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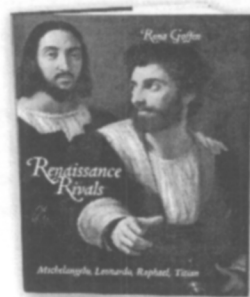
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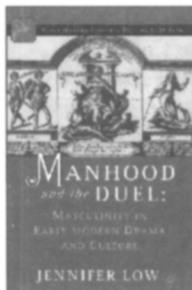
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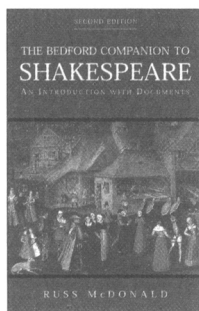
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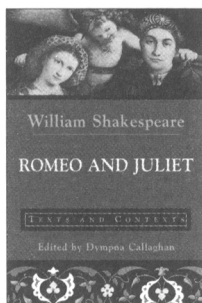
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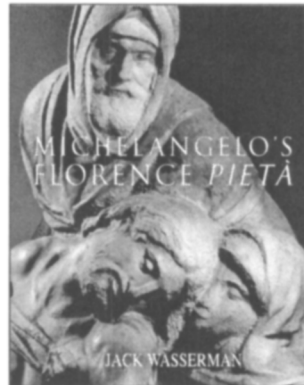
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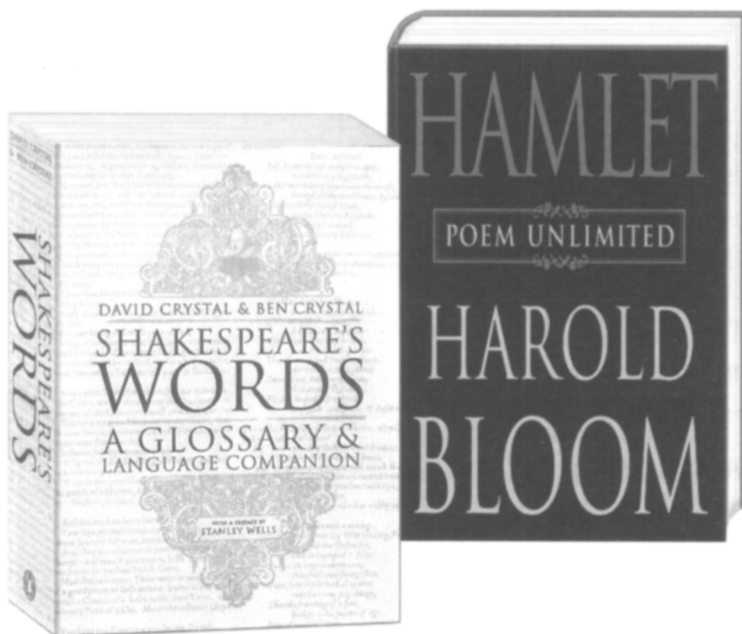


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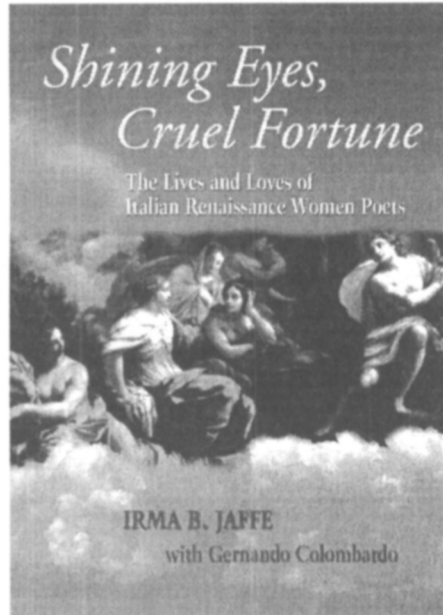
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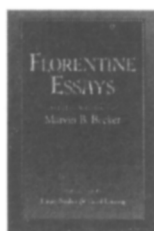
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RQ uses the *Chicago Manual of Style*, 14th edition (*CMS*), with modifications as noted. For example, the plural possessive of names ending in *s* is always *'s* (Demosthenes', Erasmus'), a simplification of *CMS* recommendations. Spelling should 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.

Macmillan, 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.

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