

CHICAGO MANUAL OF STYLE FOR ART HISTORY BOOK REVIEWS

THE CHICAGO MANUAL OF STYLE FOR ART HISTORY BOOK REVIEWS: A COMPREHENSIVE GUIDE

CHICAGO MANUAL OF STYLE FOR ART HISTORY BOOK REVIEWS IS AN ESSENTIAL RESOURCE FOR SCHOLARS, STUDENTS, AND CRITICS AIMING FOR CLARITY, PRECISION, AND ADHERENCE TO ACADEMIC STANDARDS. THIS GUIDE DELVES INTO THE INTRICACIES OF APPLYING THE CHICAGO MANUAL OF STYLE (CMOS) SPECIFICALLY TO THE UNIQUE DEMANDS OF ART HISTORICAL DISCOURSE, ENSURING BOOK REVIEWS ARE BOTH INFORMATIVE AND IMPECCABLY FORMATTED. WE WILL EXPLORE THE FUNDAMENTAL PRINCIPLES OF CMOS CITATION, THE NUANCES OF STYLISTIC CHOICES IN ART HISTORICAL WRITING, AND PRACTICAL APPLICATIONS FOR CRAFTING AUTHORITATIVE REVIEWS. UNDERSTANDING THESE ELEMENTS IS CRUCIAL FOR EFFECTIVELY COMMUNICATING SCHOLARLY FINDINGS AND CONTRIBUTING MEANINGFULLY TO THE FIELD. THIS ARTICLE WILL PROVIDE A DETAILED ROADMAP FOR NAVIGATING THESE REQUIREMENTS, FROM IN-TEXT CITATIONS TO BIBLIOGRAPHY CONSTRUCTION, ALL WITHIN THE CONTEXT OF ART HISTORY.

INTRODUCTION TO CMOS FOR ART HISTORY

UNDERSTANDING CITATION STYLES: NOTES AND BIBLIOGRAPHY VS. AUTHOR-DATE

CRAFTING EFFECTIVE IN-TEXT CITATIONS FOR ART HISTORY

KEY ELEMENTS OF A BIBLIOGRAPHY IN ART HISTORY REVIEWS

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THE FOUNDATION: UNDERSTANDING CITATION STYLES IN CMOS

THE CHICAGO MANUAL OF STYLE OFFERS TWO PRIMARY CITATION SYSTEMS: THE NOTES-AND-BIBLIOGRAPHY SYSTEM AND THE AUTHOR-DATE SYSTEM. FOR ART HISTORY BOOK REVIEWS, THE NOTES-AND-BIBLIOGRAPHY SYSTEM IS OVERWHELMINGLY THE PREFERRED CHOICE DUE TO ITS ABILITY TO HANDLE DETAILED SOURCE INFORMATION AND OFTEN COMPLEX VISUAL EVIDENCE WITHOUT DISRUPTING THE FLOW OF THE TEXT. THIS SYSTEM INVOLVES NUMBERED FOOTNOTES OR ENDNOTES FOR CITATIONS AND A BIBLIOGRAPHY AT THE END OF THE REVIEW LISTING ALL SOURCES CONSULTED. WHILE THE AUTHOR-DATE SYSTEM IS COMMON IN SOME SOCIAL SCIENCES, ITS APPLICATION IN ART HISTORY IS LESS FREQUENT FOR FORMAL ACADEMIC PUBLICATIONS AND REVIEWS.

WHEN REVIEWING A BOOK ON ART HISTORY, THE METICULOUSNESS OF THE NOTES-AND-BIBLIOGRAPHY SYSTEM ALLOWS FOR PRECISE ATTRIBUTION OF IDEAS, DIRECT QUOTATIONS, AND, CRUCIALLY, SPECIFIC REFERENCES TO VISUAL MATERIALS DISCUSSED WITHIN THE REVIEWED WORK. THIS IS PARTICULARLY IMPORTANT IN ART HISTORY, WHERE INTERPRETATIONS ARE OFTEN BUILT UPON DETAILED ANALYSIS OF IMAGES, HISTORICAL CONTEXT, AND SCHOLARLY PRECEDENT. THE CLARITY PROVIDED BY DETAILED NOTES ENSURES THAT READERS CAN EASILY TRACE THE REVIEWER'S ENGAGEMENT WITH THE SOURCE MATERIAL AND THE AUTHOR'S ARGUMENTS.

