

- Is the title interesting and informative? Does it create a favorable first impression?
- Are the early paragraphs engaging, and do they give the reader a fairly good idea of what the thesis is and how the paper will be organized?
- Are arguable assertions supported with adequate evidence?
- Do you keep your readers in mind, for instance by defining terms that they may be unfamiliar with?
- Are quotations adequately introduced with signal phrases (for instance, "Richardson has shown," "An opposing view holds"), rather than just dumped into the essay? Are quotations as brief as possible? Might summaries (properly credited to the sources) be more effective than long quotations?
- Are quotations adequately commented on, not simply left to speak for themselves?
- Are *all* sources cited—not only words, but also ideas—including Internet material?
- Is the organization clear, reasonable, and effective? (Check by making a brief outline. Remember that the paper not only must be organized, but also that the organization must be clear to the reader. Check to see that transitions are adequate.)
- Does the final paragraph nicely round off the paper, or does it merely restate—unnecessarily—what is by now obvious?
- Does the paper include all the visual materials that the reader needs to see?
- Is the documentation in correct form?

13

MANUSCRIPT FORM

Accuracy is not a virtue; it is a duty.

—A. E. Housman

Neatness counts.

—Every teacher you have ever had

BASIC MANUSCRIPT FORM

Much of what follows is nothing more than common sense. Unless your instructor specifies something different, you can adopt these principles as a guide to basic manuscript format.

1. **Use 8½ × 11-inch paper of good weight.** Do not use paper torn out of a spiral notebook; ragged edges distract a reader.
2. **If you use a computer, choose Times New Roman, 12 point,** as your font. No 16 point font. No loopy script.
3. **Write on one side of the page only.** If you keyboard, double-space, and make sure that the printed copy is reasonably dark. If you submit a handwritten copy, use lined paper and write, in black or dark blue ink, on every other line if the lines are closely spaced. A word to the wise: Instructors strongly prefer typed or printed papers.
4. **Put your name, instructor's name, class or course number, and the date** in the upper right-hand corner of the first page. It is a good idea to put your name in the upper right corner of each subsequent page, so the instructor can easily reassemble your essay if somehow a page gets detached and mixed with other papers.
5. **Center the title of your essay** about 2 inches from the top of the first page. Capitalize the first letter of the first and last words of your title, the first word after a semicolon or colon if you use either one, and the first letter of all the other words except articles (*a, an, the*), conjunctions (*and, but, or, etc.*), and prepositions (*about, in, on, of, with, etc.*), thus:

The Renaissance and Modern Sources of Manet's *Olympia*

(Some handbooks advise that prepositions of five or more letters—*about*, *beyond*—be capitalized.) If you use a subtitle, separate it from the title by means of a colon:

Manet's *Olympia*: Renaissance and Modern Sources

Notice that your title is neither underlined nor enclosed in quotation marks, but when your title includes the title of a work of art (other than architecture), that title is italicized or is underlined to indicate italics.

6. **Begin the essay an inch or two below the title.** If your instructor prefers a title page, begin the essay on the next page.

7. **Leave an adequate margin**—an inch or an inch and a half—at top, bottom, and sides, so that your instructor can annotate the paper. Word processors usually allow you to choose a justified or an unjustified (ragged, uneven) right-hand margin. If you choose a justified margin, some lines of print will be stretched out in order to fill the line, and others will be crowded. If your software cannot convincingly imitate a typeset page, turn off the justification feature.

8. **Number the pages consecutively**, using arabic numerals in the upper right-hand corner. If you give the title on a separate page, do not number that page; the page that follows it is page 1.

9. **Indent the first word of each paragraph** five spaces from the left margin.

10. **When you refer to a work illustrated in your essay, give the number of the illustration—called a “Figure”—in parentheses.** (The illustrations, whether grouped together at the back, or interspersed in the text at the places where you discuss them, will be numbered consecutively, Figure 1, Figure 2, etc.)

Vermeer's *The Art of Painting* (Figure 1) is now widely agreed to be an allegorical painting.

Some instructors want the parenthetical reference to include the location of the work, thus:

Vermeer's *The Art of Painting* (Vienna, Kunsthistorisches Museum, Figure 1) is now widely agreed to be an allegorical painting.

Other instructors, however, regard this additional information as intrusive and unnecessary, since the information is included in the caption that accompanies the illustration. Ask if your instructor has a preference.

11. **If possible, insert photocopies of the illustrations, with captions, at the appropriate places in the paper**, unless your instructor has told you to put all of the illustrations at the rear of the paper. Number the

illustrations (each illustration is a *Figure*) and give captions that include, if possible, artist (or, for anonymous works, the culture), title (underlined), date, medium (material out of which the work is made), dimensions (height precedes width), and present location. Here are examples:

Figure 1. Japanese, *Flying Angel*, second half of the eleventh century. Wood with traces of gesso and gold, 33½" × 15". Museum of Fine Arts, Boston.

Figure 2. Diego Velázquez, *Venus and Cupid*, ca. 1644–48. Oil on canvas, 3'11½" × 5'9¼". National Gallery, London.

Note that in the second example the abbreviation *ca.* (or sometimes *c.*) stands for *circa*, Latin for “about.” (Indeed, “about” seems to me to be preferable to “ca.”)

If there is some uncertainty about whether the artist created the work, precede the artist's name with *Attributed to*. If the artist had an active studio, and there is uncertainty about the degree of the artist's involvement in the work, put *Studio of* before the artist's name.

Five more points about captions for illustrations:

- If you use the abbreviation BC (“before Christ”) or AD (“anno domini,” i.e., “in the year of our Lord”), do not put a space between the letters.
- BC follows the year (7 BC) but AD precedes the year (AD 10), though AD is acceptable after a century: “In the tenth century AD. . . .”
- The abbreviations BC and AD, derived from Christian history, are falling out of favor and are being replaced with BCE (“before the common era” or “before the current era”) and CE (“common era” or “current era”). Both BCE and CE follow the year.
- For a building, give the city (and the country if the city is not well known).
- Some instructors may ask you to cite also your source for the illustration, thus:

Figure 3. Japanese, *Head of a Monk's Staff*, late twelfth century. Bronze, 9¼". Peabody Museum, Salem, Massachusetts. Illustrated in John Rosenfield, *Japanese Arts of the Heian Period: 794–1185* (New York: Asia Society, 1967), p. 91.

If, in your source, the pages with plates are unnumbered, give the plate number where you would ordinarily give the page number.

12. **If a reproduction is not available**, be sure when you refer to a work to tell your reader where the work is. If it is in a museum, give the acquisition number, if possible. This information is important for works that

are not otherwise immediately recognizable. A reader needs to be told more than that a Japanese tea bowl is in the Freer Gallery. The Freer has hundreds of bowls, and, in the absence of an illustration, only the acquisition number will enable a visitor to locate the bowl you are writing about.

13. **Make a photocopy of your essay, or print a second copy** from the computer, so that if the instructor misplaces the original, you need not write the paper again.

14. It's a good idea to **keep notes and drafts**, too, until the instructor returns the original. Such material may prove helpful if you are asked to revise a paper, substantiate a point, or supply a source that you inadvertently omitted.

15. **Fasten the pages of your paper with a staple or paper clip** in the upper left-hand corner. (Find out which sort of fastener your instructor prefers.) Stiff binders are unnecessary; indeed they are a nuisance to the instructor, for they add bulk and they make it awkward to write annotations.

SOME CONVENTIONS OF LANGUAGE USAGE

The Apostrophe

1. To form the possessive of a name, add 's, even when the name already ends with a sibilant (-s, -cks, -x, -z). Thus:

El Greco's colors

Rubens's models

Mars's armor

Degas's models

Velázquez's subjects

Augustus John's sketches (his last name is *John*)

Jasper Johns's recent work (his last name is *Johns*)

But some authorities say that to make the possessive for names ending in a sibilant, only an apostrophe is added (without the additional *s*)—Velázquez would become Velázquez', and Moses would become Moses'—unless (1) the name is a monosyllable (e.g., Jasper Johns would still become Johns's) or (2) the sibilant is followed by a final *e* (Horace would still become Horace's). Note that despite the final *s* in Degas and the final *x* in Delacroix, these names do not end in a sibilant (the letters are not pronounced), and so the possessive must be made by adding 's.

2. Don't add 's to the title of a work to make a possessive; the addition can't be italicized (underlined), since it is not part of the title, and it looks

odd attached to an italicized word. So, not "*The Sower's* colors" and not "*The Sower's* colors"; rather, "the colors of *The Sower*."

3. Don't confuse *its* and *it's*. The first is a possessive pronoun ("Its colors have faded"); the second is a contraction of *it is* ("It's important to realize that most early landscapes were painted indoors"). You'll have no trouble if you remember that *its*, like other possessive pronouns such as *ours*, *his*, *hers*, and *theirs*, does *not* use an apostrophe.

