

Renaissance Quarterly

Published by
The Renaissance Society of America, Inc.
The Graduate Center, Room 5400
The City University of New York
365 Fifth Avenue, New York, NY 10016-4309
e-mail: rsa@rsa.org
website: www.rsa.org

General Advertising Rates per Issue

SIZE	RATE
Full Page	\$300
Half Page	\$250
Inside Back Cover	\$350

Net. No agency commissions allowed. Preparation charges for copy to be set: \$75 full page, \$50 half page. Printing is by offset lithography, with 133-line screen for halftones.

Mechanical Requirements

- Units of space: full page 4.425 x 7.75 inches, half page 4.425 x 3.625 inches. These measurements include borders.
- Proofs will be sent as directed. Tear sheets will be sent with invoices.
- Copy, layout, and glossies should be sent to Administrative Coordinator at the address given above.

Deadlines

ISSUE	INSERTION ORDER	ARTWORK	SHIP DATE
Spring	November 1	December 15	February 15
Summer	February 1	March 1	May 1
Autumn	June 1	July 1	September 1
Winter	September 1	October 1	December 1

Circulation

Renaissance Quarterly, the official journal of the Renaissance Society of America, which was founded in 1954, is distributed to members and subscribing libraries in the United States, Canada, and abroad. The publication reaches virtually all Renaissance specialists in literature and language, history, philosophy, music, and fine arts. Current circulation: 3700, including 1100 libraries. Our membership list is available for rental at the cost of \$.15 per name.

New from OXFORD



ENGLAND'S ELIZABETH

AN AFTERLIFE IN FAME AND FANTASY

MICHAEL DOBSON and NICOLA J. WATSON

This book examines the many afterlives the Virgin Queen has lived in drama, poetry, fiction, painting, propaganda, and the cinema over the four centuries since her death, from the aspiringly epic to the frankly kitsch.

2002 \$29.95

INVISIBLE CITY

THE ARCHITECTURE OF DEVOTION IN SEVENTEENTH-CENTURY NEAPOLITAN CONVENTS

HELEN HILLS

"Invisible City examines the social and moral impulses that put nuns into Neapolitan convents and the buildings that housed them, presenting them as intertwined components of a culture of aristocratic virginity. Massively researched and bristling with ideas expressed in vigorous, vivid prose."—Stanley Chojnacki, University of North Carolina at Chapel Hill

April 2003 \$60.00

RENAISSANCE REALISM

NARRATIVE IMAGES IN LITERATURE AND ART

ALASTAIR FOWLER

Early narratives have tended to be critiqued as novels, an approach that misses their distinctive Renaissance realism. Alastair Fowler surveys picturing and perspective from the fifteenth century to the eighteenth, drawing analogies between literature and visual art.

March 2003 \$85.00

MUSIC AND WOMEN OF THE COMMEDIA DELL'ARTE IN THE LATE SIXTEENTH CENTURY

ANNE MACNEIL

Anne MacNeil narrates the story of the most famous commedia dell'arte troupe of the late Renaissance, focusing in particular on the representation of women on stage and on the role of music-making in their craft.

March 2003 \$85.00

THOMAS EAST AND MUSIC PUBLISHING IN RENAISSANCE ENGLAND

JEREMY L. SMITH

As he tells the story of this influential figure in early English music publishing, Jeremy Smith also offers a vivid overall portrait of a bustling and competitive industry, in which composers, patrons, publishers, and tradesmen sparred for creative control and financial success.

2003 \$65.00

SCHOOLING SEX

LIBERTINE LITERATURE AND EROTIC EDUCATION IN ITALY, FRANCE, AND ENGLAND 1534-1685

JAMES GRANTHAM

TURNER

Schooling Sex is the first full history of early modern libertine literature and its reception, from Aretino and Tullia d'Aragona in 16th-century Italy to Pepys, Rochester, and Behn in late 17th-century England.

March 2003 \$80.00

DEATH AND DRAMA IN RENAISSANCE ENGLAND

SHADES OF MEMORY

WILLIAM ENGEL

Focusing on the classical Memory Arts, William Engel explores issues of death and decline in exemplary dramas, dictionaries, and histories of the period, and demonstrates the ways in which emblems and memory images were used to communicate special meanings.

2003 \$65.00

Prices are subject to change and apply in the US. To order, call 1-800-451-7556. In Canada, 1-800-387-8020. Visit our web site at www.oup-usa.org.

