

Writing and Art History

Please note: this fictional excerpt from a larger essay was composed to demonstrate correct writing and citation. While these references exist, they do not necessarily include the information cited. Your instructor may make additional suggestions about writing and citation, and may have his/her requirements for citation format. **Directions given in class or on assignments sheets superseded those given here—when in doubt, ask your instructor.**

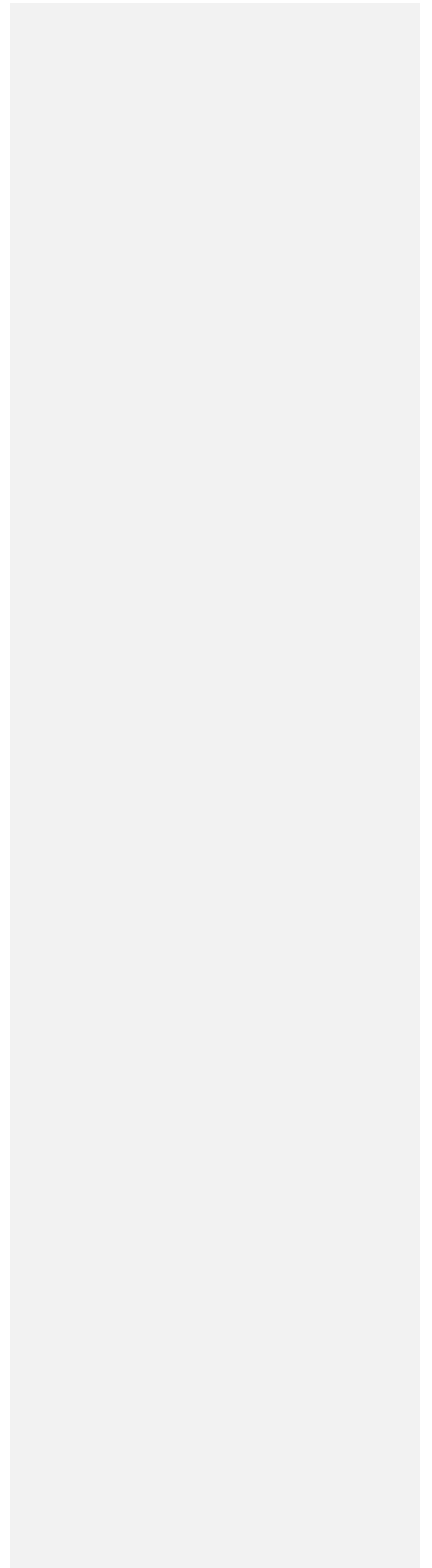
Note: we have provided two versions of the excerpt, the first using what the *Chicago Manual of Style*, 15th ed., calls the humanities style (or, one using endnotes [or footnotes] *Chicago Manual of Style*, 15th ed., calls the author-date system (or, one which uses in-text [parenthetical] citations and a -text version you will still use endnotes to provide additional information needed to enhance your discussion in the main body of the paper. Consult with your instructor to determine which you should use.

humanities style – “N” and “B”

In Renaissance art, depictions of the Annunciation remained one of the most popular religious images.¹ Showing the moment when the Archangel Gabriel came full of grace; God is with you (Luke 1:28), it confirmed a central tenet of Christian doctrine: Christ, the son of God, is the
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her. In the late thirteenth century, the anonymous Franciscan author of the *Meditations on the Life of Christ* enlarged upon the gospel text:

But she [Mary] was perturbed and did not reply. It was not guilt that

bit indecorous that many artists include a bed directly behind Mary, including Rogier van der Weyden in his *Annunciation* (Fig. 1; Paris, Musée du Louvre, ca. 1440



guarantee

es with pregnancy and birth. As the Florentine philosopher

Ficino wrote in 1489

-stone or aquiline has a power from Lucina, that is, from

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When quoting a primary source quoted by another author, cite both the original source (the author will cite this information), as well as the source in which the quotation is found. Indicate this chain of quotations and sources by



Figure 1: Rogier van der Weyden, *The Annunciation*, ca. 1440, oil on panel, 33 7/8 in. x 36 1/4 in. Paris, Musée du Louvre

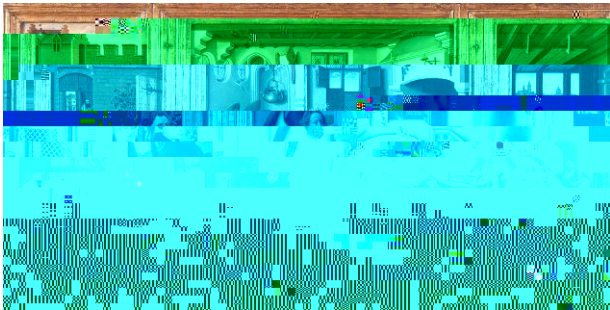


Figure 2: Robert Campin, *Merode Triptych*, ca. 1425, oil on panel, 27 in. x 49 in. New York: The Metropolitan Museum of Art

Illustrations are placed AFTER the paper text, not within it. They are good-quality color images (when possible), formatted and captioned using a word-processing program. Captions list maker, title (in italics), date, medium, dimensions, and current location (in original language).

⁸ Penny Howell Jolly, "Jan van Eyck's Italian Pilgrimage: A Miraculous Florentine Annunciation and the Ghent Altarpiece," *Zeitschrift für Kunstgeschichte* 61, no. 3 (1998): 369-94.

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¹⁰ Marsilio Ficino, *Liber de vit* (Florence, 1489)