

Submission Guidelines

The editors of *Overheard in Seville: Bulletin of the Santayana Society* invite submission of articles and essays about George Santayana from any discipline. Letters to the editors (not exceeding 300 words) are also welcome.

The editors often request revisions before a piece is accepted for publication. Upon acceptance, authors will be expected to approve editorial corrections.

Previously unpublished manuscripts are preferred and simultaneous submission is discouraged. Authors typically may expect notice of the status of their submission within three months of submission. Submissions are accepted all year with a March 1 deadline for inclusion in a particular year's issue.

These guidelines may be updated from time to time. To download the latest guidelines go to <http://georgesantayanasociety.org/submissionguidelines.pdf>.

Manuscript Submission

- To submit a manuscript you must first register for an *Overheard in Seville* account at the Open Journals System (OJS) website managed by IUPUI: <https://journals.iupui.edu/index.php/OiS/user/register>. Once you have an account, you can login at <https://journals.iupui.edu/index.php/OiS/login> to submit your article. There is a tab for "New Submission." Select that tab and follow the instructions. If you have questions about registering or submitting, please call our OJS support specialist Ted Polley at 317-274-8552 or write him at dapolley@iupui.edu. For general questions about submissions, write to submissions@georgesantayanasociety.org (please do not use this address to submit manuscripts).
- Manuscripts should be double-spaced and in an editable file format such as Microsoft Word (.doc or .docx), Rich Text Format (.rtf), or OpenDocument Text (.odt). Docx is the preferred format. Versions with reviewer comments will be returned in that format unless the author is unable to read a docx file.
- Manuscripts should be prepared for blind review. Identifying information should not appear in running heads, footnotes, references, or anywhere in the manuscript. Identifying information in footnotes or reference may be replaced with blanks or dashes.

Manuscript Style

- Manuscripts should be prepared according to [*The Chicago Manual of Style, 17th edition*](#) guidelines.

Citations and references

- **Footnotes should be reserved for substantive comments**, clarifications, and ancillary information that would interrupt the flow of the main text. These should be kept to a minimum. Citations go in the body of the text.
- Textual citations should conform to author-date system described in the *Chicago Manual of Style* with some exceptions noted below. The author followed by the date (if the author has more than one work cited) and the page

number should appear in parenthesis within the text wherever such a reference is needed. In block quotations, the parenthesis appears at the end just after the last punctuation mark in the block. For citations within the text, the parenthetical citation should be after any closing quotation mark but immediately before the final punctuation mark, unless the final punctuation mark is a question mark or exclamation point that belongs inside the quotation.

Example with date:

(James [1898], 175)

Bracketed date indicates that the reference occurred in the original edition, even though a later edition or reprint is listed in the references.

Example without date (author has only one work cited):

(Royce 144)

Note that the dropping of the date is an exception to the Chicago guidelines.

- In your citation, if you use an edition or version other than the original and the reference is to text as it is found in the original, the year of original publication should be in brackets in your citation. If a passage is different in a later edition or found only there, the date in brackets should be the date that the passage first appeared. If the passage first appeared in the edition you are citing, then the year should be left out if the author has only one work cited or else included but not in brackets.
- References to classical writers should use standard page numbers, such as Stephanus numbers for Plato and Bekker numbers for Aristotle.
- References to Santayana's works should use the standard abbreviations found below and in recent issues of *Overheard in Seville* (e.g., SAF for *Scepticism and Animal Faith*) followed by the page.
- An author may use an abbreviation to refer to works by an author other than Santayana by preceding the bibliographical listing of the work with the abbreviation. For example,

AE Dewey, John. 1934. *Art as Experience*. New York: Minton, Balch and Company.
- A reference list should be provided at the end of the manuscript, specifying which edition is used. Note that in author-date style, the year immediately follows the author's name and is followed by a period. If you use an edition or version other than the original, in the reference list the year of original publication should be in brackets before the year of the edition you are using.
- References works with abbreviations should go in a separate section that precedes any other referenced works.
- Wherever possible, references should be to authoritative scholarly editions, such as *The Works of George Santayana* (MIT), *The Collected Works of John Dewey* (SIU), *The Works of William James* (Harvard), *The Jane Addams Papers* (UMI), etc. **An author not in possession of a particular scholarly edition should encourage his or her institution's library to acquire it or borrow the work through interlibrary loan.** Authors should notify the editor if, after such efforts, they still do not have access to a particular authoritative

edition. Note that many of the critical editions of Santayana's works are available in modified PDF formats that enable accurate page number citation. These can be found at <https://santayana.iupui.edu/text/>.

- If a quotation from a Santayana work is taken from a critical edition and only critical editions are cited, the work need not be included in the reference list, as long as you use standard abbreviations. If you cite non-critical editions or non-Santayana material, then you should include the abbreviation of the work in your reference list and simply indicate that the critical edition is the one referred to. The reference listing for the critical edition of *Reason in Common Sense* is:

LR1 *Reason in Common Sense* .Critical edition.

- List abbreviations alphabetically by the author's name and then by abbreviation. If there is only one reference with an abbreviation for an author, the author's name should be included in the listing, as in the example. In the case of multiple references with abbreviations for the same author, list the references indented under the author's name and alphabetically by the abbreviation.
- In citing a reference to a work identified by an abbreviation that contains essays by more than one author, if the context does not make clear who the author is, include the author's name before the abbreviation. For example: (Hartshorne PGS 153).
- If an abbreviation or the author's name alone is used in a citation, do not put comma before the page number. If the date is included, place a comma after the date.
- The preferred way to cite one of Santayana's letters is to use the abbreviation LGS followed by the date and "to [recipient]." If either the recipient or date is given in the text, it may be left out of the citation.

