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 Directions given in class or on assignments sheets superseded those given here—when in doubt, ask your instructor.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. 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.

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. 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. 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.

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*. 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. 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. 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.” Stones and gems also helped
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.”

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.

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


4 Schiller, *Iconography*, 1:45.


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.


9 Jolly, “Jan van Eyck’s Italian Pilgrimage,” 379.

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