

## *Renaissance Quarterly*

Published by  
The Renaissance Society of America, Inc.  
Casa Italiana Zerilli-Marimò  
24 West 12th Street  
New York, NY 10011  
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### General Advertising Rates per Issue

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

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Spring	November 1	December 15	February 15
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# *Renaissance Quarterly* Style Sheet

(Revised October 2001)

## ARTICLES

### 1. RULES FOR MANUSCRIPT SUBMISSION

Three hard copies of the manuscript plus three hard copies of an abstract (100 words or less) are required; please do not send a computer diskette at this point. The author's name, address, phone and fax numbers, and e-mail address should be included on a separate sheet, but the author's name should not appear on the title page or on other pages of the manuscript or on the abstract; this anonymity allows us to obtain "blind readings" from our referees.

Manuscripts should be typed or printed on letter quality printers. Manuscripts should be double-spaced including inset quotations, endnotes, and bibliography. A bibliography of printed sources is required. Photocopies of illustrations are acceptable at this stage; do not send original artwork or illustrations at this point.

### 2. RULES FOR ACCEPTED MANUSCRIPTS

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### 3. STYLE RULES

*Renaissance Quarterly* uses the *Chicago Manual of Style*, 14<sup>th</sup> ed., as a guideline for style, with some exceptions noted below. Accepted manuscripts that do not follow these rules may be delayed in publication. Avoid jargon. Spelling should be American in style. Titles of well-known works should appear in English in the text even if the author has listed the original in the bibliography.

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.

Avoid the use of “I,” “me,” and “my” in the text of articles. Please provide life dates for historical figures and publication dates for works discussed as needed. Avoid chronologically vague terms such as “early modern.”

#### NUMBERS AND DATES

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.

Dates should be written European style: “1 January 1400.” “Circa” is abbreviated as “ca.” when used in parentheticals and endnotes; please spell out when used in the body of the article. Page numbers of more than two digits are written thus: 66-67; 100-09; 115-508. Numbers that identify centuries are spelled out. When used as an adjective, the century name should be hyphenated: “sixteenth-century art.” The Italian centuries are capitalized: “Quattrocento,” “Cinquecento,” etc.; English century names are not.

#### USE OF ITALICS

Italics are not used for foreign place names (S. Maria Gloriosa dei Frari), foreign proper names (François I), or direct quotations in foreign languages. Italics should be used for emphasis, for foreign words and phrases that are not direct quotations, and for English words when they are being discussed as words.

#### QUOTATIONS

Wherever possible, citations should be handled as in-text parenthetical citations, especially when the source of a quote or a paraphrase has already been mentioned in the text, and when there is no possibility for confusion. Ellipsis is rarely necessary at the beginning or the end of a quotation (which is obviously a part of a whole) but is obligatory within the body of quoted material to indicate omission. Ellipsis is indicated by three spaced periods ( . . . ), or by three spaced

periods plus a fourth (. . .) when it comes at the end of a sentence within the body of the quotation.

#### EXAMPLES OF QUOTATIONS

1. Quotations of more than ten typed lines of prose or three lines of verse are set off in a block from the body of the text and should be double-spaced:

This is a long quotation; longer than can be comfortably accommodated within quotation marks. When the quoted material gets to be about this long or longer, set it off from your text as a block indent. (Krueger, 18)

*(If using parenthetical citation as above, please note that the quotation ends with a period followed by the reference; there is no period after the parentheses.)*

2. Short quotations should be handled as follows. Scholars agree that “short quotes can be accommodated within quotation marks within your text” (Krueger, 100).

*(Please note that in this case the period goes after the parenthetical citation.)*

3. For short quotations of poetry, use slashes (/) between lines and double slashes (//) between stanzas: “To be or not to be / That is the question.”

#### QUOTATIONS IN FOREIGN LANGUAGES

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.

Please refer to *CMS* 10.84-87 for more information about translated material.

#### ENDNOTES

Do not use footnotes in articles. Instead, use endnotes and number them using the endnote function of your word processor. All works cited are to be given in the bibliography. Do not give bibliographic references in endnotes. An asterisk should follow the title for acknowledgments; numbered endnotes should start in the text.

## FORMS OF CITATION

In-text parenthetical citations may contain the author's name or the year of publication of a work (if the author is named in the text and has more than one work in the bibliography) plus the page or other reference numbers; e.g., (Wheatley, 27) or (1642, 3.2.). Endnote references consist of the author's last name, a comma, and the page number(s) (without "p." or "pp.") or other reference numbers.

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.

When a work is not generally familiar, or if the divisions of a work are irregular, please explain the way the work is divided in an endnote the first time the work is cited. If it is necessary for clarity to write out the elements of a work in endnotes, please abbreviate "chap." for "chapter"; "bk." for "book"; "pt." for "part"; and "vol." for "volume"; "n." (or "nn.") for "note" (or "notes"); all are always lower-cased. Do not abbreviate "line."

"Idem.," "op. cit.," and "loc. cit." are not used in *Renaissance Quarterly*. The use of "f." to indicate "and the following page" is also not used in *Renaissance Quarterly*, and the use of "ff." to indicate "and the following pages" is strongly discouraged. Instead, please supply actual page numbers. "Ibid.," non-italicized, may be used to refer to data in the note immediately preceding. "Passim" (here and there) may be used, non-italicized, but only sparingly, and only after inclusive page numbers indicating a reasonable stretch of text have been cited.

## 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.)

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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.

Works should be listed alphabetically by author. If the author is unknown, list by title. If an author listed has more than one work in the bibliography, works should be listed chronologically. Do not list primary and secondary sources separately. The second citation by an author should have a line five spaces long followed by a period. Where there is more than one author, only the first should be listed with last name first. Abbreviate "ed(s)." for "editor(s)" and "trans." for "translator(s)." Where more than one US city has the same name, specify the state using US postal style: Durham, NC and Durham, NH. Where an American city is named after a European city, list the state for the American city if necessary for clarity: Cambridge for Cambridge University Press, but Cambridge, MA for Harvard University Press. Foreign place names are given in English: Venice, not Venezia. List no more than two cities where the book was published.

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

Quotations within the text from the book under review should be followed by a page number in parentheses: "The history of the text" (132). Reference 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.

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#### 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. The bibliography should be arranged in alphabetical order, not in the order in which books are dealt with in the review. Quotations should be cited using in-text parenthetical style. Although it is not encouraged, if endnotes are necessary, please follow the guidelines under "Articles" for preparation of the endnotes. If endnotes are necessary in review essays, they may contain full bibliographical information. We do not print bibliographies in review essays.

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*Renaissance Quarterly*

The Renaissance Society of America

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