Format and length

- Articles and essays should be no more than 10,000 words. Check with the editor before sending a longer submission.
- Authors should divide their manuscripts with appropriate section headings. Section headings should use paragraph styles Heading2, Heading3, etc. We do not recommend subsections, unless some obvious contextual reason calls for them.
- Except for block quotes, use a single paragraph style set to double space and to indent 1 inch before the first line. (These settings are for submission. They are not the settings for publication, but following these guidelines simplifies the transition to publishable form.). **Do not use tabs to indent the first line of a paragraph.**
- For block quotes, use a paragraph style that has no first line indent and is indented on the left one inch.

- Use block quotes for any quotation longer than three lines (roughly 225 characters including spaces). You may also use block quotes for shorter quotations to make them stand out from the text.
- To indicate that the text following a block quote does not start a new paragraph, either do not indent the first line of the paragraph after the block quote or put “[same paragraph]” at the start of the text following the paragraph.
- Submissions should include a brief description of the author’s background and work for use in a contributor’s note. This biographical information may be in the comments section or, preferably, in a separate file uploaded in addition to the manuscript on the page where you submit files.
- There is a section that asks for an abstract. It is an option to include it. We do not publish abstracts, but you may wish to record it here for submission to documentation services once your item has been published.
- If you wish to add acknowledgment notes, place them at the end in italics. (These are not usually included in the first submission.)

Writing style

- Write for the generally educated reader. Do not assume that your reader has read what you have read.
- Be clear.
- In general, follow the guidelines in the “Approach to Style” section of *The Elements of Style* by Strunk and White.
- If you refer to a theoretic position with a label (e.g., pragmatism, romanticism, or phenomenology), explain the meaning of the term in the context of your article. Do not capitalize such labels.
- Avoid scare quotes: quotation marks that indicate others may use the term in the intended sense, but you would prefer not to. Either find the appropriate word or adopt the scary term as your own.
- To refer to a term instead of using it, put the term in italics. It is an option to use single quotes for this purpose. Use italics the first time an unusual technical term appears (and perhaps is defined). Thereafter, use the term without italics or quotes. You may use double quotes in paraphrasing an author to indicate that you are using a term that is used by the author in a special way. In general, avoid doing this for Santayana’s works.
- For the possessive form of names always use ‘s, even if the name ends in s.
Jesus’s not Jesus’
- Eschew illogical expressions such as “one of the only” and “very unique.”
- Avoid the word *iconic* unless it refers to a religiously venerated artifact, a symbol historically established in the visual arts, or a pictorial symbol used in websites. Consider such words as *revered*, *famous*, *established*, *exemplary*, *paradigmatic*, and *legendary*.
- Do not personify your article. Instead of “this article argues” write “in this article, I argue.”

- We invite creative, non-expository writing that may deviate from these rules in various ways.

Permissions and copyright

- Any permissions necessary to print any part of a submission are the responsibility of the author to obtain.
- The George Santayana Society copyrights each issue. Authors may republish articles with or without modification, as long as *Overheard in Seville* is acknowledged as the place of first publication.

Correspondence

Communications regarding submissions should be addressed to submissions@georgesantayanasociety.org. Please do not use this address to submit items for publication. Correspondence about matters other than submissions may be addressed to bulletin@georgesantayanasociety.org

Some Abbreviations for Santayana's Works

These abbreviations should be used for citations only. To refer a work in the text, authors should spell out its name.

AFSL	<i>Animal Faith and Spiritual Life</i> , ed. John Lachs	OS	<i>Obiter Scripta</i>
BR	<i>Birth of Reason and Other Essays</i>	PGS	<i>The Philosophy of George Santayana</i> , ed PA Schilpp
COUS	<i>Character and Opinion in the United States</i>	POML	<i>Physical Order and Moral Liberty</i> , ed. J and S Lachs
POEMS	<i>Complete Poems</i>	PP	<i>Persons and Places</i>
DL	<i>Dialogues in Limbo</i>	PP1	<i>The Background of My Life</i>
DNM	"Dewey's Naturalistic Metaphysics"	PP2	<i>The Middle Span</i>
DP	<i>Dominations and Powers</i>	PP3	<i>My Host the World</i>
EGP	<i>Egotism in German Philosophy</i>	PSL	<i>Platonism and the Spiritual Life</i>
GSA	<i>George Santayana's America</i>	RB	<i>Realms of Being</i> (one-volume edition)
GTB	<i>The Genteel Tradition at Bay</i>	RDL	<i>Recently Discovered Letters</i>
ICG	<i>The Idea of Christ in the Gospels</i>	RE	<i>The Realm of Essence</i> (RB Bk. 1)
IPR	<i>Interpretations of Poetry and Religion</i>	RM	<i>The Realm of Matter</i> (RB Bk. 2)
LGS	<i>The Letters of George Santayana</i>	RT	<i>The Realm of Truth</i> (RB Bk. 3)
LP	<i>The Last Puritan</i>	RS	<i>The Realm of Spirit</i> (RB Bk. 4)
LR	<i>The Life of Reason</i>	SAF	<i>Scepticism and Animal Faith</i>
LR1	Bk. 1, <i>Reason in Common Sense</i>	SB	<i>The Sense of Beauty</i>
LR2	Bk. 2, <i>Reason in Society</i>	SE	<i>Soliloquies in England and Later Soliloquies</i>
LR3	Bk. 3, <i>Reason in Religion</i>	TTMP	<i>Some Turns of Thought in Modern Philosophy</i>
LR4	Bk. 4, <i>Reason in Art</i>	TPP	<i>Three Philosophical Poets</i>
LR5	Bk. 5, <i>Reason in Science</i>	WD	<i>Winds of Doctrine</i>
MARG	<i>Marginalia</i>		
OiS	<i>Overheard in Seville</i>		