and obtaining it is solely the author's responsibility.*

Figure 1. Bust of Stéphane de Renard, by Jacques Héléne. Courtesy Musée du Louvre, Paris

Photographs and photographic reproductions (of maps, illustrations, etc.) should be furnished on glossy paper. Figures prepared by professional drafting services or printed with laser printers are usually acceptable. All letters, numbers, and symbols must be legible when reduced.

#### HEADINGS

Sections may or may not have headings. Headings begin flush left, use title capitalization, and are not numbered. The first paragraph after a heading or an unheaded section break is not indented.

#### LISTS

Short lists and lists of short items are run into the text. Parenthetical numerals are used, when necessary, to separate the items (CMS 6.123).

In short order she had published a best-selling mystery, *A Placesetting for Death*; had been accused of plagiarizing Walker's forgotten novel of the same name; and had tried to mollify Walker's survivors by supplementing their inheritance with a modest fraction of her royalties.

This essay attempts to demonstrate three points: (1) Lewis and Sullivan had been political opponents since their student government days at Yale. (2) It was primarily to avenge a bitter defeat to Sullivan back then that Lewis decided to run against him for Congress in 1992. (3) Contrary to popular opinion, Lewis did not buy the election; his father did.

Long lists or lists of long items (containing several sentences each) are set off from the text and arranged vertically, with a hanging indentation. On numbering, capitalizing, and punctuating such lists, see CMS 6.124–25.

#### NUMBERS

Cardinal numbers up to one hundred, as well as the ordinal numbers derived from them, and such numbers followed by *hundred, thousand, million*, and so on are spelled out.

no fewer than sixteen of the ninety-eight photographs  
 an outbreak that claimed thirty-two hundred lives  
 earned fifty-one thousand euros in the fourth quarter  
 placed in the seventy-second percentile

For cardinal numbers greater than one hundred, and the ordinal numbers derived from them, numerals are used.

no fewer than 104 photographs  
 finished 203rd and 232nd, respectively, out of 317 entrants

However, any number at the beginning of a sentence is spelled out.

One hundred four photographs were on display.  
 Two hundred third out of 317?

Numbers applicable to the same category are treated alike within the same context.

no fewer than 16 of the 104 photographs

There were 8 students in this department, 27 students in that department, and 119 students in the other department.

For numbers that represent decimal quantities, are used in combination with symbols, or express percentages, numerals are used.

weighed 4.5 tons, or exactly 2 percent of the total  
 an average temperature of 8°C. [There is no space between number and symbol or between symbol and letter (CMS 9.18, 15.55).]

For inclusive numbers (see CMS 9.60), if the first number is less than one hundred, all digits are used in the second number.

1–2, 3–24, 71–119

If the first number is one hundred or a multiple of one hundred, all digits are used in the second number.

100–105, 300–323, 1100–1139

If the first number is 101 through 109 (in multiples of one hundred), only the digits that change are used in the second number.

107–8, 505–17, 1006–9

If the first number is 110 through 199 (in multiples of one hundred), two or more digits, as necessary, are used in the second number.

321–27, 411–68, 597–622, 1379–1405

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.

Yet Title XII was meant to rectify not only inequities but iniquities.

Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work (CMS 9.44).]

Arabic numerals are used for divisions of written works (CMS 14.121, 14.154, 14.267–68).

In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned. “That eye that told you so looked but a-squint” (*King Lear*, 5.3.73). Yet in act 3 Goneril had . . .

#### POSSESSIVES

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Burns’s poetry

Camus’s novels

Demosthenes’s orations

Descartes’s philosophy

Euripides’s plays

Jesus’s name

Kansas’s weather

Moses’s direction

#### PUNCTUATION

An open style of punctuation is preferred. For example, the comma traditionally used to separate a brief introductory phrase from the remainder of a sentence is omitted.

In the final version Bishop interpolated a strikingly different image.

Most text introduced by a colon begins with a lowercase letter, as do individual questions introduced with a comma. However, complete-sentence quotations and series of interrogative or declarative sentences presented as lists begin with capital letters (see also CMS 6.61).