CHOOSING BETWEEN FOOTNOTES AND ENDNOTES

WITHIN THE NOTES-AND-BIBLIOGRAPHY SYSTEM, A CHOICE EXISTS BETWEEN USING FOOTNOTES (NOTES APPEARING AT THE BOTTOM OF THE PAGE) AND ENDNOTES (NOTES COLLECTED AT THE END OF THE DOCUMENT). WHILE BOTH ARE ACCEPTABLE UNDER CMOS, FOOTNOTES ARE GENERALLY FAVORED IN ART HISTORY BOOK REVIEWS FOR THEIR IMMEDIATE ACCESSIBILITY. READERS CAN QUICKLY REFER TO THE NOTE TO CHECK THE SOURCE OR QUOTATION WITHOUT HAVING TO TURN TO THE BACK OF THE REVIEW. THIS ENHANCES THE READING EXPERIENCE AND MAKES IT EASIER TO FOLLOW THE REVIEWER'S LINE OF ARGUMENT, ESPECIALLY WHEN DISCUSSING NUANCED VISUAL DETAILS OR COMPLEX SCHOLARLY DEBATES.

THE DECISION BETWEEN FOOTNOTES AND ENDNOTES CAN ALSO BE INFLUENCED BY THE PUBLICATION VENUE. SOME JOURNALS OR PUBLISHERS MAY HAVE SPECIFIC PREFERENCES OR REQUIREMENTS. IT IS ALWAYS ADVISABLE TO CONSULT THE SUBMISSION GUIDELINES OF THE TARGET PUBLICATION. REGARDLESS OF THE CHOICE, CONSISTENCY IN APPLICATION IS PARAMOUNT TO MAINTAINING A PROFESSIONAL AND ACADEMIC PRESENTATION OF THE REVIEW.

CRAFTING EFFECTIVE IN-TEXT CITATIONS FOR ART HISTORY BOOK REVIEWS

IN-TEXT CITATIONS IN ART HISTORY BOOK REVIEWS, USING THE NOTES-AND-BIBLIOGRAPHY SYSTEM, ARE HANDLED THROUGH SUPERScript NUMBERS THAT CORRESPOND TO EITHER FOOTNOTES OR ENDNOTES. THESE NUMBERS ARE PLACED AFTER THE RELEVANT QUOTATION, PARAPHRASE, OR STATEMENT OF FACT, TYPICALLY AT THE END OF A SENTENCE OR CLAUSE. THE PRIMARY GOAL OF THESE CITATIONS IS TO PROVIDE CLEAR AND IMMEDIATE ATTRIBUTION OF BORROWED MATERIAL, ALLOWING READERS TO LOCATE THE SOURCE OF INFORMATION WITHIN THE REVIEWED BOOK.

WHEN CITING A DIRECT QUOTATION FROM THE REVIEWED BOOK, THE FOOTNOTE OR ENDNOTE SHOULD INCLUDE THE AUTHOR (THE BOOK'S AUTHOR), A SHORTENED TITLE OF THE BOOK, AND THE SPECIFIC PAGE NUMBER(S) FROM WHICH THE QUOTE IS DRAWN. FOR PARAPHRASED IDEAS OR SUMMARIES OF ARGUMENTS, THE CITATION SHOULD SIMILARLY POINT TO THE RELEVANT PAGE(S). IN ART HISTORY, WHERE VISUAL ANALYSIS IS CENTRAL, CITATIONS ARE ALSO CRUCIAL WHEN REFERRING TO SPECIFIC INTERPRETATIONS OF ARTWORKS PRESENTED IN THE REVIEWED BOOK. IF THE BOOK DISCUSSES A PARTICULAR PAINTING, SCULPTURE, OR ARCHITECTURAL SITE, AND THE REVIEWER IS REFERENCING THE BOOK'S ANALYSIS OF THAT WORK, A PRECISE PAGE NUMBER CITATION IS ESSENTIAL.