Capitalization

Most writers capitalize names of sharply limited periods (e.g., Pre-Columbian, Early Christian, Romanesque, High Renaissance, Rococo) and the names of movements (e.g., Impressionism, Minimalism, Symbolism). Most writers do not capitalize "classic" and "romantic"—but even if you do capitalize Romantic when it refers to a movement ("Delacroix was a Romantic painter"), note that you should not capitalize it when it is used in other senses ("There is something romantic about ruined temples").

Many writers capitalize the chief events of the Bible, such as the Creation, the Fall, the Annunciation, and the Crucifixion, and also mythological events, such as the Rape of Ganymede and the Judgment of Paris. Again, be consistent.

On capitalization in titles, see pages 299 and 313.

The Dash

Type a dash by typing two hyphens (--) without hitting the space bar before, between, or after. Do not confuse the dash with the hyphen. Here is an example of the dash:

New York—*not* Paris—is the center of the art world today.

The Hyphen

1. **Use a hyphen to divide a word at the end of a line.** Because words may be divided only as indicated by a dictionary, it is easier to end the line with the last complete word you can type than to keep reaching for a dictionary. But here are some principles governing the division of words at the end of a line:

- Never hyphenate words of one syllable, such as *called*, *wrote*, *doubt*, *through*.

- Never hyphenate so that a single letter stands alone: *a-lone*, *hair-y*.
- If a word already has a hyphen, divide it at the hyphen: *pro-choice*.
- Divide prefixes and suffixes from the root: *pro-vide*; *paint-ing*.
- Divide between syllables. Most words with double consonants should be hyphenated between the double letters: *bal-let*, *bal-loon*. If you aren't sure of the proper syllabification, check a dictionary.

Notice that when hyphenating, you do not hit the space bar before or after hitting the hyphen.

2. Use a hyphen to compound adjectives into a single visual unit: *twentieth-century architects*, *mid-century architecture* (but "She was born in the twentieth century").

Foreign Words and Quotations in Foreign Languages

1. **Underline (to indicate italics) or italicize foreign words that are not part of the English language.** Examples: *sfumato* (an Italian word for a "blurred outline" or tones seamlessly blended like smoke), *paimiao* (Chinese for "fine-line work"). But such words as *chiaroscuro* (in painting, the use of highlights and shadow to give the appearance of three-dimensionality), *minaret* (a tall, slender tower on a mosque), and *Ming* (a Chinese dynasty, 1368–1644) are not italicized because, as their presence in English dictionaries indicates, they have been accepted into English vocabulary. Foreign names are discussed on pages 305–06.

2. **Do not underline or italicize a quotation (whether in quotation marks or set off) in a foreign language.** A word about foreign quotations: If your paper is frankly aimed at specialists, you need not translate quotations from languages that your readers might be expected to know, but if it is aimed at a general audience, translate foreign quotations, either immediately below the original or in a footnote.

3. **On translating the titles of works of art, and on capitalizing the titles of foreign books,** see "Titles," page 313.

Left and Right in Describing Pictures: If we say of a certain medieval painting,

With his right hand Jesus makes a gesture of blessing,

there is no ambiguity. But suppose we say

At Jesus's right and left are crucified thieves. The thief at the right, however, seems to be much repainted.

Is the repainted figure "at the right" the figure at *Jesus's* right—that is, the figure on the *left* side of the picture—or is he the figure that *we*, looking at the picture, see at the right side, i.e., to the right of Jesus from our point of view?

There would be no problem if the writer had said, "The thief at Jesus's right," or (on the other hand) "The thief at the right side of the picture. . . ." Sometimes, to avoid ambiguity, writers use the word *proper*, in the nearly archaic sense of "belonging to the being in question":

At Jesus's right and left are crucified thieves. The thief at Jesus's proper right, however, seems to be much repainted.

Here, the word *proper* tells us that the thief in question is unambiguously at Jesus's right—the right from Jesus's own point of view—and thus at the left side of the picture. Incidentally, the Good Thief—good because he accepted Jesus's divinity—was crucified at Jesus's proper right, i.e. to the left from the spectator's point of view.

Names

1. **Arabic names** require caution in alphabetizing in bibliographies. For example, family names beginning with *abu-* are alphabetized under this element, but those beginning with *al-* are alphabetized under the next element. For details, consult *The Chicago Manual of Style*, 15th edition.

2. **Asian names**, in the original language, customarily put the family name first. Thus, the Japanese architect who in the West is known as Kenzo Tange, and whose name is alphabetized under Tange, in Japan is known as Tange Kenzo, and he is addressed as Tange-san (Mr. Tange). Similarly, the Korean-American artist whom we call Nam June Paik is, in Korea, called Paik Nam June, Paik being the family name. Until recently, Chinese, Japanese, and Korean names, when given in English, were given in the Western order, with the family name last ("Kenzo Tange's influence is still great"), but today, in an effort to avoid Eurocentrism, there is a notable tendency to use the original sequence, as in "Tange Kenzo's influence is still great." In a bibliography the name, of course, is alphabetized under *T*, the first letter of the family name. One last (complicated) example: Wu Hung, a historian of Chinese art at the University of Chicago, is Professor Wu, because Wu is his family name. But on his books—even those published in English—his name appears as Wu Hung; i.e., the name is given in the Chinese style. An American student, innocent of Chinese, might think, wrongly, that in a bibliography this author would be alphabetized under *H*. If in preparing a bibliography you are in doubt about which is the family name, ask someone who is likely to know.

3. **Dutch *van***, as in Vincent van Gogh, is never capitalized by the Dutch except when it begins a sentence; in American usage, however, it is acceptable (but not necessary) to capitalize it when it appears without the first name, as in “The paintings of Van Gogh.” But: “Vincent van Gogh’s paintings.” Names with *van* are commonly alphabetized under the last name, for example under G for Gogh.

4. **French *de*** is not commonly used when the first name is not given. Thus, the last name of Georges de La Tour is La Tour, *not* de La Tour. But when *de* is combined with the definite article, into *des* or *du*, it is given even without the first name. *La* and *Le* are used even when the first name is not given, as in *Le Nain*.

5. **Spanish *de*** is not used without the first name, but if it is combined with *el* into *del*, it is given even without the first name.

6. **Names of deceased persons** are never prefaced with Mr., Miss, Mrs., or Ms.—even in an attempt at humor.

7. **Names of women** are not prefaced by Miss, Ms., or Mrs.; treat them like men’s names—that is, give them no title.

8. **First names alone** are used for many writers and artists of the Middle Ages and Renaissance (examples: Dante, for Dante Alighieri; Michelangelo, for Michelangelo Buonarroti; Piero, for Piero della Francesca; Rogier, for Rogier van der Weyden), and usually these are even alphabetized under the first name. Leonardo da Vinci, born near the town of Vinci, is Leonardo, never da Vinci. But do not adopt a chatty familiarity with later people: Picasso, not Pablo. *Exception*: Because van Gogh often signed his pictures “Vincent,” some writers call him Vincent.

Except for those artists who are commonly known by their first name, give the **full name** the first time you refer to an artist; in subsequent references give only the last name.

Avoiding Sexist Language

1. Traditionally, the male pronouns *he* and *his* have been used generically—that is, to refer to both men and women (“An architect should maintain his independence”). But this use of *he* and *his* is not sufficiently inclusive and is no longer acceptable. Common ways to avoid this type of sexist language are to use *he or she*, *she or he*, *s/he*, *(s)he*, *he/she*, *she/he*, *his or her*, or *her or his*. Some writers shift from masculine to feminine forms in alternating sentences or alternating paragraphs, and a few writers regularly use *she* and *her* in place of the generic *he* and *his* in order to make a sociopolitical point. But these attempts to avoid using the

male pronouns usually call too much attention to themselves. Consider, for example, this grotesque sentence from an article in *Art History* 15:4 (1992), page 545:

What some music also does (and particularly Wagner) is draw the attentive listener into it, so that s/he finds him- or herself in a close dialectical engagement with something which seems like his- or herself in character but which is neither quite this, nor yet quite alien.

The writer is trying to say something about music, but his attempts to avoid sexist language by writing “s/he . . . him- or herself . . . his- or herself” are so awkward and so conspicuous that the reader notices only them, not the real point of the sentence.

There are other, more effective ways of avoiding sexist writing. Often you can substitute the plural form. For instance, instead of

An architect should maintain his independence.

you can write

Architects should maintain their independence.

Or you can recast the sentence to eliminate the possessive pronoun:

An architect should be independent.