Thus Hanson asks, what were Napoléon's reasons for invading Russia?

When pressed, Sanderson repeated his client's denial: "He has done nothing but what he was sworn to do."

The protesters were detained under orders adapted, it seemed, from the game of Monopoly: Go to jail. Go directly to jail. Do not call a lawyer. Do not post bail.

#### QUOTATIONS. See also TRANSLATIONS

Quotations must reproduce the wording, spelling, capitalization, and punctuation of the original exactly, with the following exceptions (see also CMS 13.1): (1) A change in capitalization *at the beginning of* a quotation may be made silently (without brackets) if the quotation's syntactic relationship to the preceding text suggests it (see CMS 13.14):

Smith stated that "we must carefully consider all aspects of the problem."

*but*

Smith stated, "We must carefully consider all aspects of the problem."

Changes in capitalization *within* a quotation must be bracketed, in general, but a lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence, and this change may be silent (CMS 13.51). (2) The terminal punctuation may be omitted or changed to a comma if necessary, and internal punctuation before or after ellipsis points may be omitted. (3) Original notes and their superscript callouts are omitted. (4) Obvious typographical errors (e.g., "teh") may be silently corrected, but idiosyncratic spellings found in older works must be preserved. Such spellings that are likely to be thought erroneous may be, and grammatical errors in the original should be, followed by *sic* in brackets; those that may pose a hindrance to the reader may be followed by the modern spellings in brackets.

In general, prose quotations that contain at least four hundred characters and spaces or that comprise more than one paragraph are set off from the text. Whether such quotations are introduced with a colon, a comma, or no punctuation depends on their syntactic relationship to the preceding text. The first line is not indented. Verse quotations of one line or two lines are run into the text.

Williams's elegy to his contemporary begins, "Green points on the shrub / and poor Lawrence dead."

Verse quotations of more than two lines are set off from the text, and omitted lines are indicated with a line of dots approximately equal in length to the preceding line:

solid but airy; fresh as if just finished  
 and taken off the frame.  
 . . . . .  
 Directly after Mass, humming perhaps

Quotations of dramatic dialogue include the characters' names, followed by a colon.

William: But how did you know I was here?  
 Andrew: Are you kidding? Who else would drive a car like that?  
 William: How would *you* drive it?

#### REVIEW ESSAYS

Review essays are titled and have a byline, just as regular essays do. For each book under review, the head matter provides the author's or editor's name, the book's title, and the facts of publication, without terminal punctuation.

Helmut Müller-Enbergs, ed., *Inoffizielle Mitarbeiter des Ministeriums für Staatssicherheit: Richtlinien und Durchführungsbestimmungen* (Berlin: Links, 1996)

#### TERMS. See also GLOSSARY (at end); TRANSLATIONS

Proper nouns and their derivatives are capitalized; otherwise, a down (lowercase) style of capitalization is preferred (for detailed guidelines on capitalization of terms, see *CMS*, chap. 8). Apart from quoted matter, American English spelling is used. *Merriam-Webster's Collegiate Dictionary*, eleventh edition, and *Webster's Third New International Dictionary* give the spellings that are standard for this journal; for words spelled in more than one way—for example, *traveled*, *travelled*—the primary spelling according to *Webster's* is used. Most non-English words defined in *Webster's* are not italicized; however, the treatment of German words is left to the author's discretion.

Terms referred to as the terms themselves are italicized, even if the act of quotation is suggested.

Warner defines the term *Enlightenment* more narrowly than Aikens.  
 By *sautéed* Stevens evidently means "burned to a crisp."

Isolated non-English words and phrases that are not defined in *Webster's* must be translated into English. When non-English words and phrases are translated into English, or vice versa, parentheses or quotation marks are used.

The second *cavalier* (horseman) rode swiftly on.  
 The second *cavalier*, "horseman," rode swiftly on.  
 Spirit (*Geist*), in Hegel's phenomenology . . .

