

APPLICATION – please follow the format provided below.

A. Abstract: *(100 word limit using Microsoft Word – please post word count at the end of your abstract)* Describe briefly how the funds for which you are applying will be used. If funded, the abstract will be posted to the CoTA website.

I am requesting funds to support publication of my book *Privilege and Duty in Renaissance Venice: The art of the manuscript document* by Yale University Press. The funds will be used towards the subvention required by the Press, and towards the expenses of purchasing images and the rights to reproduce them in the book. (59 words)

B. Proposal: *(500 word limit using Microsoft Word – please post word count at the end of your proposal)* Describe the goals of your project / activity / conference and the areas in which your project supports the strategic goals and objectives of the unit, college and university.

I am extremely fortunate that my book manuscript *Privilege and Duty in Renaissance Venice* is in the process of publication by Yale University Press. Yale is the most prestigious publisher worldwide for books on art history. As per the contract draft, I submitted the entire text and most of the images for editing and layout in December of 2015 (see Attachment 1). At around 180,000 words and with 250 images (130 in color), the book will be very expensive for the Press to publish, and Yale is requiring a \$10,000 subvention. As is usual practice, I also am responsible for obtaining the images and relevant permissions. I acquired most of the images and permissions, spending \$4,000 personally from May until December, and submitted these with the book manuscript in December. I need to purchase 26 more images and permissions, at a cost of around \$3000 (see Attachment 2).

A description of the book:

***Privilege and Duty* examines how certain kinds of civic manuscripts produced in Venice (called *ducali*) came to be elaborately painted and bound in the fifteenth and sixteenth centuries to**

formulate and preserve individual and family status and memory in relation to the state. There has been much recent research and theoretical work on the critical role of archives in creating histories and communal memory. This study expands the scope of these projects to consider images within archival documents, often considered to be purposeless ‘decoration,’ as forging personal identities within social and political systems. In focusing upon the visual presentation of the manuscripts with texts which literally structured the Venetian Republic, my book also addresses a critical debate of early modern European studies: assessment of the adaptation of the new technology of print and its role in cultural change. In the context of the shift from script to print, *ducali* manuscripts are especially remarkable to consider because they actually became increasingly illuminated *after* the introduction of print to Venice. Although some scholars have pointed to advantages of manuscripts over print for certain purposes, there has not yet been sustained discussion of what is perhaps the most distinct advantage of manuscripts over other media; their uniqueness grants the owner distinction. In the case of *ducali*, the increasingly archaic nature of manuscripts as unique copies became emphasized by paintings, to underscore that these were books still available to only a select few, in an era which saw the general expansion of access to books. (Some excerpts from the anonymous Reader Reports for the press are in Attachment 3).

A grant of \$1000 would greatly help towards the financing of this large project in the final stages of publication.

(438 words)