2. Think twice before you use *man* or *mankind* in such expressions as “man’s art” or “the greatness of mankind.” Consider using instead such words as *human being*, *person*, *people*, *humanity*, and *we*. (Examples: “Human beings need art,” or “Humankind needs art,” or “We need art,” instead of “Man needs art.”) For *man-made*, consider *artificial*, *constructed*, *humanmade*, *manufactured*.

3. *Layman*, *craftsman*, and similar words should, when possible, be replaced with such gender-neutral substitutes as *layperson* or *unspecialized people*, and (for *craftsman*) *craftsperson*, *craftworker*, or probably better, *artisan* or a more specific term such as *fabric artist*, *basket weaver*, or *woodworker*. Unfortunately there seems to be no adequate synonym for *craftsmanship*, although in some contexts *artistry*, *technique*, *technical skill*, or *expertise* will do nicely.

4. Just as you would not without good reason describe van Gogh as “the male painter”, you should not use such expressions as “woman painter” or “female sculptor” unless the context requires them.

5. *Reminder*: In the minds of some readers, words such as *potent* and *seminal* imply masculine values. (See page 252.)

Avoiding Eurocentric Language

The art history that most Americans are likely to encounter has been written chiefly by persons of English or European origin. Until recently such writing saw things from a European point of view and tended to assume the preeminence of European culture. Certain English words that convey this assumption of European superiority, such as *primitive* applied to African or Oceanic art, now are widely recognized as naive. Some words, however, are less widely recognized as outdated and offensive. For instance, the people whom Caucasians long have called *Eskimo* prefer to be called *Inuit*, and there is no reason why writers should not honor their preference.

Asian; Oriental *Asian*, as a noun and as an adjective, is preferable.

Oriental (from *oriens*, “rising sun,” “east”) is in disfavor because it implies a Eurocentric view (i.e., things “oriental” were east of the European colonial powers). Similarly, **Near East** (the countries of the eastern Mediterranean, Southwest Asia, the Arabian Peninsula, and sometimes northern Africa), **Middle East** (larger than the Near East but variously defined; usually the area in *Asia* and *Africa* between and including Libya in the west, Pakistan in the east, Turkey in the north, and the Arabian Peninsula in the south), and **Far East** (China, Vietnam, North and South Korea, and Japan, or these and all other Asian lands east of Afghanistan) are terms based on a Eurocentric view. What is called the Middle East is predominantly Islamic, but it should not be called “the Arab world” because Turks, Kurds, Iranians, Israeli Jews, Christians, and others live there. No brief substitutes have been agreed on for *Near East* and *Middle East*—though *West Asia* is sometimes used—but *East Asia* is now regularly used in place of *Far East*.

On Asian names, see page 305.

Eskimo; Inuit *Eskimo* (from the Algonquin for “eaters of raw meat”) is a name given by the French to those native people of Canada and Greenland who call themselves *Inuit* (singular: *Inuk*). The Inuit regard *Eskimo* as pejorative, and their preference is now officially recognized in Canada. *Eskimo* is still commonly used, however, for Native Americans in Alaska.

Far East See *Asian*.

Hispanic The word—derived from *Hispania*, the Latin name for Spain—is widely used to designate not only persons from Spain but also members of the various Spanish-speaking communities living in the United States—Puerto Ricans, Cuban-Americans, and persons from South America and Central America (including Mexican-Americans, sometimes called Chicanos). Some members of these communities, however, strongly object to the term, arguing that it overemphasizes their

European heritage and ignores the Indian and African heritages of many of the people it claims to describe. The same has been said of *Latina* and *Latino*, but these terms are more widely accepted within the communities, probably because the words are Spanish rather than English and therefore do not imply assimilation to Anglo culture. Further, *Latina* and *Latino* denote only persons of Central and South American descent, whereas *Hispanic* includes persons from Spain. Note: Many people believe that the differences among Spanish-speaking groups from various countries are so great that *Hispanic*, *Latino*, and *Latina* are reductive, almost meaningless labels that conjure up an unflattering stereotype. Polls indicate that most persons in the United States who trace their origin to a Spanish-speaking country prefer to identify themselves as *Cuban*, *Mexican* (or *Chicano*), *Peruvian*, *Puerto Rican*, and so on, rather than as *Hispanic*.

Inca, Inka Inka is now the preferred spelling because it is the spelling used today in Peru’s Quechua language to distinguish the sound from the slightly different sound of, say, Cuzco (Qusqu).

Indian; Native American When Columbus encountered the Caribs in 1492, he thought he had reached India and therefore called them *Indios* (Indians). Later, efforts to distinguish the peoples of the Western Hemisphere produced the terms *American Indian*, *Amerindian*, and *Amerind*. More recently *Native American* and *Indigenous American* have been used, but of course the people who met the European newcomers were themselves descended from persons who had emigrated from eastern Asia in ancient times, and in any case, *American* is a word derived from the name of an Italian. On the other hand, anyone born in America, regardless of ethnicity, is a native American (as opposed to a naturalized American citizen). Further, many Native Americans (in the new, restricted sense) continue to speak of themselves as Indians (e.g., members of the Navaho Indian Nation), thereby making the use of that word acceptable. Although *Indian* is acceptable, use the name of the specific group, such as Hopi or Iroquois or Navaho, whenever possible. In Canada, however, the accepted terms now are *First Nations People* and *First Nations Canadians*, although some of these people call themselves Indians. The words *tribe* and *clan* are yielding to *nation* and *people* (e.g., the Zuni people), but in Canada *band* is widely used. One other point: All of the aboriginal peoples of Canada and Alaska can be called Native Americans, but some of them (e.g., the Inuit and the Aleut) cannot be called Indians.

Inuit; Eskimo See *Eskimo*.

Latina/Latino See *Hispanic*.

Native American See *Indian*.

New World; Western Hemisphere Although half of the earth—comprising North America, Mexico, Central America, and South America—in the late sixteenth century was new to Europeans, it was not new to the people who lived in this half of the world. The term *Western Hemisphere* is preferred to *New World*.

Primitive Derived ultimately from the Latin *primus*, meaning “first,” *primitive* was widely used by anthropologists in the late nineteenth and early twentieth centuries with reference to nonliterate, nonwhite societies, e.g., in Africa south of the Sahara, in Oceania, and in pre-Columbian America. These hunting and gathering or even herding and farming societies were thought to be still in the first stages of an evolutionary process that culminates in “civilization,” whose finest flowering was believed to be white industrial society. Even if “primitive” societies were regarded as having certain virtues, for instance, “naturalness” or “spontaneity,” these virtues were viewed with some condescension—the virtues were usually regarded as those of children—and present members of the society were usually thought to have lost them. Today virtually all anthropologists agree that the word *primitive* is misleading because it implies not only that the products of a “primitive” society (art, myths, and so on) are crude and simple, but also that such a society does not have a long, evolving, individual history. **Tribal** is often used as a substitute, but this word too contains condescending Eurocentric implications. (The journalists who in newspapers write of “tribal conflicts” in Africa would never speak of “tribal conflicts” in Europe.) *Aboriginal*, *ethnographic*, and *non-Western* are sometimes used for what was once called “primitive art,” but *aboriginal* and *ethnographic* give off a condescending Eurocentric whiff, and *non-Western* inadvertently includes Asian art, for instance Ming porcelains. The misleading term *traditional* seems to be replacing “tribal,” but when speaking of the art of individual cultures it is best to use their names (e.g., “Olmec masks,” “Yoruba sculpture,” “Benin bronzes,” “Nayaho weaving”).

Some ethnographers seem now to be using the word “people,” as in “the Sepik River people of New Guinea,” but no term has emerged that can usefully and inoffensively be applied when speaking across cultures—and many people would argue that this is a good thing, since any term would necessarily make false connections among diverse, independent cultures.

Primitive is used also in two other senses: (1) to refer to the early stages of a particular school of painters—especially the Netherlandish

painters of the late fourteenth and fifteenth centuries, and the Italian painters between Giotto (born ca. 1267) and Raphael (born 1483)—with the false assumption that these early artists were trying to achieve the illusionistic representation that their successors achieved; and (2) to refer to works by artists untrained in formal academies, such as “Grandma Moses” (1860–1961) from upstate New York, who was regarded as preserving a naive, uncorrupted, childlike, charming vision. Paintings by these “primitives” are usually bright, detailed, and flat, with a strong emphasis on design. **Folk art** and **naive art** have long been substitute terms for this last sort of “primitive” art, but **vernacular art** now seems to be the most common term, and its practitioners are usually called **self-taught artists**, a term that includes the makers of functional objects such as baskets, quilts, and toys. If, however, the work is not functional and is highly distinctive, evidently the product of an individual psyche and not part of a recognizable tradition of art, it may be called **art brut** (French: “raw art” or “unadulterated art,” a term coined in 1945 by Jean Dubuffet), **visionary art**, or **outsider art**. The terms *art brut*, *visionary art*, and *outsider art* are especially used with reference to work produced by people who have had little or no formal training in art and who (unlike traditional folk artists) are largely isolated from the common culture, for instance the insane, religious visionaries, prisoners (see Phyllis Kornfeld, *Cellblock Visions*, 1997), and recluses. Some collectors and students draw a strong line between art brut and folk art, but others do not, seeing “self-taught artist” as a label that embraces the obsessive visionary and the grandmotherly quilter. For the most part, however, the works of outsider artists are usually paintings (often not on canvas but on cardboard, handkerchiefs, and other nontraditional surfaces), carvings, or assemblages of what most people regard as junk. See Colin Rhodes, *Outsider Art* (2000), and for a review of five books on the topic, see N. F. Karlins in *Art Journal* 56:4 (Winter 1997): 93–97. See also James Clifford, *The Predicament of Culture* (1988), Marianna Torgovnick, *Gone Primitive* (1990), and E. H. Gombrich, *The Preference for the Primitive* (2002).