CITING VISUAL MATERIALS AND REPRODUCTIONS

A SIGNIFICANT ASPECT OF ART HISTORY BOOK REVIEWS INVOLVES ENGAGING WITH THE BOOK'S VISUAL COMPONENTS, INCLUDING REPRODUCTIONS OF ARTWORKS. WHEN THE REVIEWER REFERS TO A SPECIFIC IMAGE WITHIN THE REVIEWED BOOK, THE CITATION SHOULD INDICATE NOT ONLY THE PAGE NUMBER OF THE TEXT DISCUSSING THAT IMAGE BUT ALSO POTENTIALLY THE FIGURE NUMBER IF THE BOOK ASSIGNS THEM. FOR INSTANCE, A NOTE MIGHT READ: "AUTHOR, SHORT TITLE, p. 45, fig. 12." THIS PROVIDES A DIRECT LINK TO THE TEXT AND THE SPECIFIC VISUAL EVIDENCE BEING DISCUSSED BY THE BOOK'S AUTHOR.

IF THE REVIEWER IS QUOTING OR REFERENCING AN ARTWORK DISCUSSED IN THE BOOK BUT NOT DIRECTLY REPRODUCED ON THE CITED PAGE, THE CITATION STILL POINTS TO THE TEXTUAL DISCUSSION WITHIN THE REVIEWED BOOK. HOWEVER, IF THE REVIEWER IS DISCUSSING A SPECIFIC ARTWORK AND REFERENCING AN EXTERNAL SCHOLARLY SOURCE ABOUT THAT ARTWORK (WHICH IS LESS COMMON IN A BOOK REVIEW CONTEXT BUT POSSIBLE IF THE REVIEW BROADENS ITS SCOPE), THEN THAT EXTERNAL SOURCE WOULD BE CITED ACCORDING TO CMOS RULES, OFTEN WITH ITS OWN FOOTNOTE OR ENDNOTE, DISTINCT FROM THE CITATION OF THE REVIEWED BOOK ITSELF.

KEY ELEMENTS OF A BIBLIOGRAPHY IN ART HISTORY BOOK REVIEWS

THE BIBLIOGRAPHY, APPEARING AT THE END OF AN ART HISTORY BOOK REVIEW, SERVES AS A COMPREHENSIVE LIST OF ALL SOURCES CITED IN THE FOOTNOTES OR ENDNOTES. FOR A BOOK REVIEW, THE PRIMARY ENTRY WILL ALWAYS BE THE BOOK BEING REVIEWED. HOWEVER, IF THE REVIEWER HAS CONSULTED OTHER SCHOLARLY WORKS TO CONTEXTUALIZE THEIR CRITIQUE OR TO SUPPORT THEIR ARGUMENTS ABOUT THE REVIEWED BOOK'S CONTRIBUTIONS, THESE SHOULD ALSO BE INCLUDED. THIS DEMONSTRATES A THOROUGH ENGAGEMENT WITH THE RELEVANT SCHOLARSHIP IN THE FIELD.

EACH ENTRY IN THE BIBLIOGRAPHY SHOULD BE METICULOUSLY FORMATTED ACCORDING TO CMOS GUIDELINES. FOR THE REVIEWED BOOK, THIS TYPICALLY INCLUDES THE AUTHOR'S FULL NAME, THE FULL TITLE OF THE BOOK (ITALICIZED), AND PUBLICATION DETAILS SUCH AS THE PLACE OF PUBLICATION, PUBLISHER, AND YEAR. IF THE REVIEWER HAS REFERENCED SECONDARY SOURCES, EACH OF THESE SHOULD ALSO BE FORMATTED CORRECTLY. THE BIBLIOGRAPHY IS ALPHABETIZED BY THE AUTHOR'S LAST NAME, PROVIDING A CLEAR AND ORGANIZED REFERENCE FOR READERS INTERESTED IN EXPLORING THE SOURCES FURTHER.

FORMATTING THE REVIEWED BOOK ENTRY

THE ENTRY FOR THE BOOK UNDER REVIEW IS THE CORNERSTONE OF THE BIBLIOGRAPHY. IT SHOULD BE PRESENTED WITH THE AUTHOR'S LAST NAME FIRST, FOLLOWED BY THEIR FIRST NAME. THE TITLE OF THE BOOK MUST BE ITALICIZED. THE PUBLICATION INFORMATION FOLLOWS, TYPICALLY INCLUDING THE CITY OF PUBLICATION, THE NAME OF THE PUBLISHER, AND THE YEAR OF PUBLICATION. FOR EXAMPLE: SMITH, JOHN. *MASTERPIECES OF THE RENAISSANCE*. NEW YORK: OXFORD UNIVERSITY PRESS, 2022.

