

## *Renaissance Quarterly*

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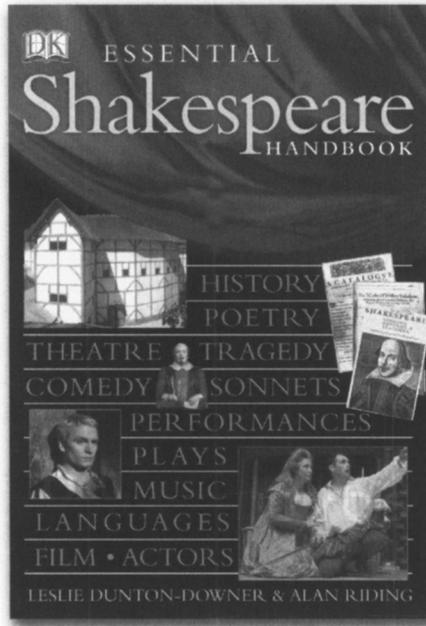
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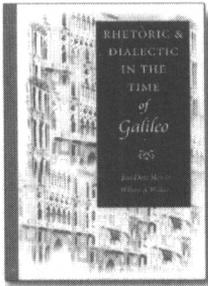
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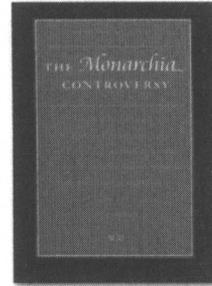
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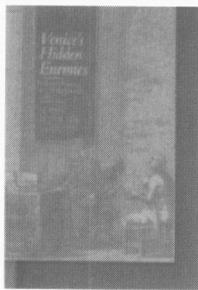
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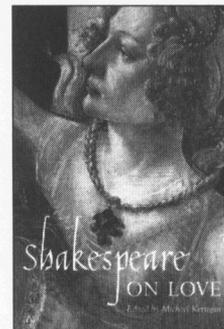
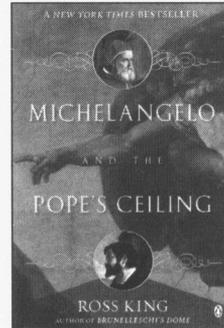
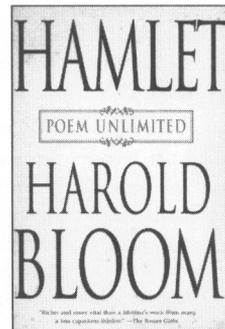
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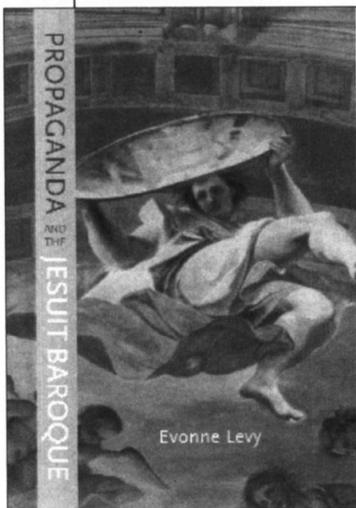
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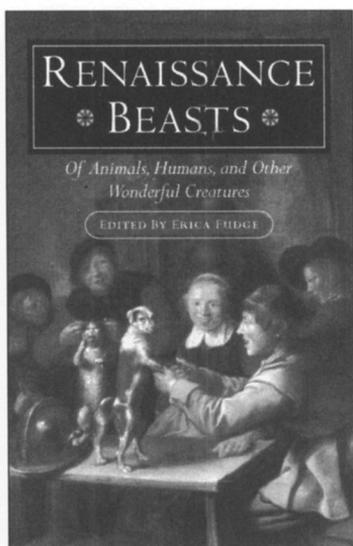
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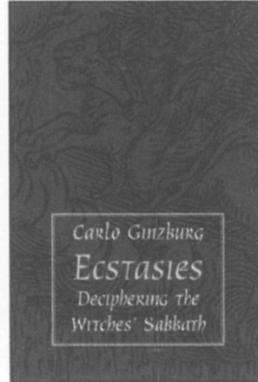
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The Renaissance Society of America awards an annual book prize of \$1,000 in memory of the late Phyllis Goodhart Gordan, a strong supporter of the RSA from its earliest days. The purpose of the prize is to recognize significant accomplishments in Renaissance Studies by members of the RSA and to encourage Renaissance scholarship, both of which have been goals of the RSA since its founding in 1954.