Tribal See *Primitive*.

Spelling

If you are a weak speller, ask a friend to take a look at your paper. If you have written the paper on a word processor, use the spell checker if there is one, but remember that the spell checker tells you only if a word is not in its

dictionary. It does *not* tell you that you erred in using *their* where *there* is called for.

Experience has shown that the following words are commonly misspelled in papers on art. If the spelling of one of these words strikes you as odd, memorize it.

altar (noun)	dimension	recede
alter (verb)	dominant	separate
background	exaggerate	shepherd
connoisseur	existence	silhouette
<i>contrapposto</i>	independent	spatial
Crucifixion	noticeable	subtly
definitely	parallel	symmetry
deity (<i>not</i> diety)	prominent	vertical (<i>not</i> verticle)

Be careful to distinguish the following:

affect, effect *Affect* is usually a verb, meaning (1) “to influence, to produce an effect on,” as in “These pictures greatly affected the history of painting,” or (2) “to pretend, to put on,” as in “He affected to enjoy the exhibition.” Psychologists use it as a noun for “feeling” (“The patient experienced no affect”), and we can leave this word to psychologists. *Effect*, as a verb, means “to bring about” (“He effected this change by turning to new subject matter”). As a noun, *effect* means “result” or “consequence” (“The effect of his work was negligible”).

capital, capitol A *capital* is the uppermost member of a column or pilaster; *Capital* also refers to accumulated wealth, or to a city serving as a seat of government. A *capitol* is a building in which legislators meet, or a group of buildings in which the functions of government are performed.

eminent, immanent, imminent *Eminent*, “noted, famous”; *immanent*, “remaining within, intrinsic”; *imminent*, “likely to occur soon, impending.”

its, it's *Its* is a possessive (“Its origin is unknown”); *it's* is short for *it is* (“It's an early portrait”). You won't confuse these two words if you remember that possessive pronouns (*his, her, my, yours*, etc.) never take an apostrophe.

lay, lie To *lay* means “to put, to set, to cause to rest” (“Lay the glass on the print”). To *lie* means “to recline” (“Venus lies on a couch”).

loose, lose *Loose* is an adjective (“The nails in the frame are loose”); *lose* is a verb (“Don't lose the nails”).

precede, proceed To *precede* is to come before in time; to *proceed* is to go onward.

principal, principle *Principal* as an adjective means “leading,” “chief”; as a noun it means a leader (and, in finance, wealth). *Principle* is only a noun, “a basic truth,” “a rule,” “an assumption.”

Titles

1. **On the form of the title** of your essay, see pages 299–300.

2. **On underlining titles** of works of art, see the next section, “Italics and Underlining.”

3. Some works of art are regularly given with their **titles in foreign languages** (Goya's *Los Caprichos*, the Limbourg Brothers' *Les Très Riches Heures du Duc de Berry*, Picasso's *Les Demoiselles d'Avignon*), and some works are given in a curious mixture of tongues (Cézanne's *Mont Sainte-Victoire Seen from Bibémus Quarry*), but the vast majority are given with English titles: Picasso's *The Old Guitarist*, Cézanne's *Bathers*, Millet's *The Gleaners*. In most cases, then, it seems pretentious to use the original title.

4. **Capitalization in foreign languages** is not the same as in English.

French: When you give a title—of a book, essay, or work of art—in French, capitalize the first word and all proper nouns. If the first word is an article, capitalize also the first noun and any adjective that precedes it. Examples: *Le Déjeuner sur l'herbe*; *Les Très Riches Heures du Duc de Berry*.

German: Follow German usage; for example, capitalize the pronoun *Sie* (“you”), but do not capitalize words that are not normally capitalized in German.

Italian: Capitalize only the first word and the names of people and places.

Italics and Underlining

1. **Use italics or underlining for titles of works of art, other than architecture**: Michelangelo's *David*, van Gogh's *Sunflowers*; but the Empire State Building, the Brooklyn Bridge, the Palazzo Vecchio.

2. **Italicize or underline titles of journals and books** other than holy works: *Art Journal*, *Art and Illusion*, *The Odyssey*; but Genesis, the Bible, the New Testament, the Koran (or, now preferred, the Quran). For further details about biblical citations, see pages 30, 317–18.

3. **Italicize titles of art exhibitions**.

4. **Italicize or underline foreign words**, but use roman type for quotations from foreign languages (see page 304).

QUOTATIONS AND QUOTATION MARKS

If you are writing a research paper, you will need to include quotations, almost surely from scholars who have worked on the topic, and possibly from documents such as letters or treatises written by the artist or by the artist's contemporaries. But even in a short analysis, based chiefly on looking steadily at the object, you may want to quote a source or two—for example, your textbook. The following guidelines tell you how to give quotations and how to cite your sources—but remember, a good paper is not a bundle of quotations.

1. **Be sparing in your use of quotations.** Use quotations as evidence, not as padding. If the exact wording of the original is crucial, or especially effective, quote it directly, but if it is not, don't bore the reader with material that can be effectively reduced either by summarizing or by cutting. If you cut, indicate ellipses as explained in point 5.

You must have a good reason for quoting a passage. For instance,

- the quotation may provide important evidence that supports your argument, or
- it may add authority to your argument, or
- it may represent a view that you are arguing against, or
- it may be so effectively written that it will especially interest your readers, who will be grateful to you for letting them hear this interesting voice.

2. **Identify the speaker or writer of the quotation**, so that readers are not left with a sense of uncertainty. Usually this identification precedes the quoted material (e.g., you write something like "Rosalind E. Krauss argued" or "Clark surprisingly claims"), in accordance with the principle of letting readers know where they are going. But occasionally the identification may follow the quotation, especially if it will prove something of a pleasant surprise. For example, in a discussion of Jackson Pollock's art, you might quote a hostile comment on one of the paintings and then reveal that Pollock himself was the speaker. (Further suggestions about leading into quotations are given on pages 294–95.)

3. **Distinguish between short and long quotations**, and treat each appropriately. *Short quotations* (usually defined as fewer than five lines of prose) are enclosed within quotation marks and run into the text (rather than set off, without quotation marks).

Michael Levey points out that "Alexander singled out Lysippus to be his favorite sculptor, because he liked the character given him in Lysippus' busts." In making this point, Levey is not taking the familiar view that . . .

A *long quotation* (usually five or more lines of typewritten prose) is *not* enclosed within quotation marks. To set it off instead, the usual practice is to triple-space before and after the quotation and single-space the quotation, indenting five spaces—ten spaces for the first line if the quotation begins with the opening of a paragraph. (Note: The suggestion that you single-space longer quotations seems reasonable but is at odds with various manuals that tell how to prepare a manuscript for publication. Such manuals usually say that material that is set off should be indented ten spaces and double-spaced. Find out if your instructor has a preference.)

Introduce a long quotation with an introductory phrase ("Jones argues that") or with a sentence ending with a colon ("Jones offers this argument:"). For an example of this use of a colon, see the lead-in to the quotation from Leo Steinberg on page 297.

4. **An embedded quotation** (i.e., a quotation embedded in a sentence of your own) must fit grammatically into the sentence of which it is a part. For example, suppose you want to use Zadkine's comment, "I do not believe that art must develop on national lines."

Incorrect

Zadkine says that he "do not believe that art must develop on national lines."

Correct

Zadkine says that he does "not believe that art must develop on national lines."

Correct

Zadkine says, "I do not believe that art must develop on national lines."

Caution: Do not try to introduce a long quotation (say a longish complete sentence) into the middle of one of your own sentences. It is almost impossible for the reader to come out of the quotation and to pick up the thread of your own sentence. Consider this unfortunate example, in which a writer embeds two complete sentences within his own sentence:

When Arthur Wesley Dow wrote, "The painter need not always paint with brushes, he can paint with light itself. Modern photography has brought light under control and made it as truly art-material as pigment or clay." in his introduction to the 1921 *Pictorial Photographers of*

America catalogue, this country was in the midst of a growing interest in Pictorial photography.

