

chicago style for art history students

The Chicago Manual of Style for Art History Students: A Comprehensive Guide

chicago style for art history students represents a crucial skill for academic success, ensuring clarity, consistency, and credibility in scholarly writing. This guide delves into the intricacies of applying the Chicago Manual of Style (CMOS), also known as the Turabian style, specifically within the context of art history. Understanding its nuances is paramount for properly citing artworks, exhibitions, artist biographies, critical analyses, and theoretical essays. We will explore essential elements such as footnote and endnote formats, bibliography construction, and in-text citations, offering practical advice for art history majors and scholars alike. Mastering these citation practices not only fulfills academic requirements but also contributes to the ethical dissemination of art historical research, acknowledging sources meticulously and avoiding scholarly misconduct.

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Understanding the Chicago Manual of Style in Art History

The Chicago Manual of Style (CMOS) is a widely respected and comprehensive style guide, and its application in art history is particularly robust. It offers a flexible yet detailed framework for academic writing, prioritizing clarity and accuracy in presenting research. For art history students, this means developing a deep understanding of how to document sources, especially when dealing with the unique challenges of visual culture and artifact analysis. The manual's emphasis on thoroughness makes it an ideal choice for a discipline that often relies on detailed descriptions and the precise attribution of creative works.

Art history writing demands a rigorous approach to source management. Whether you are analyzing a Renaissance fresco, a contemporary installation, or a historical exhibition, proper citation is non-negotiable. CMOS provides the tools to achieve this, guiding students on how to credit not only textual sources but also visual materials, museum collections, and other primary and secondary resources integral to the field. This section lays the groundwork

for appreciating why CMOS is the preferred method for many art history departments and journals.

Core Principles of Chicago Style Citation for Art History

At its core, Chicago style is built on a system of notes (footnotes or endnotes) and a bibliography. This dual approach allows for detailed source attribution without disrupting the flow of the main text. For art history, this is particularly advantageous as it permits extensive annotation regarding provenance, exhibition history, or stylistic comparisons directly within the notes, while the bibliography provides a consolidated list of all consulted works. The principles emphasize precision, consistency, and the clear identification of every piece of information that is not common knowledge or original research.

Consistency is paramount. Once a particular format is chosen for a specific type of source (e.g., citing a painting in a museum collection), it must be applied uniformly throughout the paper. This also extends to stylistic elements like capitalization, punctuation, and the use of italics. Adhering to these core principles ensures that the reader can easily follow the scholarly apparatus and trust the integrity of the research presented. Understanding these foundational elements is the first step to mastering Chicago style for art history.

Footnotes and Endnotes: The Heart of CMOS Citation

Footnotes and endnotes are the primary method of citation in Chicago style, especially for humanities disciplines like art history. Footnotes appear at the bottom of the page where the citation is referenced, while endnotes are compiled at the end of the document. Both serve the same purpose: to provide complete bibliographic information for a source and to allow for explanatory comments or tangential discussions without interrupting the main narrative. For art history, these notes are invaluable for providing specific details about an artwork, such as its accession number, medium, dimensions, or the exact location of its viewing.

The structure of a footnote or endnote is highly specific. The first time a source is cited, the note includes full bibliographic details. Subsequent citations of the same source use a shortened format, typically including the author's last name, a shortened title, and the page number. This distinction between first and subsequent citations is crucial for maintaining a clean and readable academic paper while still providing all necessary attribution.

First-Time Footnote/Endnote Citations for Art History Sources

When citing an artwork that is part of a museum collection for the first time in a footnote or endnote, the format typically includes the artist's name, the title of the work (*italicized*), the date of creation, the medium and dimensions, the accession number, the name of the institution holding the artwork, and its location. For example:

- Leonardo da Vinci, *Mona Lisa*, c. 1503–1506, oil on poplar panel, 77 × 53 cm, Musée du Louvre, Paris, inv. no. 779.

For secondary sources like books, the first citation follows a pattern: Author's First Name Last Name, *Title of Book* (Place of Publication: Publisher, Year), page number(s). For instance:

- Erwin Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Harper & Row, 1962), 69.

