

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 **Directions given in class or on assignments sheets superseded those given here—when in doubt, ask your instructor.**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] and a bibliography: “N” and “B”) and the second using what the *Chicago Manual of Style*, 15th ed., calls the author-date system (or, one which uses in-text [parenthetical] citations and a reference list: “T” and “R”). Note that for the in-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 before the Virgin Mary announcing “Hail Mary, 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 Word Incarnate. At this moment God’s Word is given flesh, as Mary conceives within 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 confused her or the sight of the angel, for she was accustomed to seeing him often. As Jerome notes, “often it seemed that the angel spoke to her.” But according to the Gospel she was perturbed by his words, meditating on the innovation in his words, that is, his salutation, because he had not greeted her in that way before . . . Since humble persons are unable to hear praise of themselves without shame and agitations, she was perturbed with an honest and virtuous shame.²

Countless examples show Gabriel rushing in with the Dove of the Holy Spirit while Mary receives the divine visitors with humility and submission; typically the Virgin kneels and bows her head as rays of light emanate from the Dove above.³ Although it may seem a

Comment [S1]: This note both locates the author’s scholarship within a larger discussion and guides the reader toward further study. Note that commas and periods precede the superscript (note) number.

Comment [S2]: Biblical references appear in parentheses in the body of the paper, not in a note, and the Bible does not need to be included in your Bibliography. Here Luke is the book; the numbers indicate chapter and verse.

Comment [S3]: Do not hyphenate when using “century” as a noun and “thirteenth” as an adjective. Please write out “thirteenth” rather than typing a number.

Comment [S4]: The author emphasizes this primary source by mentioning the period, authorship, and title in the body of the paper. The title of a text is italicized.

Comment [S5]: An indented and single-spaced (or “block”) quotation (four lines or more) does not have quotation marks.

Comment [S6]: The author adds this bracketed reference to clarify the “she” in the quotation.

Comment [S7]: A quotation within an indented/block quotation requires double quotation marks. Use single quotation marks (‘’) for quotations within non-indented quotations.

Comment [S8]: Three dots (an ellipsis) indicate that part of the quoted text – unnecessary for the argument – has been cut.

Comment [S9]: This sentence develops the topic sentence and therefore is part of the same paragraph. The source cited in note 3 is not quoted or paraphrased, but it supports the author’s statement.

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), such beds become particularly popular in fifteenth-century Flemish art and mark the domestic space as the holy bridal chamber. Here the Virgin Bride who perpetually remains a virgin meets her Bridegroom, the Lord God himself.⁴ Yet Robert Campin's *Merode Triptych* (Fig. 2; New York, The Metropolitan Museum of Art) simultaneously reminds the viewer of Mary's role as the good and chaste earthly wife, as indicated by his inclusion of both white lilies signifying purity and the proximity of her human husband, Joseph, laboring in the adjacent panel.⁵

While this scene of a divinely enacted pregnancy with the Bride simultaneously virginal and impregnated may seem distant from real women's experiences, such images played active roles in the lives of sixteenth- and seventeenth-century brides, as seen in the recent exhibition *Art and Love in Renaissance Italy*.⁶ As Jacqueline Musacchio explains, it was believed images could assist women in becoming pregnant, as those who gazed upon sculpted or painted depictions of beautiful male babies while engaged in intercourse would more likely conceive a male heir.⁷ Thus paintings functioned as "sites" associated with power and miracles, similar to actual shrines found throughout Europe that boasted of miracle-working relics related to Mary and her conception of Christ. For example, a fourteenth-century *Annunciation* at the church of Santissima Annunziata in Florence was traditionally visited by new brides on their wedding days, due to its efficacy at promoting fertility.⁸ For those who could not make a pilgrimage to the church itself, "copies" were painted and sold, making available the power of the original all over Europe; these could range from "the closest of replicas to free interpretations."⁹ Stones and gems also helped

Comment [S10]: Titles of works of art are italicized. Note that the word *Annunciation* is not italicized in the first sentence of this excerpt; there it refers simply to the biblical event, not to a work of art representing it and it is capitalized to indicate it is the well-known biblical event. A sentence about various annunciations would not capitalize the word.

Comment [S11]: Parenthetical references in the body of the text provide illustration numbers and basic information about works of art discussed. The illustration captions (see below) provide additional information.

Comment [S12]: This note is for a source already cited in note 1, so the citation is abbreviated.

Comment [S13]: This note cites a source and directs the reader to additional information. But the authors of these sources are not mentioned in the body of the text because the paper's author chooses not to emphasize or develop their ideas.

Comment [S14]: Exhibition titles are neither italicized nor put into quotes. However, the note cites the exhibition catalogue, which *is* italicized, since there it functions as the book title.

Comment [S15]: This note demonstrates the author's knowledge of the existence of extensive scholarship in this area and cites one additional source to find such references.

Comment [S16]: The author emphasizes another scholar's idea by mentioning her name in the body of the text and paraphrasing her point. Full bibliographic credit appears in the footnote.

Comment [S17]: Quotation marks indicate that this term is borrowed from the text just cited.

Comment [S18]: Here "fourteenth-century" is hyphenated because it functions as an adjective modifying "*Annunciation*."

Comment [S19]: The author puts quotes around this word to indicate that, while Renaissance contemporaries *would* have considered these to be copies, we today would not use such a strong word.

Comment [S20]: This note is an abbreviated citation of the source cited in note 8. The author integrates a quoted phrase into her own sentence.

guarantee women's successes with pregnancy and birth. As the Florentine philosopher Ficino wrote in 1489, "The eagle-stone or aquiline has a power from Lucina, that is, from Venus and the Moon, to move the womb and to bring speedy delivery in childbirth."¹⁰

Comment [S21]: 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 stating "as quoted in..."



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

Comment [S22]: 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).



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

¹ For a general discussion of Annunciation iconography, consult Gertrud Schiller, *Iconography of Christian Art*, trans. Janet Seligman (Greenwich, CT: New York Graphic Society, 1971), 1: 33-52.

² *Meditations on the Life of Christ*, trans. Isa Ragusa and Rosalie Green (Princeton: Princeton University Press, 1961), 17.

³ Millard Meiss, "Light as Form and Symbol in Some Fifteenth-Century Paintings," in *Renaissance Art*, ed. Creighton Gilbert (New York: Harper, 1970), 58-59.

⁴ Schiller, *Iconography*, 1:45.

⁵ Cynthia Hahn, "Joseph Will Perfect, Mary Enlighten and Jesus Save Thee: The Holy Family as Marriage Model in the Merode Triptych," *The Art Bulletin* 68, no. 1 (1986): 60; for further discussion of Mary's purity, see also Meiss, "Light as Form and Symbol," 65.

⁶ Much recent scholarship has focused on these issues. For discussion and extensive bibliographies, see *Art and Love in Renaissance Italy*, exh. cat., ed. Andrea Bayer (New York: the Metropolitan Museum of Art; New Haven, CT: Yale University Press, 2008), as well as Jacqueline Musacchio, *Art, Marriage, and Family in the Renaissance Palace* (New Haven, CT: Yale University Press, 2008), especially 46-81.

⁷ Jacqueline Musacchio, "Imaginative Conceptions in Renaissance Italy," in *Picturing Women in Renaissance and Baroque Italy*, ed. G. A. Johnson and S. F. Matthews Grieco (Cambridge: Cambridge University Press, 1997), 42-60.

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.

⁹ Jolly, "Jan van Eyck's Italian Pilgrimage," 379.

¹⁰ Marsilio Ficino, *Liber de vit* (Florence, 1489), as quoted in Musacchio, "Imaginative Conceptions," 56.