

Renaissance Quarterly

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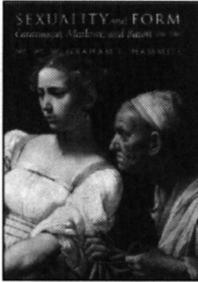
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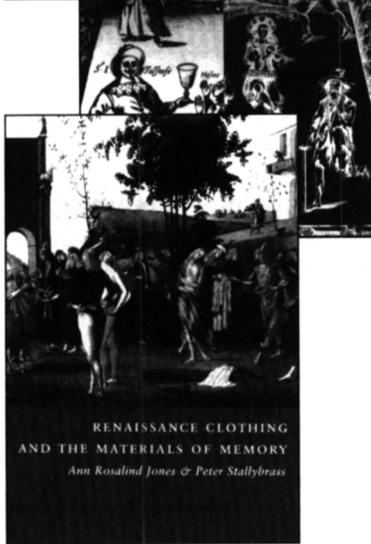


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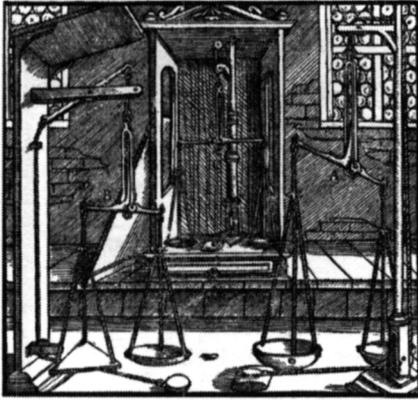
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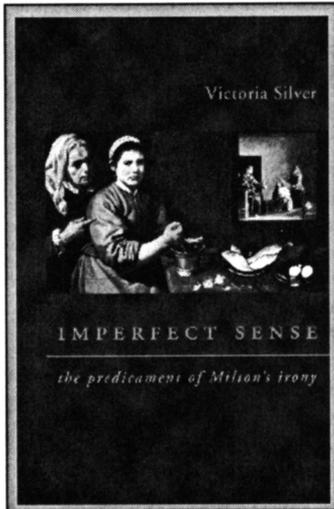
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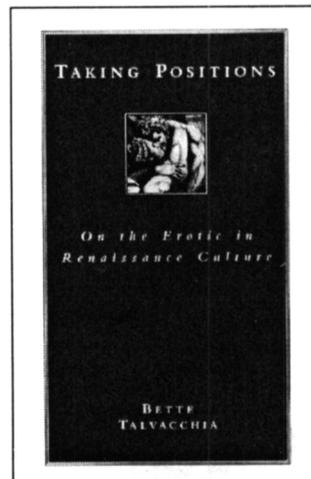
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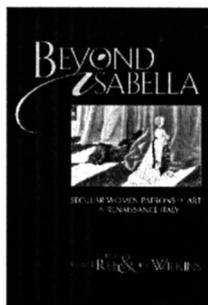
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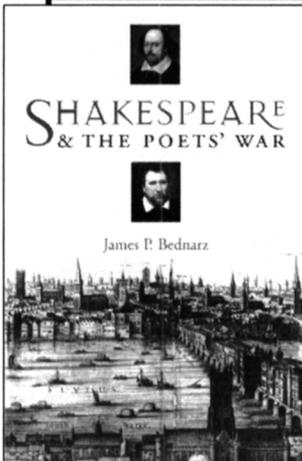
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There are three series of grants:

(1) **RSA RESEARCH GRANTS (9)** — The Renaissance Society of America will award up to nine RSA Research Grants in amounts ranging from \$1,000 to \$3,000, with the average amount expected to be about \$2,000, for a total amount of \$18,000. Three grants will be awarded in each of the three categories of Non-doctoral Scholar, Younger Scholar, and Senior Scholar. These Research Grants are available to applicants in all disciplines and topics dealing with the Renaissance.

(2) **RSA-ISTITUTO NAZIONALE GRANT FOR FLORENCE** — As the first fruit of Florence 2000, 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. 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 2002 the grant will be available to applicants in all three categories.

(3) **SAMUEL H. KRESS FOUNDATION FELLOWSHIP IN RENAISSANCE ART HISTORY** — The Renaissance Society of America will award one Samuel H. Kress Foundation Fellowship in Renaissance Art History of \$5,000 to an art historian in mid-career. The purpose of the fellowship is to enable a mid-career art historian to complete research, travel, or writing related to the preparation of a publishable manuscript on a Renaissance art historical topic. The generosity of the Samuel H. Kress Foundation has made this fellowship possible.

There will be a single competition for the eleven awards. Applicants for the RSA-Istituto and Kress awards should indicate that they wish to be considered for these awards. 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.

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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 repositories in the United States and Canada.

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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 one category. The deadline for applications will be 1 November 2001. Awards will be announced as soon as possible after 1 January 2002.

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Renaissance Quarterly
Style Sheet
(Revised June 2000; updated September 2000)

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The author's name should appear on a separate line after the title, and the author's institutional affiliation should appear at the end of the body of the text. Manuscripts should be double-spaced, including inset quotations, endnotes, and bibliography. Authors are required to use endnotes, and the endnotes should be inserted using a word processor endnote function. Illustrations should be unmounted glossy prints, and copies of the permissions to publish the illustrations should be sent to the office along with the manuscript.

