



DROZ

www.droz.org

Marguerite de NAVARRE

Comédies bibliques

Ed. par B. Marczuk

2000, 360 p. ca US\$35

ISBN: 2-600-00457-2

Florence VUILLEUMIER
LAURENS

La Raison des figures symboliques à la Renaissance et à l'âge classique

2000, 544 p. US\$95

ISBN: 2-600-00430-0

Alison SAUNDERS

The Seventeenth-Century French Emblem

A Study in Diversity

2000, XIV-442 p. US\$87

ISBN: 2-600-00443-2

Marianne CLOSSON

L'Imaginaire démoniaque en France (1550-1650). Genèse de la littérature fantastique

2000, 544 p. US\$88

ISBN: 2-600-00432-7

Andrew CALDER

The Fables of La Fontaine.

Wisdom brought down to earth

2001, ca 224 p. ca US\$ 54

ISBN: 2-600-00464-5

Laurence GROVE

et Daniel RUSSELL

The French Emblem

Bibliography of Secondary Sources

2000, 240 p. US\$55

ISBN: 2-600-00412-2

Hélène GERMA-
ROMANN

Du "Bel mourir" au "bien mourir". Le sentiment de la mort chez les gentilshommes français (1515-1643)

2001, ca 360 p. ca US\$80

ISBN: 2-600-00463-7

Reinhard BODENMANN

Wolfgang Musculus (1497-1563)

2000, 736 p. ca US\$87

ISBN: 2-600-00455-6

Victor I. STOICHITA

L'Instauration du tableau.

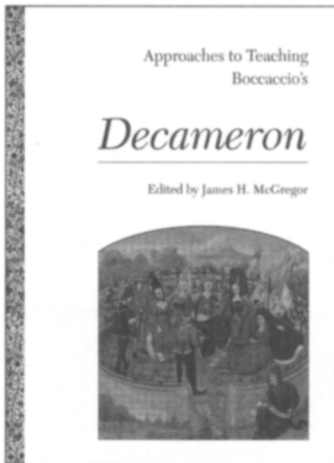
Métapeinture à l'aube des temps modernes

1999, 472 p., 131 ill. US\$24

ISBN: 2-600-00516-1

11, rue Massot CH - 1211 Genève 12
tél: +4122 346 66 66 fax: +4122 347 23 91
e-mail: droz@droz.org

NEW TITLE IN THE MLA SERIES
Approaches to Teaching
World Literature



Approaches to Teaching
Boccaccio's
DECAMERON
James H. McGregor, ed.

AVAILABLE JANUARY 2001

ix & 207 pp.

Cloth ISBN 0-87352-761-5, \$37.50

Paper ISBN 0-87352-762-3, \$18.00

“What separates the *Decameron* from most of the canon is that it is fun to read,” says the editor in his preface to this volume. “Though its narrators sometimes weep, they laugh much more often.” Boccaccio’s highly teachable work is easily excerpted, and the essays in this collection describe stimulating ways to introduce these tales to undergraduates.

This volume surveys editions and translations, suggests readings appropriate for undergraduates, and recommends background studies and other resources for instructors. Eighteen essays on teaching the *Decameron* offer ideas for studying it in religious or historical contexts, discuss its critical reception and literary precedents, investigate the complex roles women play in the tales, and explore possibilities for presenting Boccaccio alongside the visual arts of illustration and film and for teaching his work as hypertext using the *Decameron* Web, an Internet resource developed at Brown University.

MLA

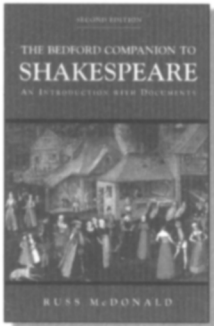
Modern Language Association

26 Broadway, 3rd floor, New York, NY 10004-1789

Phone 646 576-5161 • Fax 646 576-5160

www.mla.org

An Indispensable Resource



NEW!

THE BEDFORD COMPANION TO SHAKESPEARE

An Introduction with Documents
Second Edition

Russ McDonald, *University of North Carolina at Greensboro*

2001/PAPER/400 PAGES

Providing a unique combination of well-written, up-to-date background information and intriguing selections from primary documents, *The Bedford Companion to Shakespeare* introduces students to the topics most important to the study of Shakespeare in their full historical and cultural context — now with a new chapter on Shakespeare in performance.