IF THE BOOK HAS MULTIPLE AUTHORS, EDITORS, OR TRANSLATORS, THE FORMATTING WILL ADJUST ACCORDINGLY. FOR EDITED VOLUMES, THE EDITOR'S NAME IS LISTED FIRST, FOLLOWED BY "ED." OR "EDS." IF CITING A SPECIFIC CHAPTER WITHIN AN EDITED

VOLUME, THE FORMAT WOULD DIFFER SIGNIFICANTLY, DETAILING THE CHAPTER AUTHOR, CHAPTER TITLE, EDITOR(S), BOOK TITLE, AND PUBLICATION DETAILS. HOWEVER, FOR A STANDARD ART HISTORY BOOK REVIEW, THE FOCUS IS PRIMARILY ON CITING THE MONOGRAPH OR SINGLE-AUTHORED WORK BEING EVALUATED.

STYLISTIC CONSIDERATIONS FOR ART HISTORICAL LANGUAGE

ART HISTORICAL WRITING DEMANDS A PRECISE AND NUANCED VOCABULARY TO EFFECTIVELY DESCRIBE AND INTERPRET VISUAL PHENOMENA. THE CHICAGO MANUAL OF STYLE PROVIDES GUIDANCE ON GENERAL STYLISTIC MATTERS, BUT ART HISTORIANS MUST ALSO ADHERE TO THE CONVENTIONS OF THEIR DISCIPLINE. THIS INCLUDES USING SPECIALIZED TERMINOLOGY ACCURATELY, AVOIDING ANACHRONISMS, AND MAINTAINING AN OBJECTIVE YET ANALYTICAL TONE.

WHEN WRITING A BOOK REVIEW, IT IS CRUCIAL TO ENGAGE WITH THE AUTHOR'S TERMINOLOGY. IF THE REVIEWED AUTHOR USES SPECIFIC ART HISTORICAL TERMS, THE REVIEWER SHOULD UNDERSTAND AND, IF NECESSARY, CONTEXTUALIZE THEM. THE REVIEWER'S OWN LANGUAGE SHOULD BE CLEAR, CONCISE, AND APPROPRIATE FOR AN ACADEMIC AUDIENCE. JARGON SHOULD BE USED JUDICIOUSLY AND EXPLAINED IF IT MIGHT BE UNFAMILIAR TO A BROADER SCHOLARLY READERSHIP. THE GOAL IS TO COMMUNICATE COMPLEX IDEAS ABOUT ART AND ITS HISTORY EFFECTIVELY, ADHERING TO CMOS FOR CLARITY AND CREDIBILITY.

DESCRIBING VISUAL EVIDENCE AND ANALYSIS

THE DESCRIPTION OF ARTWORKS AND THE ANALYSIS OF VISUAL EVIDENCE ARE CENTRAL TO ART HISTORY. CMOS OFFERS NO SPECIFIC RULES FOR HOW TO DESCRIBE AN ARTWORK, BUT IT DOES EMPHASIZE CLARITY, ACCURACY, AND CONSISTENCY IN WRITING. IN AN ART HISTORY BOOK REVIEW, THE REVIEWER MUST BE ABLE TO ARTICULATE THE STRENGTHS AND WEAKNESSES OF THE AUTHOR'S VISUAL ANALYSIS. THIS INVOLVES USING DESCRIPTIVE LANGUAGE THAT IS BOTH EVOCATIVE AND PRECISE, ALLOWING READERS TO VISUALIZE THE ARTWORKS BEING DISCUSSED.

WHEN DISCUSSING THE BOOK'S ILLUSTRATIONS, THE REVIEWER SHOULD COMMENT ON THEIR QUALITY, RELEVANCE, AND PLACEMENT WITHIN THE TEXT. THE MANNER IN WHICH THE AUTHOR INTEGRATES VISUAL MATERIAL WITH THEIR ARGUMENTS IS A KEY ASPECT OF THE REVIEW. FOR EXAMPLE, THE REVIEWER MIGHT NOTE HOW EFFECTIVELY THE AUTHOR USES HIGH-RESOLUTION IMAGES TO SUPPORT THEIR POINTS ABOUT BRUSHWORK OR COMPOSITION, OR CONVERSELY, IF THE REPRODUCTION QUALITY HINDERS THE READER'S ABILITY TO ASSESS THE AUTHOR'S CLAIMS. THIS ATTENTION TO THE VISUAL ASPECT, GUIDED BY CLEAR WRITING PRINCIPLES, IS FUNDAMENTAL TO A STRONG ART HISTORY BOOK REVIEW.