The Gordan Prize for the year 2005 will be awarded to the author of the best book in Renaissance Studies published between 1 July 2003 and 30 June 2004. The winner will be announced at the Annual Meeting in 2005. To be eligible a book must be written by a current member of the RSA; it must be written in English. Please refer to the dues renewal/enrollment form for the list of disciplines. The prize will be awarded for a book with a topic within the chronological period 1300–1700. Books dealing with Renaissance history, any of the vernacular literatures or Latin, art, music, philosophy, and other disciplines recognized by RSA are eligible. Bibliographical works and scholarly aids are eligible for the Gordan Prize, but editions of texts or translations into English will not be considered. Books will be judged on the following criteria: 1) contribution to Renaissance Studies; 2) originality in insight and research; 3) clarity and eloquence; 4) thoroughness and accuracy in documentation.

Four copies of each work must be received in the RSA office postmarked by or on 15 July 2004. Each entry should be labeled "Gordan Book Prize." Renaissance Society of America, The Graduate School and University Center, The City University of New York, 365 Fifth Avenue, Room 5400, New York, NY 10016-4309.

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The Renaissance Society of America will award ten grants for a total amount of \$20,000 in the year 2005. The grants will be available to applicants in all fields.

There are two series of grants:

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(2) RSA-ISTITUTO NAZIONALE GRANT FOR FLORENCE — The RSA has entered into an agreement with the Istituto Nazionale di Studi sul Rinascimento in Florence to award one research grant for research in Florence. The purpose of the grant is to enable a scholar to use the archival, manuscript, and printed book collections of Florence and/or study the works of art of Florence and the surrounding area. The RSA will award the recipient \$2,000 toward travel and other costs. The Istituto will provide lodging in a *pensione* in Florence for up to four weeks and access to its collections. For 2004 the grant will be available to applicants in all three categories.

There will be a single competition for the ten awards. Applicants for the RSA-Istituto award should indicate that they wish to be considered for this award. They will also be considered for RSA Research Grants. No applicant will receive more than one award. Please note that all applicants must be members of the Renaissance Society of America for the required number of years (see below). The following rules apply for all awards.

Research Grants will be awarded in three categories according to the career stage and employment circumstances of the applicants. Applicants will compete for grants within ONE category only.

NON-DOCTORAL: These awards will support doctoral candidates, pre-university teachers, and other applicants lacking doctorates.

**YOUNGER SCHOLAR:** These awards will support assistant professors; associate professors in the first two years of appointment at that rank; temporary, adjunct, and/or part-time professors; and independent scholars holding the Ph. D. Younger scholars will normally hold the Ph.D.

**SENIOR SCHOLAR:** These awards will support associate professors with more than two years at that rank, full professors, and retired professors.

The primary purpose of the Research Grants is to enable scholars to study research materials, such as archival documents, manuscripts, rare printed editions, works of art, and major collections of primary and secondary sources essential to the applicant's research but unavailable locally or nearby. A Research Grant will typically enable a scholar to travel to research materials in continental Europe, England, and/or depositories in the United States and Canada.

Research projects in all subjects and language areas within Renaissance Studies are eligible for support. Graduate students must be members of the RSA for at least one year at the time of application. All other applicants must be members of the RSA for at least three years at the time of application.

The Executive Board will appoint a jury drawn from different disciplines within Renaissance Studies. The criteria for judgment will be the scholarly excellence of the project and applicant, and the demonstrated need for access to research materials. The jury reserves the right to award fewer or more grants in one category, but only if there are insufficient applications of merit in another category. The deadline for applications will be 1 January 2005. Awards will be announced as soon as possible after 1 January 2005.

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# *Renaissance Quarterly* Style Sheet

(Revised January 2004)

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### 1. INITIAL MANUSCRIPT SUBMISSION

Three paper copies of the manuscript and the abstract (100 words or less) are required. Please do not send an electronic copy at this point. On a separate sheet, include: author's name, email address, home and institutional addresses, and phone and fax numbers. The author's name should not appear on the title page or elsewhere in the manuscript/abstract to ensure blind readings from referees.

Referees expect to read manuscripts that conform to the *RQ* Style Sheet. Manuscripts should be DOUBLE SPACED, including abstract, text, quotations, endnotes (NOT footnotes), and bibliography. A bibliography of printed sources is required. For initial submission, photocopies of illustrations rather than original photos are preferable.