THE BEDFORD SHAKESPEARE SERIES

Series Editor: Jean E. Howard, *Columbia University*

WILLIAM SHAKESPEARE
**THE FIRST PART OF
KING HENRY THE FOURTH**
Texts and Contexts

Edited by **Barbara Hodgdon**

Drake University

1997/PAPER/419 PAGES

WILLIAM SHAKESPEARE
THE TAMING OF THE SHREW
Texts and Contexts

Edited by **Frances E. Dolan**

Miami University

1996/PAPER/347 PAGES

WILLIAM SHAKESPEARE
MACBETH
Texts and Contexts

Edited by **William C. Carroll**

Boston University

1999/PAPER/384 PAGES

WILLIAM SHAKESPEARE
**A MIDSUMMER
NIGHT'S DREAM**
Texts and Contexts

Edited by

Gail Kern Paster

*George Washington
University*

Skiles Howard

*Rutgers University at New
Brunswick*

1999/PAPER/368 PAGES

NEW!

WILLIAM SHAKESPEARE
TWELFTH NIGHT
Texts and Contexts

Edited by **Bruce R. Smith**

Georgetown University

2001/PAPER/360 PAGES

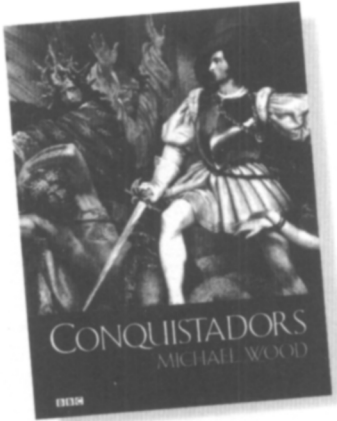
For
Examination
Copies

email: facultyservices@bfwpub.com

visit: www.bedfordstmartins.com

BEDFORD
ST. MARTIN'S

Looking to the Past



Conquistadors

Michael Wood

Wood retraces the paths of the great Spanish adventurers. The stories in *Conquistadors* are not only of conquest, heroism, and greed, but of changes in the way we see the world, history and civilization, justice and human rights.

"This is historical narrative of a very high quality. The prose is lucid, the descriptive episodes powerfully drawn.... [Wood] describes fairly and

sensitively the vast gulf that separated these Bronze Age [Aztec and Inca] cultures from the Western behemoth that overwhelmed and destroyed them, stressing in particular the near total inability of each society to comprehend the mores and values of the other."

—Gene Bruckner, Professor Emeritus of History, University of California, Berkeley

A selection of *The History Book Club*, A companion to the PBS documentary *Conquistadors*.

\$27.50 cloth



Artemisia Gentileschi around 1622

The Shaping and Reshaping of an Artistic Identity

Mary D. Garrard

"Mary Garrard's detailed investigation...brilliantly

interweaves connoisseurship,

constructions of gender and artistic identity, and historical

analysis. The result is a richer and

more nuanced vision of the best-known female artist in western history before the modern era, and an important contribution to feminist studies."

—Whitney Chadwick, author of

Women, Art, and Society

The Discovery Series, \$60.00 cloth, \$24.95 paper



At bookstores or order (800) 822-6657

University of California Press

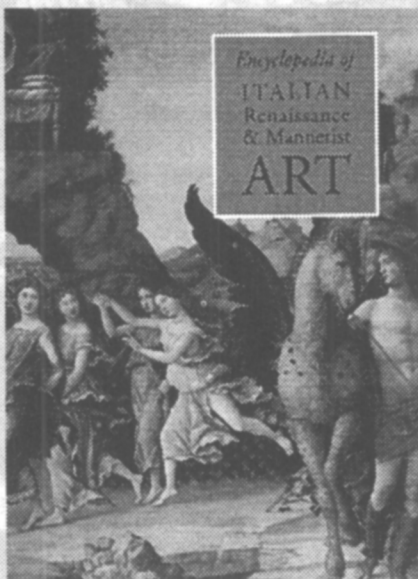
www.ucpress.edu

Encyclopedia of
ITALIAN
Renaissance
& Mannerist
ART

"Scholarly, comprehensive, detailed, and full of lavish illustrations, this series is sure to be a staple in all art and art history reference collections. Highly recommended for all libraries."

—Library Journal

The 1,775 articles in these two volumes cover all of the major artistic developments in Italy from c.1300 to c.1600. Biographical entries include some of the greatest artists of all time including Michelangelo, Raphael, and Leonardo da Vinci as well as scores of other painters, sculptors, illuminators, architects, printmakers, majolica designers, patrons and collectors, and historical figures whose contributions mark this as one of the most dazzlingly innovative eras in all of art history.



\$400
ISBN 1-884446-02-7
March 2000 2 vol. set 1,881 pages
1,000 illustrations and photographs 200 in full color



Grove's Dictionaries • PO Box 2244, Williston, VT 05495 • Tel: 800.972.9892
Fax: 802.864.7626 • Email: gdi.orders@aidcvt.com • www.groveref.com



**PREACHING PEACE IN
RENAISSANCE ITALY**

*Bernardino of Siena and His
Audience*

CYNTHIA L. POLECRITTI

"An exceptionally readable and enjoyable book. . . . The book opens up the entire Renaissance period, making accessible to the beginning student mentalities, social valences, and long-term interactions that have simply never been spelled out, or at least never before so clearly."—Robert C. Davis, Ohio State University
2000 / \$61.95 cloth

**FROM SACRED BODY
TO ANGELIC SOUL**

*Understanding Mary in
Late Medieval and
Early Modern Europe*

DONNA SPIVEY ELLINGTON

An insightful examination of the dramatic shift in emphasis in the public portrayal of the Virgin Mary from the fifteenth through seventeenth centuries.