OXFORD
UNIVERSITY PRESS

FIVE COMEDIES FROM THE ITALIAN RENAISSANCE

translated and edited by
Laura Giannetti and Guido Ruggiero

“Dramatically engaging and, even by twenty-first-century standards, variously outrageous, pornographic, and hilarious, these five Renaissance comedies are among the most readable and producible plays from any historical period. Laura Giannetti and Guido Ruggiero have translated them into the graphic colloquial English they deserve.”

—Edward Muir, Northwestern University

“Readers will find the long introduction especially illuminating about the ways in which Machiavelli, Bibbiena, Aretino, and the others transform the classical models of Plautus and Terence as they superimpose upon them the political preoccupations, normative family relations, sexual practices, and gender and age roles of their own brilliant and traumatic epoch.”—Albert Russell Ascoli, University of California, Berkeley
\$19.95 paperback

STRONG WORDS

WRITING and SOCIAL STRAIN
in the ITALIAN RENAISSANCE

Lauro Martines

“*Strong Words* is one of the author’s most challenging and difficult enterprises, and one of his most impressive. He has moved into largely uncharted terrain.”

—Gene Brucker, University of California, Berkeley

\$21.95 paperback



VENICE RECONSIDERED

*The HISTORY and CIVILIZATION of
an ITALIAN CITY-STATE, 1297–1797*

edited by John Jeffries Martin and
Dennis Romano

“This is an exemplary collection of essays that provides a fresh look at five hundred years of Venetian social and political history.”—Christopher Carlsmith, *Sixteenth-Century Journal*

\$26.00 paperback

THE EMPRESS, THE QUEEN, AND THE NUN

WOMEN and POWER at the COURT
of PHILIP III of SPAIN

Magdalena S. Sánchez

*Honorable Mention, Society for the Study of
Early Modern Women’s Book Award*

“This study represents a fresh and innovative approach to diplomatic history, as well as women’s history. It is an impressive achievement.”—Jodi Bilinkoff, University of North Carolina, Greensboro

\$19.95 paperback

THE JOHNS HOPKINS UNIVERSITY PRESS

1-800-537-5487 • www.jhupbooks.com

The clearest, most accurate, most readable translation in decades with unsurpassable scholarship in its introduction and extensive notes.

PURGATORIO

Dante Alighieri

Translated by Robert Hollander and Jean Hollander

Doubleday • Hardcover • 0-385-49699-0
656 pp. • \$35.00/\$53.00 Can. • © 2003

Available February 2003



Translated by renowned Dante scholar and Princeton professor, Robert Hollander, and his wife, poet Jean Hollander, *Purgatorio* combines the virtues of maximum readability with complete fidelity to the original Italian version—and to Dante's intention and subtle nuances. The second installment in Dante's *Divine Comedy*, *Purgatorio*, relates in thirty-three cantos the poet's progress, still with Virgil as his guide, up the mountain of purgatory, where souls must wait to expiate their sins on earth before they enter heaven. As hell has circles, Purgatory has terraces, one above the other, each representing one of the seven deadly sins. In each, an appropriate type of penance is practiced, and the spirit ascending the mountain must cleanse itself of each sin of which it was guilty.

The introduction and commentaries by Robert Hollander that accompany each canto offer superb guidance in essential matters of comprehension and interpretation. Also includes table of abbreviations, list of commentators, notes, bibliographical information and index.

Praise for the Hollander's translation of The Inferno

"For the student of Dante, this book is not only an indispensable guide, it is also an intellectual feast."

—Bernard Knox, classics scholar and author



Available through your bookseller

“Definitive . . .

[His] style is distinguished for its elegance, richness of vocabulary, and felicity of expression.”

—Benjamin G. Kohl, author of
Padua under the Carrara, 1318-1405

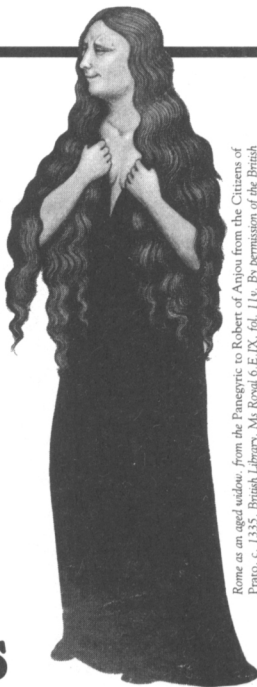
Apocalypse in Rome

*Cola di Rienzo and the Politics
of the New Age*

RONALD G. MUSTO

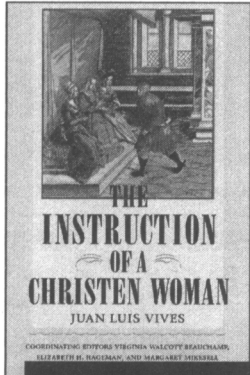
\$60.00 at bookstores or order (800) 822-6657 • www.ucpress.edu