### 2. SUBMISSION OF ACCEPTED MANUSCRIPTS

The Articles Editor will contact authors of accepted manuscripts about content, format, and style issues. After completing revisions, the author sends the RSA office ([rsa@rsa.org](mailto:rsa@rsa.org)) one paper copy and one electronic copy to serve as the basis for copyediting. Authors lacking email may send a paper copy and an IBM compatible high-density 1.44mb diskette. The diskette should be labeled with the author's name, article title, and the word processing program/version. The RSA office uses Word Perfect but accepts other programs. On the paper copy, the author's name should appear on a separate line after the title, with the author's institutional affiliation or geographic location placed at the end of the text. Illustrations are submitted with the revised manuscript; they should be unmounted glossy prints. Copies of the publishing permissions as well as captions are required. Samples of caption format are in 3.F below.

### 3. STYLE

*RQ* uses the *Chicago Manual of Style (CMS)*, 15<sup>th</sup> or newest edition, with modifications as noted. Spelling should be American. As an aid to reader comprehension, provide life dates for historical figures and publication dates for works discussed.

#### A. NUMBERS AND DATES

The numbers one through ninety-nine are spelled out in the text, except in dates, page numbers, and parts of books: “one chapter deals with” and “chapter 1 deals with.” Roman numerals should be converted to Arabic, except for introductory materials, legal citations, personal titles, or original page numbers. Inclusive page numbers are written as follows: 66–67; 100–09; 115–508.

Dates are written European style: 1 January 1400. Numbers that identify centuries are spelled out. A century name is hyphenated when used as an adjective (sixteenth-century art). Italian century names are capitalized (Quattrocento). Inclusive dates are written as follows: 1560–74.

#### B. ITALICS

Italics are used for foreign words/phrases not directly quoted and for English words when they are discussed as words. Italics are NOT used for foreign place names (Mont St. Michel), foreign proper names (François), or direct quotations from foreign languages.

#### C. QUOTATIONS IN GENERAL

Long quotations: More than ten typed lines of prose or three lines of verse are set off in a block and double spaced. As needed, briefly cite within parentheses the source, the page, or line numbers quoted.

Have men beheld the Graces dance,  
Or seen the upper orbs to move?  
So did these turn, return, advance,  
Drawn back by doubt, put on by love.  
(265–68)

Short quotations “are placed between quotation marks in the text” (Source, page). Lines of poetry also need slashes (/) between lines and double slashes (//) between stanzas.

Ellipsis points: use within the body of a quote to indicate omission (. . . or . . . . if the omission includes a period). Avoid beginning and closing ellipses.

#### D. QUOTATIONS FROM FOREIGN LANGUAGES

A word or short passage is immediately followed by a translation in parentheses the first time it appears; for example, *coram papa* (in the presence of the pope), or “fare quattro fiche” (to make four figs). Do not italicize or place quotation marks around the translation.

Longer passages are translated in the text and the original given in the notes. Very long passages will be converted to appendices. In the notes, quotations in non-Roman alphabets should not be transliterated. Latin abbreviations and contractions should be spelled out and modern conventions followed for u/v, w/vv, etc. Use modern punctuation and capitalize proper names.

#### E. CITATIONS

Acknowledgments are indicated by an asterisk after the article’s title. Double-spaced numbered endnotes should start in the text. As an alternative to endnotes, short in-text citations may be used (Jones, 27; Jones, 1969, 27; or Jones, 1969b, 27, as needed).

##### Examples of endnotes:

1. King, 98–144.
2. *Ibid.*, 79. (same publication cited immediately above, different page)
3. R.L. Stevenson, 81. (more than one Stevenson in the bibliography)
4. Kristeller, 2:73. (a multi-volume work)
5. Kristeller, 1952, 37. (more than one work by the author cited in the article)
6. Monfasani, 1980a, 51. (more than one work published the same year)

To clarify a complex work, explain its divisions the first time it is cited. For works divided into sections, separate the elements by periods. For example, 3.3.12–24 could indicate act 3, scene 3, lines 12–24; or book 3, canto 3, lines 12–24. A multi-volume work needs a colon; for example, 1:2.7, 101–02, could indicate volume 1, book 2, chapter 7, pages 101–92. Both “verso” and “recto” are used when printed works and manuscripts are so numbered; for example: 18v; 18r–v; 18r–19v; or, fol. 18v, etc.

Abbreviate as follows: chap. for chapter; bk. for book; pt. for part; vol. for volume; n., nn., for note, notes. Do not use: *idem*, *op. cit.*, *loc. cit.*, *cf.*, *f.* and *ff.*; instead, supply pages or other information as needed.

## F. CAPTIONS

Examples of caption format:

FIGURE 1: Facade of convent church of Santa Maria delle Vergini in Venice. Venice, Biblioteca del Museo Correr, cod. Correr 317, fol. 10r.