May 2001 / \$59.95 cloth

**NICOLAS DE
CLAMANGES**

*Spirituality, Personal Reform, and
Pastoral Renewal on the
Eve of the Reformations*

CHRISTOPHER M. BELLITTO

Bellitto presents a biography of Clamanges' life and a survey of his writings within the multiple contexts in which he operated: schism, Hundred Years' War, Parisian humanism, French civil war.

March 2001 / \$44.95 cloth

**RELIGION AND
REVOLUTION IN
FRANCE, 1780-1804**

NIGEL ASTON

In this masterly study, Aston sheds new light on a dynamic period in European history and its impact on the next 200 years of religious life in France.

2000 / \$44.95 cloth / \$24.95 paper

**AN ANSWER UNTO
SIR THOMAS MORE'S
DIALOGUE**

WILLIAM TYNDALE

Edited by Anne M. O'Donnell, SND,
and Jared Wicks, SJ

The first volume in the new series of the Independent Works of William Tyndale.

2000 / \$79.95 cloth



CATHOLIC UNIVERSITY
OF AMERICA PRESS

P.O. Box 4852, Baltimore, MD 21211
410-516-6953 www.cuapress.cua.edu



NEW FROM
DUKE

Tough Love

Amazon Encounters in the English Renaissance

KATHRYN SCHWARZ

“Schwarz’s approach is sophisticated and wide-reaching, as she thinks through the nuanced way in which a single reference or metaphor mediates issues of sexuality/desire, on the one hand, and community formation on the other.”—Wendy Wall, author of *The Imprint of Gender: Authorship and Gender in the English Renaissance*

304 pages, 7 illus., paper \$18.95

The Monster in the Machine

Magic, Medicine, and the Marvelous
in the Time of the Scientific Revolution

ZAKIYA HANAFI

“This is a superlative and highly inventive piece of scholarship.”—Giuseppe F. Mazzotta, author of *The New Map of the World: The Poetic Philosophy of Giambattista Vico*

288 pages, 16 illus., paper \$20.95

Duke University Press

Visit us at www.dukeupress.edu or call toll-free 1-888-651-0122

The Gift in Sixteenth-Century France

Natalie Zemon Davis



Natalie Zemon Davis' books include *The Return of Martin Guerre*.

Exploring the modes and meanings of gift giving and receiving in every corner of early modern French society, Natalie Zemon Davis reveals how gift exchange is crucial to understanding alliance and conflict in family life, economic relations, politics, and religion.

"Some of us go to enormous lengths to find the gift that will exactly convey all the nuances of a relationship. We hate bribery and though we cherish the idea of a free gift we also hate ingratitude. For us this book itself is the perfect gift. A superb study of social life in 16th-century France, it is a model of historical anthropology."

—Mary Douglas, author of *Purity and Danger*
Cloth \$50.00 Paper \$21.95



At booksellers or visit our website, www.wisc.edu/wisconsinpress

The University of Wisconsin Press

MAD FOR GOD

BARTOLOMÉ SÁNCHEZ, THE SECRET
MESSIAH OF CARDENETE

Sara Tilghman Nalle

"*Mad for God* is microhistory at its best, and it succeeds on multiple levels: it is a riveting narrative that has much to reveal to specialists and amateurs alike, and it is the first study to bring this case to light.

Moreover, though it is focused on Sánchez exclusively, this study places the case in the context of similar contemporary phenomena in Spain and Europe, while, at the same time, revealing much about the inquisitorial process itself."—Carlos M. N. Eire, Yale University, author of *From Madrid to Purgatory: The Art and Craft of Dying in Sixteenth-Century Spain*.



\$49.50 cloth, \$16.95 paper

UNIVERSITY PRESS OF VIRGINIA
www.upress.virginia.edu

Renaissance Quarterly

Published by
The Renaissance Society of America, Inc.
Casa Italiana Zerilli-Marimò
24 West 12th Street
New York, NY 10011
e-mail: rsa@is.nyu.edu
website: www.r-s-a.org
Tel. 212-998-3797
Fax 212-995-4205

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 200- or 300-line screens 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: 3500, including 1100 libraries. Our membership list is available for rental at the cost of \$.15 per name.