"Photographs by the Seattle Camera Club,"
American Art Review, 12 (2000): 164.

Even if the period at the end of the inner quotation (after "clay") were replaced by a comma, the writer's own sentence would remain almost impossible to follow. It would be much better to lead into Dow's quotation thus: "In his introduction to a 1921 catalog entitled *Pictorial Photographers of America*, Arthur Wesley Dow wrote," and then (after a colon) to give Dow's two sentences. After the quotation the writer could then begin his own sentence, perhaps along this line: "When Dow was writing, the country was in the midst of a growing interest in Pictorial photography."

5. **The quotation must be exact.** Any material that you add within a quotation must be in square brackets (not parentheses), thus:

Pissarro, in a letter, expressed his belief that "the Japanese practiced this art [of using color to express ideas] as did the Chinese."

If you wish to omit material from within a quotation, indicate the ellipsis by three spaced periods. If a sentence ends in an omission, add a closed-up period and then three spaced periods to indicate the omission. The following example is based on a quotation from the sentences immediately before this one:

The manual says that "if you . . . omit material from within a quotation, [you must] indicate the ellipsis. . . . If a sentence ends in an omission, add a closed-up period and then three spaced periods. . . ."

Notice that although material preceded "if you," an ellipsis is not needed to indicate the omission because "if you" began a sentence in the original. (Notice, too, that although in the original *if* was capitalized, in the quotation it is reduced to lowercase in order to fit into the sentence grammatically.) Customarily initial and terminal omissions are indicated only when they are part of the sentence you are quoting. Even such omissions need not be indicated when the quoted material is obviously incomplete—when, for instance, it is a word or phrase.

6. **Punctuation is a bit tricky.** Commas and periods go *inside* the quotation marks; semicolons and colons go *outside* the marks.

Question marks, exclamation points, and dashes go inside if they are part of the quotation, outside if they are your own. Compare the positions of the question marks in the two following sentences.

The question Jacobs asked is this: "Why did perspective appear when it did?" Can we agree with Jacobs that "perspective appeared when scientific thinking required it"?

7. **Use single quotation marks for material contained within a quotation** that itself is within quotation marks. In the following example, a student quotes William Jordy (the quotation from Jordy is enclosed within double quotation marks), who himself quoted Frank Lloyd Wright (the quotation within Jordy's quotation is enclosed within single quotation marks):

William H. Jordy believes that to appreciate Wright's Guggenheim Museum one must climb up it, but he recognizes that "Wright . . . recommended that one take the elevator and circle downward. 'The elevator is doing the lifting,' as he put it, 'the visitor the drifting from alcove to alcove.'"

8. **Use quotation marks around titles of short works**—that is, for titles of chapters in books and for stories, essays, short poems, songs, lectures, and speeches. Titles of unpublished works, even book-length dissertations, are also enclosed in quotation marks. But italicize (or underline, to indicate *italics*) titles of pamphlets, periodicals, and books. Underline also titles of films, radio and television programs, ballets and operas, and works of art except architecture. Thus: Michelangelo's *David*, Picasso's *Guernica*, Frank Lloyd Wright's Guggenheim Museum.

Exception: Titles of sacred writings (e.g., the Old Testament, the Hebrew Bible, the Bible, Genesis, Acts, the Gospels, the Quran) are not underlined, not italicized, and not enclosed within quotation marks.

Incidentally, it is becoming customary to speak of the Hebrew Bible or of the Hebrew Scriptures, rather than of the Old Testament, and some writers speak of the Christian Scriptures rather than of the New Testament. The objection to the term "Old Testament" is based on the idea that the Hebrew writings are implicitly diminished when they are regarded as "Old" writings that are replaced by "New" ones. Although "Hebrew Scriptures" is not entirely accurate since some parts of the Scriptures of Judaism are written not in Hebrew but in Aramaic, it is the preferred term by many Jews and by those Christians who are aware of the issue.

To cite a book of the Bible with chapter and verse, give the name of the book (capitalized), then a space, then an arabic numeral for the chapter, a period, and an arabic numeral (*not* preceded by a space) for the verse, thus: Exodus 20.14–15. (The older method of citation, with a small roman

numeral for the chapter and an arabic numeral for the verse, is no longer common.) Standard abbreviations for the books of the Bible (for example, 2 Cor. for 2 Corinthians) are permissible in citations.

ACKNOWLEDGING SOURCES

Borrowing Without Plagiarizing

Plagiarism is stealing—stealing words or ideas—and plagiarists are severely punished, usually by being failed in the course, or even by being suspended from the college.

You must acknowledge your indebtedness for material when

1. You quote directly from a work.
2. You paraphrase or summarize someone's words (the words of the paraphrase or summary are your own, but the points are not, and neither, probably, is the structure of the sentences).
3. You appropriate an idea that is not common knowledge.

Let's suppose you want to make use of William Bascom's comment on the earliest responses of Europeans to African art:

The first examples of African art to gain public attention were the bronzes and ivories which were brought back to Europe after the sack of Benin by a British military expedition in 1897. The superb technology of the Benin bronzes won the praise of experts like Felix von Luschan who wrote in 1899, "Cellini himself could not have made better casts, nor anyone else before or since to the present day." Moreover, their relatively realistic treatment of human features conformed to the prevailing European aesthetic standards. Because of their naturalism and technical excellence, it was at first maintained that they had been produced by Europeans—a view that was still current when the even more realistic bronze heads were discovered at Ife in 1912. The subsequent discovery of new evidence has caused the complete abandonment of this theory of European origins of the bronzes of Benin and Ife, both of which are cities in Nigeria.

—William Bascom, *African Art in Cultural Perspective* (1973), 4.

1. **Acknowledging a direct quotation.** You may want to use some or all of Bascom's words, in which case you will write something like this:

As William Bascom says, when Europeans first encountered Benin and Ife works of art in the late nineteenth century, they thought that Europeans had produced them, but the discovery of new evidence

"caused the complete abandonment of this theory of European origins of the bronzes of Benin and Ife, both of which are cities in Nigeria."¹

Notice that the digit, indicating a footnote, is raised, and that it follows the period and the quotation mark. (The form of footnotes is specified on pages 325–31.)

2. **Acknowledging a paraphrase or summary.** Summaries (abridgments) are usually superior to paraphrases (rewordings, of approximately the same length as the original) because summaries are briefer, but occasionally you may find that you cannot abridge a passage in your source and yet you don't want to quote it word for word—perhaps because it is too technical or because it is poorly written. Even though you are changing some or all of the words, you must give credit to the source because the idea is not yours, nor, probably, is the sequence of the presentation. Here is an example:

Summary

William Bascom, in *African Art*, points out that the first examples of African art—Benin bronzes and ivories—brought to Europe were thought by Europeans to be of European origin, because of their naturalism and their technical excellence, but evidence was later discovered that caused this theory to be abandoned.

Not to give Bascom credit is to plagiarize, even though the words are yours. The offense is just as serious as not acknowledging a direct quotation. And, of course, if you say something like what is given in the following example and you do not give credit, you are also plagiarizing, even though almost all of the words are your own.

Plagiarized Summary

The earliest examples of African art to become widely known in Europe were bronzes and ivories that were brought to Europe in 1897. These works were thought to be of European origin, and one expert said that Cellini could not have done better work. Their technical excellence, as well as their realism, fulfilled the European standards of the day. The later discovery of new evidence at Benin and Ife, both in Nigeria, refuted this belief.

Now comes a subtle point: Even if the writer of the previous paragraph had begun the paragraph with something like "As William Bascom points out, the earliest examples of African art . . ." the paragraph would still be plagiarized. How can a student be guilty of plagiarism if he or she acknowledges the

source.⁹ Easily: In this example, the student follows Bascom's organization and merely finds synonyms for some words. That is, the writing is not the student's in any significant sense, as a condensed summary would in fact be. Here the student seems to give credit for an idea, but in fact the writing too is essentially Bascom's, thinly disguised.

For Bascom's

The first examples of African art

the student substitutes

The earliest examples of African art

for Bascom's

to gain public attention

the student substitutes

to become widely known

and for Bascom's

their naturalism and technical excellence

the student substitutes

their technical excellence, as well as their realism.

If Bascom's sentences had been obscure, for instance, if they had been highly technical or if they had been confusingly written, it would have been reasonable for the student to paraphrase them (and to tell the reader why a paraphrase was being offered), but in this instance there is no reason to paraphrase Bascom's sentences. The student is improperly offering Bascom's writing as his own, even though he mentions Bascom.