COMMON PITFALLS AND HOW TO AVOID THEM

SEVERAL COMMON ERRORS CAN UNDERMINE THE CREDIBILITY AND CLARITY OF AN ART HISTORY BOOK REVIEW, PARTICULARLY CONCERNING CITATION AND STYLE. ONE FREQUENT MISTAKE IS INCONSISTENT APPLICATION OF THE CHICAGO MANUAL OF STYLE. WHETHER USING FOOTNOTES OR ENDNOTES, OR FORMATTING THE BIBLIOGRAPHY, STRICT ADHERENCE TO CMOS RULES IS ESSENTIAL. INCONSISTENCIES CAN DISTRACT READERS AND SIGNAL A LACK OF SCHOLARLY RIGOR.

ANOTHER PITFALL IS THE IMPRECISE CITATION OF VISUAL MATERIALS. ART HISTORIANS RELY HEAVILY ON VISUAL EVIDENCE, AND FAILING TO CLEARLY INDICATE WHICH IMAGE OR SPECIFIC DETAIL WITHIN AN ARTWORK IS BEING DISCUSSED CAN LEAD TO CONFUSION. ALWAYS ENSURE THAT PAGE NUMBERS, FIGURE NUMBERS (IF APPLICABLE), AND DESCRIPTIVE REFERENCES ARE ACCURATE AND UNAMBIGUOUS. FURTHERMORE, VAGUE OR OVERLY SUBJECTIVE LANGUAGE WHEN DISCUSSING ARTWORKS OR SCHOLARLY ARGUMENTS CAN WEAKEN THE REVIEW. STRIVE FOR ANALYTICAL DEPTH AND OBJECTIVE ASSESSMENT, SUPPORTED BY CLEAR EVIDENCE AND PRECISE LANGUAGE.

THE ROLE OF CMOS IN SCHOLARLY REPUTATION

ADHERING TO THE CHICAGO MANUAL OF STYLE FOR ART HISTORY BOOK REVIEWS IS NOT MERELY A MATTER OF FOLLOWING RULES; IT IS A FUNDAMENTAL ASPECT OF ESTABLISHING AND MAINTAINING SCHOLARLY CREDIBILITY. A WELL-CITED, CLEARLY WRITTEN, AND PROFESSIONALLY FORMATTED REVIEW DEMONSTRATES A DEEP RESPECT FOR INTELLECTUAL PROPERTY, A COMMITMENT TO ACADEMIC INTEGRITY, AND A MASTERY OF SCHOLARLY COMMUNICATION CONVENTIONS. THIS ATTENTION TO DETAIL REASSURES READERS, EDITORS, AND PEERS THAT THE REVIEWER IS A SERIOUS AND CAPABLE SCHOLAR.

WHEN A BOOK REVIEW CONSISTENTLY FOLLOWS CMOS, IT ENHANCES THE REVIEWER'S REPUTATION AS SOMEONE WHO UNDERSTANDS AND UPHOLDS THE STANDARDS OF THE ACADEMIC COMMUNITY. THIS, IN TURN, CAN LEAD TO MORE OPPORTUNITIES FOR PUBLICATION AND GREATER RECOGNITION WITHIN THE FIELD OF ART HISTORY. THE CHICAGO MANUAL OF STYLE, THEREFORE, SERVES AS A CRUCIAL TOOL IN BUILDING AND PRESERVING A STRONG SCHOLARLY PRESENCE, ENSURING THAT THE REVIEWER'S INSIGHTS AND CRITIQUES ARE TAKEN SERIOUSLY AND CONTRIBUTE MEANINGFULLY TO ONGOING SCHOLARLY DIALOGUE.

FAQ SECTION:

Q: WHAT IS THE MOST COMMON CITATION STYLE FOR ART HISTORY BOOK REVIEWS IN ACADEMIC JOURNALS?

A: THE NOTES-AND-BIBLIOGRAPHY SYSTEM, AS OUTLINED BY THE CHICAGO MANUAL OF STYLE, IS THE MOST WIDELY ACCEPTED AND UTILIZED CITATION STYLE FOR ART HISTORY BOOK REVIEWS IN ACADEMIC JOURNALS. THIS SYSTEM ALLOWS FOR DETAILED CITATIONS IN FOOTNOTES OR ENDNOTES AND A COMPREHENSIVE BIBLIOGRAPHY.