Hyphens are used to separate prefixes from root words and to join temporary compound adjectives when misreading would be likely without the hyphen.

re-form (cf. reform); re-creation (cf. recreation); illegitimate-birth rate

Hyphens are also used in permanent compound adjectives.

good-natured; thought-provoking

**TITLES.** See **DOCUMENTATION, TRANSLATIONS**

### **TRANSLATIONS**

Because *NGC* is an English-language journal of German studies, its contents are prepared so as to be accessible to a non-German-reading audience. For instance, in the main text of an article—although not in the footnotes—translations of non-English titles of literary works, films, paintings, and other artistic works are provided. Translations of titles follow the original titles in parentheses and are treated as bona fide titles whether or not they represent published translations.

Goethe's novel *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister's Apprenticeship*) . . .  
When Müller's essay "Um Gottes willen!" ("For Heaven's Sake!") appeared . . .

Exceptions to this rule are titles of periodical publications, such as journals, newspapers, and *Jahrbücher*, which are never translated.

If a translated title is used in the running text, the original may be provided in parentheses.

Goethe's novel *Wilhelm Meister's Apprenticeship* (*Wilhelm Meisters Lehrjahre*) . . .  
When Müller's essay "For Heaven's Sake!" ("Um Gottes willen!") appeared . . .

In the main text and also in the footnotes of an article, translations of non-English quotations are provided. Usually, translated quotations follow the original quotations in parentheses, without quotation marks.

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Bergère ô tour Eiffel le troupeau des ponts bêle ce matin" (Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning).

However, if the translation is used in the running text, the original may be provided in parentheses, without quotation marks.

Lindbergh, flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges is bleating this morning" (Bergère ô tour Eiffel le troupeau des ponts bêle ce matin).

Glosses within quotations are bracketed.

Lindbergh, still flying over Paris, recalled Apollinaire's famous "Zone": "Shepherdess, O Eiffel Tower, the flock of bridges [*ponts*] is bleating this morning."

For quotations long enough to be set off from the text, the translation follows the original on a separate line but is bracketed.

Translations of organization names follow the original names in parentheses; title capitalization is used.

For Kollontai's membership in the Honorary Committee of the British Society for Sex Psychology in the 1920s see Rossiiskii Gosudarstvennyi Arkhiv Sotsial'no-Politicheskoi Istorii (Russian State Archive of Sociopolitical History; RGASPI).

## GLOSSARY

ancien régime *but* Old Regime  
 anglicize  
 Anglophile, -phone  
 anti-oedipal  
 Baden school of historical representation  
*Bildungsroman* (not bildungsroman as in *Webster's*)  
 Bourdieuan  
 camp  
 Cartesian  
 Central Asia  
 Civil War (American, Spanish)  
 co-conspirator  
 Cold War (n, adj)  
 communism, -ist (ideology)  
 Communist (of or having to do with the Party)  
 cross-gender  
 Dada, -ism, -ist  
 early modern (adj)  
 the East; East Asia; Eastern cultures *but* eastern seaboard; easterner  
 e-mail  
 Epicurean  
 First World (n, adj)  
 First World War (avoid; use World War I)  
 Foucauldian  
 Francophile, -phone  
 Frankfurt School  
*Führer* (i.e., Adolf Hitler; not führer as in *Webster's*)  
 the "I"  
 impressionism, -ist  
 lifeworld  
 memory-image  
 metaphorical  
 neo-Gothic  
 New World  
 oedipal  
 Old Regime *but* ancien régime  
 Old World  
 orientalism, -ist  
 other  
 pace ("in spite of")  
 poststructuralism, -ist  
 pre-oedipal  
 Pre-Raphaelite  
 proto-poststructuralist  
*Realpolitik* (not realpolitik as in *Webster's*)  
 the Revolution (American, French, Russian); revolutionary America, France, Russia

Romantic, -ism (historically specific period)  
romantic (mood)  
satirical  
Scholastic, -ism  
Schoolmen  
Second Empire  
Second World War (avoid; use World War II)  
symbolism, -ist  
Third Empire  
Third World (n, adj)  
transcendentalism  
website  
*Weltanschauung* (not weltanschauung as in *Webster's*)  
weltschmerz  
work in progress  
World War I, II