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

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

Authors of accepted manuscripts should not send revised manuscripts until they hear from the RSA office regarding format and style. Once authors have prepared final, revised versions of the manuscripts, they should send one hard copy and one IBM compatible high-density 1.44mb diskette. Please label the diskette with your name, article title, and the word processing program (including version number) used to create the file. Alternately, you may send an electronic copy of your article as an email attachment to <RQuarterly@aol.com>. If sending the electronic copy via email, you do not need to send hard copy. Please be advised that the disk copy or electronic copy of the manuscript will be the definitive version used by the office for editing purposes.

3. STYLE RULES

Renaissance Quarterly uses the *Chicago Manual of Style*, 14th 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.

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.)

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.

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, pbk. reprint. *Writing the English Republic: Poetry, Rhetoric and Politics, 1627-1660*. 1999. 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.

REVIEWS AND REVIEW ESSAYS

Renaissance Quarterly does not accept unsolicited or volunteer reviews. If you wish to be considered as a reviewer, please see *RNN* 98.2 (Fall/Winter) or the RSA website (www.r-s-a.org) for details.

Reviewers may wish to comment on the care and accuracy with which the book under review has been produced. However, please refrain from recording typographical errors and spelling mistakes unless substantive points can be made. Please observe the due date and word length for your review. If a review exceeds the assigned word limit, it will be returned for editing.

STYLE RULES FOR REVIEWS

Reviewers should send one hard copy and one IBM compatible high-density 1.44mb diskette. Please label the diskette with your name, article title, and the word processing program (including version number) used to create the file. Alternately, you may send an electronic copy of your article as an email attachment to <RQuarterly@aol.com>. If sending the electronic copy via email, you do not need to send hard copy. Please be advised that the disk copy or electronic copy of the manuscript will be the definitive version used by the office for editing purposes. If possible, please use italics rather than underlining. Type the bibliographical information at the top of the review, double spaced, as follows:

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.

At the end of your review, please type your name and institution as follows:

Joan Doe
University of Virginia

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 reviews essays.

Renaissance Society of America Reprint Texts (RSART)

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

1. Christopher B. Coleman, ed. & trans., *The Treatise of Lorenzo Valla on the Donation of Constantine*.
2. Werner Gundersheimer, ed., *The Italian Renaissance*.
3. Kurt Samuelsson, *Religion and Economic Action: The Protestant Ethic, the Rise of Capitalism, and the Abuses of Scholarship*. Trans. E. Geoffrey French.
4. Giordano Bruno, *The Ash Wednesday Supper*. Trans. E. Gosselin and L. Lerner.
5. William Harrison Woodward, *Vittorio da Feltre and Other Humanist Educators*.
6. Debora Kuller Shuger, *Habits of Thought in the English Renaissance*.
7. Vespasiano da Bisticci, *The Vespasiano Memoirs*. Trans. W. George and E. Waters.
8. Gene A. Bruckner, *The Society of Renaissance Florence*.
9. Juan Luis Vives, *On Assistance to the Poor*. Trans. Alice Tobriner, SNJM.
10. Mark W. Roskill, *Dolce's Aretino and Venetian Art Theory of the Cinquecento*.
11. Dominic Baker-Smith, *More's Utopia*.
12. David Chambers and Brian Pullan, *Venice: A Documentary History, 1450-1630* (forthcoming).
13. Lucien Wolf, tr. and ed., *Jews in the Canary Islands, being a calendar of Jewish cases extracted from the records of the Canariote Inquisition in the Collection of the Marquess of Bute* (forthcoming).

FOR FURTHER INFORMATION CONTACT

The University of Toronto Press

1-800-565-9523

UTBOOKS@UTPRESS.UTORONTO.CA

Call for Papers
Tempe, AZ 2002

THE ANNUAL MEETING OF THE
RENAISSANCE SOCIETY OF AMERICA

11 April through 13 April 2002

THE PROGRAM COMMITTEE INVITES
ABSTRACTS FOR INDIVIDUAL PAPERS AS WELL
AS PROPOSALS FOR PANELS. THE CHAIR OF
THE PANEL SHOULD BE SOMEONE OTHER
THAN ONE OF THE SPEAKERS. SEND SIX (6)
COPIES OF EACH ABSTRACT AND PROPOSAL
TO THE RSA OFFICE (RSA@NYU.EDU) OR FAX
(212-995-4205). DO NOT SEND DISKS WITH
SUBMISSIONS.

REVISED SUBMISSION GUIDELINES ARE
PUBLISHED ON PAGES 3 & 4 OF *RNV* 53.1
(WINTER/SPRING 2001).

Deadline for Submissions:
1 May 2001

Renaissance Quarterly

The Renaissance Society of America

24 West 12th Street

New York, New York 10011

Return Postage Guaranteed

Periodical
Postage Paid
at NEW YORK, N.Y.
and additional
mailing offices