The student should either have quoted Bascom directly (giving credit) or rethought the whole passage and put it into his own formulation (again, giving credit). A mere rewording of lucid sentences such as Bascom's is pointless; the only possible point is to take credit for writing that is not your own.

3. **Acknowledging an idea.** Let us say that you have read an essay in which Seymour Slive argues that many Dutch still lifes have a moral significance. If this strikes you as a new idea and you adopt it in an essay—even though you set it forth entirely in your own words and with examples not offered by Slive—you should acknowledge your debt to Slive. Not to acknowledge such borrowing is plagiarism. Your readers will not think the less of you for naming your source; rather, they will be grateful to you for telling them about an interesting writer.

Similarly, if in one of your courses an instructor makes a point that you do not encounter in your reading and that therefore probably is not common knowledge (*common knowledge* will be defined in the next section), cite the instructor, the date, and the institution where the lecture was delivered.

Caution: Information derived from the Internet must be properly cited. Probably it is best if you do *not* download it into your own working text. Rather, create a separate document file so that later you will recognize it as material that is not your own.

Fair Use of Common Knowledge

When in doubt as to whether to give credit (either in a footnote or merely in an introductory phrase such as "William Bascom says"), give credit. As you begin to read widely in your field or subject, you will develop a sense of what is considered common knowledge. Unsurprising definitions in a dictionary can be considered common knowledge, so there is no need to say "According to Webster, a mural is a picture or decoration applied to a wall or ceiling." (That's weak in three ways: It's unnecessary, it's uninteresting, and it's inexact, since "Webster" appears in the titles of several dictionaries, some good and some bad.)

Similarly, the date of Picasso's death can be considered common knowledge. Few can give it when asked, but it can be found in many sources, and no one need get the credit for providing you with the date. Again, if you simply *know*, from your reading of Freud, that Freud was interested in art, you need not cite a specific source for an assertion to that effect, but if you know only because some commentator on Freud said so, and you have no idea whether the fact is well known or not, you should give credit to the source that gave you the information. Not to give credit—for ideas as well as for quoted words—is to plagiarize.

With matters of interpretation the line is less clear. For instance, almost all persons who have published discussions of van Gogh's *The Potato Eaters* have commented on its religious implications or resonance. In 1950 Meyer Schapiro wrote, "The table is their altar . . . and the food a sacrament. . . ." In 1971 Linda Nochlin wrote that the picture is an "overtly expressive embodiment of the sacred," and in 1984 Robert Rosenblum commented on the "almost ritualistic sobriety that seems inherited from sacred prototypes." If you got this idea from one source, cite the source, but if in your research you encountered it in several places, it will be enough if you say something like, "The sacramental quality of the picture has been widely noted." You need not cite half a dozen references—though you may wish to add, "first by," or "most recently by," or some such thing, in order to lend a bit of authority to your paper.

“But How Else Can I Put It?”

If you have just learned—say, from an encyclopedia—something that you sense is common knowledge, you may wonder, “How can I change into my own words the simple, clear words that this source uses in setting forth this simple fact?” For example, if before writing about Rosa Bonheur’s painting of Buffalo Bill (he took his Wild West show to France), you look him up in the *Encyclopaedia Britannica*, you will find this statement about Buffalo Bill (William F. Cody): “In 1883 Cody organized his first Wild West exhibition.” You cannot use this statement as your own, word for word, without feeling uneasy. But to put in quotation marks such a routine statement of what can be considered common knowledge, and to cite a source for it, seems pretentious. After all, the *Encyclopedia Americana* says much the same thing in the same routine way: “In 1883, . . . Cody organized Buffalo Bill’s Wild West.” It may be that the word “organized” is simply the most obvious and the best word, and perhaps you will end up using it. Certainly to change “Cody organized” into “Cody presided over the organization of” or “Cody assembled” or some such thing, in an effort to avoid plagiarizing, would be to make a change for the worse and still to be guilty of plagiarizing. But you won’t get yourself into this mess of wondering whether to change clear, simple wording into awkward wording if in the first place, when you take notes, you summarize your sources, thus: “1883: organized Wild West,” or “first Wild West: 1883.” Later (even if only thirty minutes later), when drafting your paper, if you turn this nugget—probably combined with others—into the best sentence you can, you will not be in danger of plagiarizing, even if the word “organized” turns up in your sentence.

A RULE FOR WRITERS:

Acknowledge your sources, including computer-generated text

1. if you quote directly and put the quoted words in quotation marks
2. if you summarize or paraphrase someone’s material, even though you do not retain one word of your source
3. If you borrow a distinctive idea, even though the words and the concrete application are your own

Notice that *taking notes* is part of the trick; this is not the same thing as copying or photocopying. Photocopying machines are great conveniences but they also make it easy for us not to think; we later may confuse a photocopy of an article with a thoughtful response to an article. The copy is at hand, a few

words underlined, and we use the underlined material with the mistaken belief that we have absorbed it.

If you take notes thoughtfully, rather than make copies mindlessly, you will probably be safe. Of course, you may want to say somewhere in your paper that all your facts are drawn from such-and-such a source, but you offer this statement not to avoid charges of plagiarism but for three other reasons: to add authority to your paper, to give respectful credit to those who have helped you, and to protect yourself in case your source contains errors of fact.

✓ Checklist for Avoiding Plagiarism

Have I asked myself the following questions?

- In taking notes, did you make certain to indicate when you were quoting directly, when you were paraphrasing, and when you were summarizing, and did you clearly give the source of any online material that you cut and pasted into your notes? (If not, you will have to retrieve your sources and check your notes against them.)
- Are all quotations enclosed within quotation marks and acknowledged?
- Are all changes within quotations indicated by square brackets for additions and ellipses marks (. . .) for omissions?
- If a passage in a source is paraphrased rather than quoted directly or summarized in the paper, is the paraphrase explicitly identified as a paraphrase, and is a reason given for offering a paraphrase rather than quoting directly (for instance, the original uses highly technical language, or the original is confusingly written)?
- Are the sources for all borrowed ideas—not just borrowed words—acknowledged, and are these ideas set forth in your own words and with your own sentence structure?
- Does the list of sources include all the sources (online as well as print) that you have made use of?

Reminder: Material that is regarded as common knowledge, such as the date of Georgia O’Keeffe’s death, is not cited because all sources give the same information—but if you are in doubt about whether something is or is not regarded as common knowledge, cite your source.

DOCUMENTATION

As a student, you are a member of a community of writers who value not only careful scholarship and good writing but also full and accurate documentation. Various academic disciplines have various systems of

documentation—the footnote form of professors of literature differs from the footnote form of professors of sociology.

In pages 324–31 you will find the principles set forth in *The Chicago Manual of Style*, 15th edition (2003), the guide followed by most university presses and by many scholarly journals. It is also available online as *The Chicago Manual of Style Online*. Check to see if your college subscribes.

FOOTNOTES AND ENDNOTES (CHICAGO MANUAL OF STYLE)

Although this book provides information about how to cite in your notes and in your bibliography such sources as books, journals, and interviews, using the style established by the *Chicago Manual of Style*, 15th edition (2003), your college or university may provide access to software programs or citation tools that will format the citations for you. Such tools as *EndNote* and *RefWorks* allow you efficiently to collect, store, and manage information in your word processor. They will also format in-text citations and the bibliography at the end of your paper (the list of Works Cited) in accordance with the Chicago style, or, indeed, in almost any other style that your instructor may prefer. Check with a reference librarian to see what programs your institution offers.

Kinds of Notes

In speaking of kinds of notes, this paragraph does not distinguish between **footnotes**, which appear at the bottom of the page, and **endnotes**, which appear at the end of the essay; for simplicity, *footnote* will cover both terms. Rather, a distinction is made between (1) notes that give the sources of quotations, facts, and opinions used and (2) notes that give additional comment.

Why use this second type of note? You may wish, for instance, to indicate that you are familiar with an opinion contrary to the one you are offering, but you may prefer not to digress upon it during the course of your argument. A footnote lets you refer to it and indicate why you are not considering it. Or a footnote may contain statistical data that support your point but that would seem unnecessarily detailed and even tedious in the body of the paper. This kind of footnote, giving additional commentary, may have its place in research papers and senior theses, but even in such essays it should be used sparingly, and it rarely has a place in a short analytical essay. There are times when supporting details may be appropriately relegated to a footnote, but if the thing is worth saying, it is usually worth saying in the body of the paper. Don't get into the habit of affixing either trivia or miniature essays to the bottom of each page of an essay.

Footnote Numbers and Positions

Number the notes consecutively throughout the essay or chapter. Although some instructors allow students to group all the notes at the rear of the essay, most instructors—and surely all readers—believe that the best place for a note is at the foot of the appropriate page.

If you use a computer, your software may do much of the job for you. It probably can automatically elevate the footnote number, and it can automatically print the note on the appropriate page.