FIGURE 2: Title page of first edition of Pietro Pomponazzi, *Tractatus de immortalitate animae*. Bologna, 1516. Annenberg Rare Book and Manuscript Library, University of Pennsylvania.

FIGURE 3: Girolami Tower, Florence, twelfth century. Alinari/Art Resource, New York.

FIGURE 4. Sandro Botticelli. *Mystic Nativity*, 1501. London, The National Gallery.

## G. BIBLIOGRAPHY

The bibliography includes all printed works and manuscripts cited in the article organized alphabetically in a single list. Authors making substantial use of manuscripts may list them separately; see, for example, Carlson, *RQ* 55:3, 901–03. While archival records are not normally included in a bibliography, the first note in the text to an archival document can list frequently cited repositories, series, and their abbreviations. In addition to the examples below, authors should consult *CMS*, chapter 17. *RQ* differs in omitting the names of publishers, except when authors prefer to include them for early imprints.

List multiple works by an author chronologically. The second and subsequent works begin with a line five spaces long followed by a period. Clarify identical American place names by using US postal style for states: Durham, NC or NH. Clarify identical European/American place names: Cambridge (England, no identifying location) but Cambridge, MA, for the US city. Give foreign place names in English; Venice, not Venezia. List no more than two places of publication.

Examples of bibliographic entries:Basic author entry; note that the second author's name is not inverted.

McMillin, Scott, and Sally-Beth Maclean. *The Queen's Men and Their Plays*. Cambridge and New York, 1998.

Basic title entry; note that Ed. (or Trans. or Comp.) follows a period, begins with a capital.

*Acts of the Privy Council*. 1890–1907. Ed. J. R. Dasent. 32 vols. London, 1890–1907.

Basic editor entry; note that the editors' contribution is substantial.

De Bujanda, J. M. et al., eds. Index de l'inquisition espagnole 1551, 1554, 1559. In *Index des livres interdits*, 6. Geneva, 1984.

Multi-author work with editor, often a collection of related articles; note that entry is by title.

*Preachers of the Italian Ghetto*. Ed. David B. Ruderman. Berkeley, 1992.

A single selection from an edited book.

Owens, Jesse Ann. "Was there a Renaissance in Music?" In *Language and Images of Renaissance Italy*, ed. Alison Brown, 111–26. Oxford, 1995.

Multiple selections from an edited book. The edited book gets its own entry; each selection's author, title, and pagination is given in full, but the monographic information is brief. The examples are presented alphabetically, as they would appear in a bibliography.

Davis, Robert C. "The Geography of Gender in the Renaissance." In *Gender and Society* (1998), 19–38.

*Gender and Society in Renaissance Italy*. Ed. Judith C. Brown and Robert C. Davis. London and New York, 1998.

Kuehn, Thomas. "Person and Gender in the Laws." In *Gender and Society* (1998), 87–106.

Edition/series. Include series information only when it is important.

Shakespeare, William. *The Merry Wives of Windsor*. Ed. Giorgio Melchiori. The Arden Shakespeare, 3<sup>rd</sup> ser. Walton-on-Thames, 2000.

Reprint/facsimile.

Tomasini, Jacopo Filippo. *Gymnasium Patavinum*. 1654. Reprint, Sala Bolognese, 1986.

Multi-volume work.

Brecht, Martin. *Martin Luther*. Trans. James L. Schaaf. 3 vols. Philadelphia (vol. 1) and Minneapolis (vols. 2, 3), 1985–93.

Journal article.

Steinberg, Leo. "Leonardo's Last Supper." *Art Quarterly* 36 (1973): 297–410.

Garin, Eugenio. "Dante nel Rinascimento." *Rinascimento* n.s., 7 (1967): 3–28.

Book review.

Prescott, Anne Lake. Rev. of *Vulgar Rabelais* by Carol Clark and *Rabelais in Glasgow*, ed. James A. Coleman and Christine M. Schollen-Jimack. *Renaissance Quarterly* 39 (1986): 552–55.

## REVIEW ESSAYS

Review essays should follow the rules for articles.

## REVIEWS

In general, reviewers should follow the style guide for articles. At the top of the review, the reviewer should type the bibliographical information double-spaced as follows:

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Italics are preferable to underlining.

Quotations within the text from the book under review should be followed by a page number in parentheses: "The history of the text" (132). References to other works should be made by parenthetical citations: "The history of the text" (Thomas Writer, *The Book Cited* [1997]). *RQ* does not print footnotes to reviews.

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