**UNIVERSITY OF
CALIFORNIA PRESS**



Rome as an aged widow, from the Panegyric to Robert of Anjou from the Citizens of
Prato, c. 1335. British Library, Ms Royal 6 E IX, fol. 11v. By permission of the British

Changing Perceptions

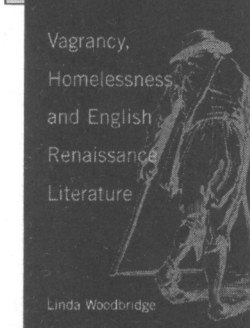


The Instruction of a Christen Woman

JUAN LUIS VIVES

Coordinating Editors: Virginia Walcott Beauchamp, Elizabeth H. Hageman, and Margaret Mikesell

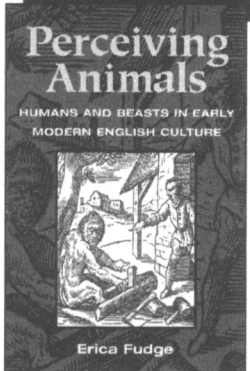
"The most popular conduct book for women during the Tudor period, in the translation most widely read in sixteenth-century England, becomes available for the first time in this important modern edition. . . . This book is crucial in helping us understand the lives of early modern women." — Valerie Wayne, editor of Edmund Tilney's *The Flower of Friendship*
Hardcover, \$39.95



Vagrancy, Homelessness, and English Renaissance Literature

LINDA WOODBRIDGE

"It is the range of materials assembled here that makes [Woodbridge's] case at once startling and convincing. The study, never dispassionate, is beautifully and forcefully written: fresh observations appear on every page." — *Renaissance Quarterly*
Hardcover, \$45.00



Perceiving Animals

Humans and Beasts in Early Modern English Culture

ERICA FUDGE

"This innovative work uses animals to rethink humans and concepts of humanity in new and compelling ways. . . . A stimulating and important addition to the cultural history of early modern England."

— Barry Reay, professor of history at the University of Auckland and author of *Popular Cultures in England, 1550-1750*

Paperback, \$19.95



UNIVERSITY OF ILLINOIS PRESS

(800) 537-5487

www.press.uillinois.edu

NEW AND NOTEWORTHY

Literature and Dissent in Milton's England

Sharon Achinstein

0-521-81804-4 Hardback \$60.00

The Cambridge History of the Book in Britain

Volume 4: 1557-1695

Edited by John Barnard

and D.F. McKenzie

0-521-66182-X Hardback \$140.00

Prosperity and Plunder

European Catholic Monasteries in the Age of Revolution, 1650-1815

Derek Beales

0-521-59090-6 Hardback \$50.00*

Rethinking the Renaissance

Burgundian Arts Across Europe

Marina Belozerskaya

0-521-80850-2 Hardback \$75.00

The Jesuits and the Thirty Years War

Kings, Courts, and Confessors

Robert Bireley

0-521-82017-0 Hardback \$65.00

The Cambridge Companion to English Renaissance Drama

Edited by A.R. Braunmuller

and Michael Hattaway

0-521-82115-0 Hardback \$65.00*

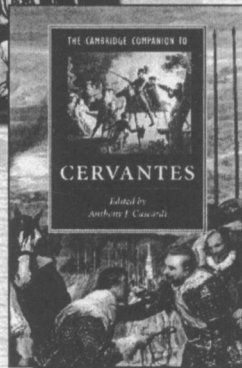
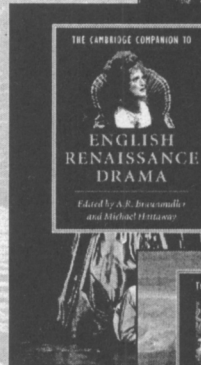
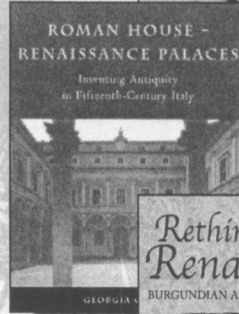
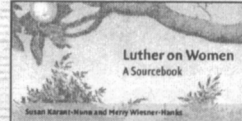
0-521-52799-6 Paperback \$22.00*