Q: SHOULD I INCLUDE IMAGES OF THE ARTWORKS DISCUSSED IN MY BOOK REVIEW?

A: GENERALLY, BOOK REVIEWS THEMSELVES DO NOT INCLUDE ORIGINAL IMAGES OF ARTWORKS. INSTEAD, THE REVIEW DISCUSSES AND ANALYZES THE IMAGES PROVIDED WITHIN THE BOOK BEING REVIEWED, CITING THEM ACCORDING TO CHICAGO MANUAL OF STYLE GUIDELINES, OFTEN REFERENCING THE BOOK'S FIGURE NUMBERS AND PAGE NUMBERS.

Q: HOW DO I CITE A BOOK REVIEW WITHIN ANOTHER ACADEMIC WORK IF I'M USING THE CHICAGO MANUAL OF STYLE?

A: TO CITE A BOOK REVIEW, YOU WOULD FOLLOW THE STANDARD CMOS FORMAT FOR CITING A PERIODICAL ARTICLE. THIS INCLUDES THE REVIEWER'S NAME, THE TITLE OF THE REVIEW (IF IT HAS ONE), THE JOURNAL TITLE, VOLUME AND ISSUE NUMBERS, DATE OF PUBLICATION, AND PAGE NUMBERS. IF THE REVIEW ITSELF IS PART OF A COLLECTION OR ANTHOLOGY, THE FORMATTING WOULD ADJUST TO REFLECT THAT STRUCTURE.

Q: WHAT IS THE DIFFERENCE BETWEEN CITING THE BOOK BEING REVIEWED AND CITING A SOURCE USED IN MY REVIEW'S ANALYSIS?

A: WHEN CITING THE BOOK BEING REVIEWED, THE NOTES AND BIBLIOGRAPHY WILL PRIMARILY REFERENCE THAT SPECIFIC WORK BY ITS AUTHOR, TITLE, AND PAGE NUMBERS. IF YOU USE OTHER SCHOLARLY SOURCES TO SUPPORT YOUR CRITIQUE OR CONTEXTUALIZE YOUR ARGUMENT, EACH OF THOSE SOURCES MUST BE CITED SEPARATELY ACCORDING TO CMOS, WITH THEIR OWN FULL BIBLIOGRAPHIC ENTRIES.

Q: HOW DETAILED SHOULD MY BIBLIOGRAPHY BE FOR AN ART HISTORY BOOK REVIEW?

A: YOUR BIBLIOGRAPHY SHOULD INCLUDE ALL SOURCES CITED IN YOUR FOOTNOTES OR ENDNOTES. FOR A BOOK REVIEW, THIS WILL AT LEAST INCLUDE THE BOOK BEING REVIEWED. IF YOU'VE CONSULTED OTHER SCHOLARLY WORKS TO INFORM YOUR CRITIQUE, THOSE SHOULD ALSO BE LISTED. THE LEVEL OF DETAIL IS DICTATED BY THE CMOS GUIDELINES FOR EACH SOURCE TYPE.

Q: WHAT ARE SOME COMMON STYLISTIC CHALLENGES WHEN APPLYING CMOS TO ART HISTORY?

A: ART HISTORY OFTEN INVOLVES COMPLEX VISUAL DESCRIPTIONS AND SPECIALIZED TERMINOLOGY. A COMMON CHALLENGE IS ENSURING THESE DESCRIPTIONS ARE BOTH PRECISE AND ACCESSIBLE, AND THAT SPECIALIZED TERMS ARE USED CORRECTLY AND CONSISTENTLY, WHILE STILL ADHERING TO CMOS'S GENERAL PRINCIPLES OF CLARITY AND CONCISENESS IN PROSE.

Q: IS IT PERMISSIBLE TO USE THE AUTHOR-DATE SYSTEM FOR ART HISTORY BOOK REVIEWS?

A: WHILE THE CHICAGO MANUAL OF STYLE OFFERS THE AUTHOR-DATE SYSTEM, IT IS RARELY USED FOR FORMAL ART HISTORY BOOK REVIEWS IN ACADEMIC PUBLICATIONS. THE NOTES-AND-BIBLIOGRAPHY SYSTEM IS THE ESTABLISHED STANDARD FOR THE DISCIPLINE DUE TO ITS SUITABILITY FOR DETAILED SCHOLARLY REFERENCING.

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