Gender-specific language should be avoided in generic statements: "Renaissance people" (not "Renaissance men"); "humanity" (not "mankind"); "ingenious authors will find elegant solutions to their problems" (not "an ingenious author will find elegant solutions to her problem"); and so on.

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The numbers one through ninety-nine are spelled out in the text except in dates, page numbers, and when used to refer to parts of books: "one chapter deals with" vs. "chapter 1 deals with." All roman numerals should be converted to arabic numerals except when they refer to introductory materials, legal citations, personal titles, or original page numbers.

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All words and short passages in foreign languages must be translated in parentheses immediately after the original language the first time they are used; e.g., *coram papam* (in the presence of the pope) or “fare quattro fiche” (to make four figs). Please note that only one element of an original/translation pair is designated by italics or quotation marks.

Long passages must be translated in the text and quoted in the notes. Very long passages will be converted to appendices. In the notes, quotations in non-Roman alphabets should not be transliterated. For Latin, abbreviations and contractions should be spelled out and modern conventions followed for such letters as I/j, u/v, w/vv, etc. Use modern punctuation and capitalize proper names even when lower-cased in the original.

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Works that are divided into sections, such as plays, should be indicated by separating the elements of the citation by periods; e.g., 3.3.12-24 could refer to act 3, scene 3, lines 12-24 of a play, or book 3, canto 3, lines 12-24 of a verse work, etc. If the work cited is in multiple volumes, use a colon to separate the volume number from the rest of the citation; e.g., 1:2.7 could refer to volume 1, book 2, chapter 7 of a prose work. If it is necessary to include page numbers, separate these by a comma at the end; e.g., 1:2.7, 101-02 would indicate pages 101-02 for the previous citation. In general, it is unnecessary and redundant to give page numbers in a work with line numbers. Both "verso" and "recto" must be specified, abbreviated in the following form in lowercase: fol. 18v; fol. 18r-v; fols. 18r-19v.

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EXAMPLES OF ENDNOTE CITATIONS

1. King, 98-144.

(Standard citation; only one author and one work.)

2. Ibid., 79.

(Because the same publication was cited in the immediately preceding note, the reference is indicated by the abbreviation "ibid.," with a period but not italicized.)

3. R. L. Stevenson, 81.

(Because the bibliography includes another author of this surname, the initials are included.)

4. Kristeller, 2:73.

(A reference to a multi-volume work.)

5. Kristeller, 1929, 37.

(Because there is more than one source by this author, the year is added.)

6. Monfasani, 1980a, 51.

(Because there is more than one publication by this author in 1980, a lower-case "a" [or "b," "c," etc.] is added after the year.)

BIBLIOGRAPHY

The bibliography included at the end of your article should follow Documentation 2: Author-Citations and Reference Lists in *Chicago Manual of Style* (16.1-209, 637-99), with one minor variation: we do not print the names of publishers.

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EXAMPLES OF BIBLIOGRAPHICAL FORMAT

1. Basic bibliographic form:

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

(Note that in this example the second author's name is not inverted.)

Macey, Patrick. 1998. *Bonfire Songs: Savonarola's Musical Legacy*. (Oxford Monographs on Music.) Oxford.

(Note in this example the placement of the series name. If the series volumes were numbered, the number would appear after the title of the series separated by a comma.)

2. Books with editors:

Baldassarri, Stefano Ugo, and Arielle Saiber, eds. 2000. *Images of Quattrocento Florence: Selected Writings in Literature, History and Art*. New Haven and London.

(Note the placement of "ed." and that the editor's name precedes the title.)

Hankins, James. 1999. "The Study of *Timaeus* in Early Renaissance Italy." In *Natural Particulars: Nature and the Disciplines in Renaissance Europe* (Dibner Institute Studies in the History of Science and Technology), ed. Anthony Grafton and Nancy Siraisi, 77-120. Cambridge, MA and London.

(Note that in a selection from an edited book, the editor's name follows the title of the book and the page numbers of the article follow the editor's name. Also note the placement of the series information in this instance.)

3. Editions and reprints:

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

(Note the placement and abbreviation of "editor." If there is an editor and a translator, list both.)

Norbrook, David. 2000. *Writing the English Republic: Poetry, Rhetoric and Politics, 1627-1660*. 1999. Pbk. reprint, Cambridge.

(Note the placement of the reprint information, and that "reprint" is not abbreviated. Also note the placement of the original year of publication.)

4. A multi-volume book:

Kristeller, Paul Oskar. 1961-1965. *Renaissance Thought*. 2 vols. New York.

(If a series is still on-going, use the inception date followed by a hyphen and a period; e.g., 1975-.)

5. Articles in journals:

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

(If the journal had differently numbered series, this would be indicated as follows: *Journal*, 2d ser., 80 (1978): 30-38; or *Journal*, n.s. 11 (1980): 489-504.)

6. Book reviews:

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.

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