The Cambridge Companion to Cervantes

Edited by Anthony J. Cascardi

0-521-66321-0 Hardback \$60.00

0-521-66387-3 Paperback \$22.00



FROM CAMBRIDGE UNIVERSITY PRESS

Roman House- Renaissance Palaces

Inventing Antiquity
in Fifteenth Century Italy

Georgia Clarke

0-521-77008-4 Hardback \$90.00*

Milton and the Ends of Time

Edited by Juliet Cummins

0-521-81665-3 Hardback \$55.00

Humanism and America

An Intellectual History of
English Colonisation, 1500-1625

Andrew Fitzmaurice

0-521-82225-4 Hardback \$55.00

English Ethnicity and Race in Early Modern Drama

Mary Floyd-Wilson

0-521-81056-6 Hardback \$65.00

Gender, Theatre, and the Origins of Criticism

From Dryden to Manley

Marcie Frank

0-521-81810-9 Hardback \$55.00

The Revival of the Olympian Gods in Renaissance Art

Luba Freedman

0-521-81576-2 Hardback \$75.00*

The Works of John Webster

Volume 2

*David Gunby, David Carnegie,
and MacDonald P. Jackson*

0-521-26060-4 Hardback \$150.00

Luther on Women

A Sourcebook

Susan Karant-Nunn

and Merry Wiesner-Hanks

0-521-65091-7 Hardback \$58.00

0-521-65884-5 Paperback \$21.00

Individuals, Families and Communities in Europe, 1200-1800

The Urban Foundations of
Western Society

Katherine Lynch

0-521-64235-3 Hardback \$65.00*

0-521-64541-7 Paperback \$23.00*

The Duel in Early Modern England

Civility, Politeness and Honour

Markku Peltonen

0-521-82062-6 Hardback \$60.00

Pamphlets and Pamphleteering in Early Modern Britain

Joad Raymond

0-521-81901-6 Hardback \$70.00

Reading, Society and Politics in Early Modern England

Edited by Kevin Sharpe

and Stephen Zwickler

0-521-82434-6 Hardback \$60.00*

Shakespeare and the Force of Modern Performance

W.B. Worthen

0-521-81030-2 Hardback \$58.00

0-521-00800-X Paperback \$21.00

*Prices subject to change.

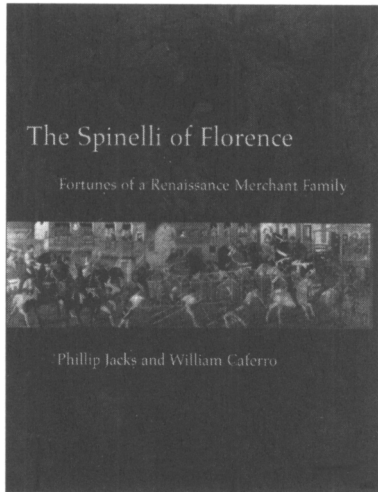
Available in bookstores or from



CAMBRIDGE
UNIVERSITY PRESS

800-872-7423

www.cambridge.org

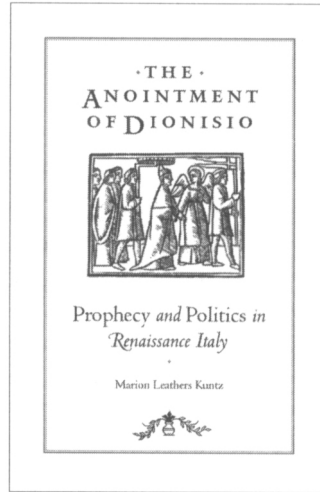


THE SPINELLI OF FLORENCE
FORTUNES OF A RENAISSANCE
MERCHANT FAMILY
Philip Jacks and William Caferro

"George Washington University architectural historian Philip Jacks and Vanderbilt economic historian William Caferro have blended their individual interests in the Spinelli family and their deep research into its recently opened archival remains in the Beinecke Library (Yale), to produce an integrated study of Tommaso di Leonardo Spinelli (1398–1472), his ancestors, mercantile activities, art patronage and situations in Roman and Florentine society. Though Caferro is presumably more interested in the ways in which Tommaso acquired his wealth as a banker and cloth merchant, and Jacks in the ways he spent his profits on his country villa, urban palazzo and neighborhood church (Santa Croce), the lavishly produced study they present has been carefully rendered seamless."