Footnote Style

To indicate that there is a footnote, put a raised arabic numeral (without a period and without parentheses) after the final punctuation of the sentence, unless clarity requires it earlier. In a sentence about Claude Monet, Camille Pissarro, and Alfred Sisley, you may need a footnote for each and a corresponding numeral after each name instead of one numeral at the end of the sentence, but usually a single reference at the end will do. The single footnote might explain that Monet says such and such in a book entitled—, Pissarro says such and such in a book entitled—, and Sisley says such and such in a book entitled—.

Chicago Manual of Style

Most publications in art follow the principles set forth in the *Chicago Manual of Style*, 15th edition (2003). The chief forms are set forth here.

The first citation of each source, whether a footnote or an endnote, contains all the information that the reader needs to locate the source.

If you are using endnotes, begin the page with the heading “Notes,” triple-spaced, and then give the notes in numerical order. Double-space between notes, but single-space the notes themselves.

If you are placing the notes at the foot of the page,

- type a line of five hyphens, and then double-space
- indent five spaces, then type the number of the note (use arabic numbers, with a period after the number). Next, skip one space and type the footnote, single-spacing the note. If the note runs more than one line, begin subsequent lines at the left margin. When you have finished the note, type a period and then
- double-space (to create extra space between the notes); then

- indent five spaces, give the next note, single-spaced, additional lines flush left, ending with a period, but remember that notes are separated by double-spacing.

Your computer can be programmed to format the notes, that is, to draw a line, to double-space and then indent, insert a number, and so forth.

Books

First Reference to a Book

1. Elizabeth ten Grotenhuis, *Japanese Mandalas: Representations of Sacred Geography* (Honolulu: University of Hawai'i Press, 1999), 153.

Explanation:

- Give the author's name as it appears on the title page, *first name first*.
- Give the title of the book in italics or underlined. (Find out if your instructor has a preference.)
- You need not give a subtitle, but if you do give it (as in this example), separate it from the title with a colon. Capitalize the first letter of each word of the title and subtitle except for articles (*a, an, the*) and prepositions (for instance, *in, on, of*). *Exception:* If an article or a preposition is the first word of the title or the subtitle, it is capitalized.
- Give the publisher's full name, however, omit such words as "Inc." and "Co." You may abbreviate it: Pearson Prentice Hall, for instance, may be given as Pearson.
- Give the name of the city of publication; if the city is not likely to be known, or if it can be confused with another city of the same name (Cambridge, Massachusetts, and Cambridge, England), add the name of the state or country, using an abbreviation.
- Give the page number (here, 153) after the comma that follows the closing parenthesis, with one space between the comma and the page number. Do *not* use "page" or "pages" or "p." or "pp."
- End the note with a period.

If you give the author's name in the body of the text—for instance in such a phrase as "Elizabeth ten Grotenhuis points out that"—do not repeat the name in the footnote. Merely begin with the title:

2. *Japanese Mandalas: Representations of Sacred Geography* (Honolulu: University of Hawai'i Press, 1999), 153.

A Revised Edition of a Book

3. Rudolf Wittkower, *Art and Architecture in Italy, 1600–1750*, 3rd ed. (Harmondsworth, England: Penguin, 1973), 187.

A Book in More Than One Volume

4. Ronald Paulson, *Hogarth: His Life, Art, and Times* (New Haven, Conn.: Yale University Press, 1971), 2:161.

The reference here is to page 161 in volume 2. Abbreviations such as "vol." and "p." are *not* used.

A Book by More Than One Author

5. Romare Bearden and Harry Henderson, *A History of African-American Artists from 1792 to the Present* (New York: Pantheon, 1994), 612–13.

- The name of the second author, like that of the first, is given *first name first*.
- If there are more than three authors, give the full name of the first author (first name first), follow it with "and others," a comma, and then give the title.

An Edited or Translated Book

6. Ruth Magurn, ed. and trans., *The Letters of Peter Paul Rubens* (Cambridge, Mass.: Harvard University Press, 1955), 238.

7. Helmut Brinker and Hiroshi Kanazawa, *Zen Masters of Meditation in Images and Writings*, trans. Andreas Leisinger (Zurich: Artibus Asiae, 1996), 129.

An Introduction or Foreword by Another Author

You may need to footnote a quotation from someone's introduction (say, Kenneth Clark's) to someone else's book (say, James Hall's). If in your text you say, "As Kenneth Clark points out," the footnote will run thus:

8. Introduction to James Hall, *Dictionary of Subjects and Symbols in Art*, 2nd ed. (New York: Harper and Row, 1979), viii.

An Essay in a Collection of Essays by Various Authors

9. Charles Pellet, "Jewelers with Words," in *Islam and the Arab World*, ed. Bernard Lewis (New York: Knopf, 1976), 151.

As note 9 indicates, when you are quoting from an essay in an edited book,

- begin with the essayist (first name first) and the title of the essay (in quotation marks)
- then give the title of the book (in italics or underlined) and the name of the editor, first name first

References to Material Reprinted in a Book

Suppose you are using a book that consists of essays or chapters or pages by various authors, reprinted from earlier publications, and you want to quote a passage.

- If you have not given the author's name in the lead-in to your quotation, give the name (first name first) at the beginning of the footnote.
- Then give the title of the essay (in quotation marks) or of the original book (in italics or underlined).
- Then, if possible, give the place where this material originally appeared (you can usually find this information in the acknowledgments page of the book in hand or on the first page of the reprinted material).
- Then give the name of the title of the book you have in hand, in italics or underlined.
- Then give the editor of the collection (first name first), the place of publication, the publisher, the date, and the page number.

The monstrous but accurate footnote might run like this:

10. Henry Louis Gates, Jr., "The Face and Voice of Blackness," in *Facing History: The Black Image in American Art, 1710–1940*, ed. Guy McElroy (San Francisco: Bedford Art, 1990); rpt. in *Modern Art and Society*, ed. Maurice Berger (New York: HarperCollins, 1994), 53.

You have read Gates's essay, "The Face and Voice of Blackness," which was originally published in a collection (*Facing History*) edited by McElroy, but you did not read the essay in McElroy's collection. Rather, you read it in Berger's collection of reprinted essays, *Modern Art and Society*. You learned the name of McElroy's collection and the original date and place of publication from Berger's book, so you give this information, but your page reference is of course to the book that you are holding in your hand, page 53 of Berger's book.

Journals and Newspapers

An Article in a Journal with Continuous Pagination Throughout the Annual Volume

11. Anne H. van Buren, "Madame Cézanne's Fashions and the Dates of Her Portraits," *Art Quarterly* 29 (1966): 119.

The author's first name is given first; no month or season is given because even though volume 29 contains four issues, pagination from one issue to the next is continuous, so there is only one page 119 in the entire volume. Abbreviations such as "vol." and "p." are *not* used.

An Article in a Journal That Paginates Each Issue Separately

12. Christine M. E. Guth, "Japan 1868–1945: Art, Architecture, and National Identity," *Art Journal* 55, no. 3 (1996): 17.

The issue number is given because for this quarterly journal there are, in any given year, four pages numbered 17.

An Article in a Popular Magazine

13. Henry Fairlie, "The Real Life of Women," *New Republic*, 26 August 1978, 18.

For popular weeklies and monthlies, give only the date (not the volume number), and do not enclose the date within parentheses.

A Book Review

If a book review has a title, treat the review as an article. If, however, the title is merely that of the book reviewed, or even if the review has a title but for clarity you wish to indicate that it is a review, the following form is commonly used:

14. Pepe Karmel, review of *Off the Wall: Robert Rauschenberg and the Art World of Our Time*, by Calvin Tomkins (Garden City, N.Y.: Doubleday, 1980), *New Republic*, 21 June 1980, 38.

A Newspaper

The first example is for a signed article, the second for an unsigned one.

15. Bertha Brody, "Illegal Immigrant Sculptor Allowed to Stay," *New York Times*, 4 July 1994, 12.

16. "Portraits Stolen Again," *Washington Post*, 30 June 1995, 7.

Note: Even if the title of the newspaper begins with *The*, for example, *The New York Times*, omit *the* in the citation.

Secondhand References

Let's assume you are reading a book (in this case, the fourth volume of a work by William Jordy) and the author quotes a passage (by Frank Lloyd Wright) that you want to quote in your essay. Your footnote should indicate both the original source if possible (i.e., not only Wright's name but also his book, place and year of publication, etc.), and then full information about the place where you found the quoted material:

17. Frank Lloyd Wright, *The Solomon Guggenheim Museum* (New York: Museum of Modern Art, 1960), 20; quoted in William H. Jordy, *American Buildings and Their Architects* (Garden City, N.Y.: Anchor, 1976), 4:348.