—Joseph P. Byrne,
Renaissance Quarterly

440 pages • 12 color/145 b&w illustrations • \$75.00 cloth



THE ANOINTMENT OF DIONISIO
PROPHECY AND POLITICS
IN RENAISSANCE ITALY
Marion Leathers Kuntz

"This engaging book by Marion Leathers Kuntz presents her research into Dionisio's fascinating life; her account of his time in Venice is particularly lively. But the great virtue of *The Anointment of Dionisio* is the way it uses the detail of its subject's life to analyse the broader perspective of the intellectual and political climate of Counter-Reformation Italy."

—Matthew Treherne,
Times Literary Supplement

"Kuntz makes it clear that the prophetic tradition remained a major force throughout the Cinquecento and that, outside the formal institutional structures of the church, there was widespread disillusionment with Trent. This well-crafted history brings the reader into the pleasures and challenges of historical detective work at its best."

—John Martin, Trinity University

464 pages • 20 illustrations • \$55.00 cloth

penn state press

820 N. University Drive, USB 1, Suite C • University Park, PA 16802 • fax 1-877-778-2665 • www.psupress.org

AVAILABLE IN BOOKSTORES, OR ORDER TOLL FREE 1-800-326-9180

Renaissance Society of America Reprint Texts (RSART)

DESIGNED TO KEEP IN PRINT VALUABLE WORKS
FOR YOUR COLLEGE CLASSROOM AND FOR YOUR BOOKSHELF

1. *The Treatise of Lorenzo Valla on the Donation of Constantine*, text and translation by Christopher B. Coleman. \$21.95
2. *The Italian Renaissance*, edited by Werner L. Gundersheimer. \$15.95
3. *Religion and Economic Action*, by Kurt Samuelsson, translated from the Swedish by E. Geoffrey French, edited and with an introduction by D.C. Coleman. \$14.95
4. *The Ash Wednesday Supper (La Cena de la cenieri)*, by Giordano Bruno, edited and translated by Edward A. Gosselin and Lawrence S. Lerner. \$22.95
5. *Vittorino da Feltre and Other Humanist Educators*, by William Harrison Woodward, with a forward by Eugene F. Rice Jr. \$17.95
6. *Habits of Thought in the English Renaissance*, by Debora Kuller Shuger. \$19.95
7. *The Vespasiano Memoirs*, by Vespasiano da Bisticci, translated by William George and Emily Waters, with an introduction by Myron P. Gilmore. \$22.50
8. *The Society of the Renaissance Florence*, edited by Gene Brucker. \$19.95
9. *On Assistance to the Poor*, by Juan Luis Vives, translated with an introduction and commentary by Alice Tobriner, SNJM. \$12.95
10. *Dolce's Aretino and Venetian Art Theory of the Cinquecento*, by Mark W. Roskill. \$27.95
11. *More's Utopia*, by Dominic Baker-Smith. \$21.95
12. *Venice: A Documentary History, 1450 – 1630*, edited by David Chambers and Brian Pullan. \$29.95
13. *Jews in the Canary Islands*, translated from the Spanish and edited with an introduction and notes by Lucien Wolf. \$24.95 (paperback)/\$65.00 (hardcover)

FOR FURTHER INFORMATION CONTACT

The University of Toronto Press

1-800-565-9523

UTPBOOKS@UTPRESS.UTORONTO.CA

William Nelson Prize
2002

THE BEST ARTICLE PUBLISHED IN
RENAISSANCE QUARTERLY

ANTHONY F. D'ELIA
Queen's University, Kingston, Ontario

Marriage, Sexual Pleasure, and Learned Brides in the
Wedding Orations of Fifteenth-Century Italy
Summer 2002

PREVIOUS WINNERS

- | | |
|----------------------------|---------------------------|
| 1984 David Quint | 1992 Patrick Macey |
| 1985 Ingrid Rowland | 1993 Robert Miola |
| 1986 Caroline Walker Bynum | 1994 Katherine Park |
| Julie F. Goodell | 1995 Virginia Cox |
| 1987 Michael Keefer | 1996 Deborah Harkness |
| David S. Peterson | 1997 Lyle Massey |
| 1988 John Monfasani | 1998 Arthur Field |
| 1989 Richard Goldthwaite | 1999 Geraldine A. Johnson |
| 1990 Paula Findlen | 2000 John M. Headley |
| 1991 Ann Carmichael | 2001 Thomas M. Greene |

THE PHYLLIS GOODHART GORDAN BOOK PRIZE 2004

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 July 2002-June 2003 will be awarded to the author of the best book in Renaissance Studies published between July 1, 2002 and June 30, 2003. The winner will be announced at the Annual Meeting in 2004. 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 July 15, 2003. 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.

Phyllis Goodhart Gordan
Book Prize
2003

BENJAMIN SCHMIDT
University of Washington

**Innocence Abroad: The Dutch Imagination
and the New World, 1570-1670**
Cambridge University Press

Included in the Spring 2003 RQ Review Essay:
"Creating the Early Atlantic World"
by JAMES E. SANDERS

PREVIOUS WINNERS

1996 Jeffrey Chipps Smith

1999 John Headley

1997 James M. Saslow

2000 Patrick Macey

1998 Patricia Fortini Brown

2001 Ronald G. Witt

2002 Alexander Nagel

Renaissance Quarterly

Style Sheet

(Revised September 2002)

ARTICLES

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 originals 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 to the RSA office (The Renaissance Society of America, Inc., The Graduate School and University Center, The City University of New York, 365 Fifth Avenue, Room 5400, New York, NY 10016-4309) one paper copy and one electronic copy as an email attachment (rsa@rsa.org) 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. 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*, 14th edition (*CMS*), with modifications as noted. For example, the plural possessive of names ending in *s* is always *'s* (Demosthenes', Erasmus'), a simplification of *CMS* recommendations. Spelling should be American. Please avoid the use of "I," "me," and "my" in the text of articles. Throughout, avoid gender-specific language and chronologically vague terms like "early modern." 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" vs. "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: use within the body of a quote to indicate omission (. . . or if the omission includes a period). Avoid beginning and closing ellipsis.

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, 12th 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* 16.1-29, 637-99. *RQ* differs in omitting the names of publishers, except when authors prefer to include them for early imprints. Complex figures with a distinct bibliographic tradition, such as Erasmus, may also merit presentation that varies from *CMS*.

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.

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

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.

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

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

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

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

A single selection from an edited book.

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

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. 1998. "The Geography of Gender in the Renaissance." In *Gender and Society*, 19-38.

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

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

Edition/series.

Shakespeare, William. 2000. *The Merry Wives of Windsor*. Ed. Giorgio Melchiori. (The Arden Shakespeare, 3rd ser.) Walton-on-Thames.

Reprint/facsimile.

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

Multi-volume work.

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

Journal article.

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

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

Book review.

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

REVIEWS

STYLE RULES FOR 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:

William Shakespeare. *The Merry Wives of Windsor*.
Ed. David Crane. (The New Cambridge Shakespeare.) Cambridge and
New York: Cambridge University Press, 1997. xi + 163 pp. + 2 color pls.
\$39.95 (cl), \$10.95 (pbk). ISBN: 0-521-22155-2 (cl), 0-521-29370-7
(pbk).

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]). *Renaissance Quarterly* does not print footnotes to reviews.

At the end of the review, the reviewer's name and institution should appear as follows:

Joan Doe
University of Nowhere

Reviewers should send their reviews as email attachments to rsa@rsa.org. If that option is not available, a reviewer may send a paper copy with an IBM compatible high-density 1.44mb diskette. The diskette should be labeled with the reviewer's name, book title, word processing program (including version), and date.

STYLE RULES FOR REVIEW ESSAYS

A review essay should be titled as if it were an article. The title should then be followed by the bibliographical information for the books under review, using the citation system for reviews. The books should be listed in alphabetical order by author, not in the order in which books are dealt with in the review. Quotations should be cited using in-text parenthetical style. Endnotes are not encouraged, but if they are necessary, the guidelines under the style guide for articles should be used, except that they should contain full bibliographical information. We do not print bibliographies in review essays.

**CALL FOR PAPERS:
NEW YORK CITY 2004**

*The Fiftieth-Anniversary Meeting of
The Renaissance Society of America*

March 25 through
March 27, 2004

Josephine Waters Bennett Lecturer:
Benjamin C.I. Ravid, Brandeis University

The program committee invites abstracts for individual papers as well as proposals for panels. The chair of a panel cannot be a presenter in that panel. Submit individual papers and panels via the website: www.rsa.org

Deadline for Submissions:
23 May 2003