If Jordy had merely given Wright's name and had quoted him but had not cited the source, of course you would be able to give only Wright's name and then the details about Jordy's book.

Subsequent References

When you quote a second or third or fourth time from the same work, use a short form in the subsequent notes. The most versatile form is simply the author's last name, an abbreviated title, and the page number:

18. Wittkower, *Art*, 38.

You can even dispense with the author's name if you have mentioned it in the sentence to which the footnote is keyed, and if the source is the one you have mentioned in the preceding note, you can use "Ibid." (an abbreviation of the Latin *ibidem*, "in the same place") and follow it with a comma and the page number.

19. Ibid., 159.

Although "Ibid." is Latin, customarily it is *not* italicized. If the page is identical with the page cited in the immediately preceding note, do not repeat the page number.

Interviews, Lectures, and Letters

20. Malcolm Rogers, Director, Museum of Fine Arts, Boston, interview by the author, Cambridge, Mass., 12 July 2008.

21. Howard Saretta, "Masterpieces from Africa," lecture at Tufts University, 13 May 2008.

22. Information in a letter to the author, from James Cahill, University of California, Berkeley, 17 March 2008.

Electronic Citations

See pages 283–86.

Bibliography (List of Works Cited)

A bibliography is a list of the works cited or, less often, a list of all relevant sources. (There is rarely much point in the second sort; if a particular book or article wasn't important enough to cite, why list it?) Normally a bibliography is given only in a long manuscript such as a research paper or a book, but instructors may require a bibliography even for a short paper if they wish to see at a glance the material that the student has used. In this case a heading such as "Works Cited" is less pretentious than "Bibliography."

Bibliographic Style

First, a few basic principles

- a bibliography is arranged alphabetically by author
- give the author's *last* name first in each entry.
- if a work is by more than one author, it is listed under the first author's name—last name first; the other author or authors are then given with their first names first, thus: Jones, Anne, and Carl Donne
- anonymous works are listed by title at the appropriate alphabetical place, including the initial article, if any (*The*, *A*, *An*), but alphabetizing the work under the next word. Thus, the citation for an anonymous book called *The Impressionists* would include the "The," but the book would be alphabetized under "I."
- single-space each entry, beginning flush left, but if the entry runs over the line, indent subsequent lines five spaces
- italicize or underline titles of books (ask if your instructor has a preference)
- enclose within quotation marks parts of books (titles of chapters, essays) and titles of articles in journals
- do not use "p." or "pp." before page numbers
- double-space between entries

A Book by One Author

Calo, Mary Ann. *Distinction and Denial: Race, Nation, and the Critical Construction of the African-American Artist, 1920–40*. Ann Arbor: University of Michigan Press, 2007.

Notice that articles (here *the*, but also *a* and *an*), conjunctions (here *and*), and prepositions (here, *of*) are not capitalized except when they are the first or last word of the title or of the subtitle.

An Exhibition Catalog

An exhibition catalog may be treated as a book, but some journals add “exh. cat.” after the title of a catalog. The first example, a catalog that includes essays by several authors, gives the editor’s name, which is specified on the title page. The second example is a catalog by a single author.

Barnet, Peter, ed. *Images in Ivory: Precious Objects of the Gothic Age*. Detroit: Detroit Institute of Arts, 1997. Exhibition catalog.

Tinterow, Gary. *Master Drawings by Picasso*. Cambridge, Mass.: Fogg Art Museum, 1981. Exhibition catalog.

A Book or Catalog by More Than One Author

Rosenfield, John M., and Elizabeth ten Grotenhuis. *Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections*. New York: Asia Society, 1979.

Notice in this entry that although the book is alphabetized under the *last name* of the *first* author, the name of the second author is given in the ordinary way, first name first.

A Collection or Anthology

Nelson, Robert S., ed. *Visuality Before and Beyond the Renaissance*. Cambridge: Cambridge University Press, 2000.

If a collection has more than one editor, use the following form:

Nelson, Robert S., and Richard Schiff, eds. *Critical Terms for Art History*, 2nd ed. University of Chicago Press, 2003.

This entry lists the collection alphabetically under the first editor’s last name. Notice that the second editor’s name is given first name first. A collection may be listed either under the editor’s name or under the first word of the title.

An Essay in a Collection or Anthology

Livingstone, Jane, and John Beardsley. “The Poetics and Politics of Hispanic Art: A New Perspective.” In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, ed. Ivan Karp and Steven D. Lavine, 104–20. Washington, D.C.: Smithsonian, 1991.

This entry lists an article by Livingstone and Beardsley (notice that the first author’s name is given with the last name first, but the second author’s name is given first name first) in a book called *Exhibiting Cultures*, edited by Karp and Lavine. The essay appears on pages 104–120.

Two or More Works by the Same Author

Cahill, James. *Chinese Painting*. Geneva: Skira, 1960.

———. *Scholar Painters of Japan: The Nanga School*. New York: Asia House, 1972.

The horizontal line (eight units of underlining, followed by a period and then two spaces) indicates that the author (in this case James Cahill) is the same as in the previous item. Note also that multiple titles by the same author are arranged alphabetically (*Chinese* precedes *Scholar*).

An Introduction to a Book by Another Author

Clark, Kenneth. Introduction to *Dictionary of Subjects and Symbols in Art*, by James Hall, 2nd ed. New York: Harper and Row, 1979.

This entry indicates that the student made use of Clark’s introduction rather than the main body of Hall’s book; if the body of the book were used, the book would be alphabetized under *H* for Hall, and the title would be followed by: Intro. Kenneth Clark.

An Edited Book

Rossetti, Dante Gabriel. *Letters of Dante Gabriel Rossetti*. Edited by Oswald Doughty and J. R. Wahl. 4 vols. Oxford: Clarendon, 1965.

A Book Consisting of Two or More Volumes

Reid, Jane Davidson. *The Oxford Guide to Classical Mythology in the Arts, 1300–1990s*. 2 vols. New York: Oxford University Press, 1993.

A Journal Article

Mitchell, Dolores. "The 'New Woman' as Prometheus: Women Artists Depict Women Smoking." *Woman's Art Journal* 12, no. 1 (1991): 2-9.

Because this journal paginates each issue separately, the issue number must be given. For a journal that paginates issues continuously, give the year without the issue number.

A Newspaper Article

"Museum Discovers Fake." *New York Times*, 21 January 1990.

Romero, Maria. "New Sculpture Unveiled." *Washington Post*, 18 March 1980.

Because the first of these newspaper articles is unsigned, it is alphabetized under the first word of the title; because the second is signed, it is alphabetized under the author's last name.

Chicago style does not require page numbers for newspapers: Because a newspaper may issue more than one edition on a given day, pagination may change.

A Book Review

Gevisser, Mark, review of *Art of the South African Townships*, by Gavin Younger, *Art in America* 77, no. 7 (1989): 35-39.

This journal paginates each issue separately, so the issue number must be given as well as the year.

Electronic Sources

See pages 283-86.

CORRECTIONS IN THE FINAL COPY

Your extensive revisions should have been made in your drafts, but minor last-minute revisions may be made on the finished copy. In **proofreading** you may catch some typographical errors, and you may notice some minor weaknesses. It's not a bad idea to read the paper aloud to someone, or to yourself. Your tongue will trip over phrases in which a word is omitted, or sentences that are poorly punctuated. Some people who have difficulty spotting errors report that they find they are helped when they glide a pencil at a

moderate speed letter by letter over the page. Without a cursor, they say, their minds and eyes read in patterns and they miss typos.

Let's say that in the final copy you notice an error in agreement between subject and verb: "The weaknesses in the draftsmanship is evident." The subject is "weaknesses" (not "draftsmanship") and so the verb should be "are," not "is." You need not retype the page or even erase. You can make corrections with the following proofreader's symbols.

Changes in wording may be made by crossing through words and rewriting just above them, either on the typewriter or by hand in ink or colored pencil:

The weaknesses in the draftsmanship ~~is~~^{are} evident.

Additions should be made above the line, with a caret (^) below the line at the appropriate place:

The weaknesses in the draftsmanship^{are}_^ evident.

Transpositions of letters may be made thus:

The weaknesses in~~the~~ⁱⁿ draftsmanship are evident.

Deletions are indicated by a horizontal line through the word or words to be deleted. Delete a single letter by drawing a vertical or diagonal line through it.

The weaknesses in ~~the~~ draftsmanship~~are~~ are evident.

Separation of words accidentally run together is indicated by a vertical line, **closure** by a curved line connecting the things to be closed up:

The weaknesses_|in the d[^]raftsmanship are evident.

Paragraphing may be indicated by the symbol ¶ before the word that is to begin the new paragraph.

The weaknesses are evident. ¶ For instance, the draftsmanship is hesitant, and the use of color is. . . .

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