Subsequent Footnote/Endnote Citations

After the full citation has appeared, subsequent references to the same source are significantly abbreviated. This helps to reduce redundancy and improve the readability of the notes. The common format is Author's Last Name, *Shortened Title*, page number(s). If the author has only one work cited, the last name and page number may suffice. For our earlier examples:

- Da Vinci, *Mona Lisa*, 125.
- Panofsky, *Studies in Iconology*, 88.

It is vital to consult the latest edition of *The Chicago Manual of Style* or a reliable guide like *Turabian's Manual for Students and Researchers*, as formatting details can evolve.

Crafting a Comprehensive Bibliography for Art History

The bibliography serves as an alphabetical list of all the sources cited in your paper, presented at the end of the document. Unlike the notes, which provide specific references for particular points, the bibliography offers a comprehensive overview of your research materials. For art history, this

means including not only books and articles but also exhibition catalogs, artist interviews, archival materials, and, crucially, detailed entries for artworks themselves, if they were referenced as distinct sources.

The organization and formatting of the bibliography are as critical as that of the notes. Each entry must be complete and consistently formatted according to CMOS guidelines. This allows readers to easily locate and consult the sources you have used, thereby verifying your research and providing avenues for further study. A well-crafted bibliography enhances the credibility and scholarly rigor of your art historical work.

Bibliography Entry Formats for Art History

Bibliography entries differ slightly in punctuation and order from footnotes/endnotes. The author's last name typically comes first. For books, the format is Author's Last Name, First Name. *Title of Book*. Place of Publication: Publisher, Year. For example:

- Panofsky, Erwin. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. New York: Harper & Row, 1962.

For artworks, the bibliography entry usually includes the artist's name, the title of the work, the date of creation, the medium and dimensions, and information about its current location or collection. For example:

- Da Vinci, Leonardo. *Mona Lisa*. c. 1503–1506. Oil on poplar panel, 77 × 53 cm. Musée du Louvre, Paris.

Remember to alphabetize your entries by the author's last name or the title if no author is listed. Exhibition catalogs, journal articles, and other source types have their own specific formatting requirements within the bibliography.

In-Text Citations: Concise Referencing in Art History

While footnotes and endnotes are the primary citation method in Chicago style, some disciplines and instructors may permit or require in-text citations for brevity. In art history, this is less common for detailed source attribution but can be used for very general references. When employed, in-text citations typically consist of the author's last name and the page number enclosed in parentheses, placed within the body of the text. For instance, (Panofsky 69).

The primary advantage of in-text citations is their conciseness, allowing for quick references without needing to look at the bottom of the page or the end of the document. However, this conciseness can sometimes interrupt the flow of prose, especially if they are used frequently. It is essential to clarify with your instructor or the journal editor whether in-text citations are acceptable for your specific art history assignment or publication.

Citing Visual Materials: Artworks and Reproductions

A significant challenge in art history citation is accurately referencing visual materials. This includes not only the artworks themselves but also reproductions found in books, online databases, and exhibitions. CMOS provides guidelines for acknowledging the artist, title, date, medium, dimensions, and current location of artworks. Furthermore, it is crucial to cite the specific source where you encountered the artwork's reproduction if that is how you are referencing it.

When citing an artwork, whether it's a primary source you are analyzing or a secondary source you are referencing, clarity and detail are paramount. This includes distinguishing between the original artwork and its representation, and acknowledging any interpretive framing provided by the source of the reproduction.

Citing Original Artworks in a Museum or Gallery

If you are referencing an artwork that you have seen in person, your footnote or endnote should include the essential details: artist, title, date, medium, dimensions, accession number (if applicable), and the museum or gallery where it is housed. For example:

- Vincent van Gogh, *The Starry Night*, 1889. Oil on canvas, 73.7 cm × 92.1 cm. Museum of Modern Art, New York, acc. no. 472.1941.

Citing Reproductions of Artworks

When you refer to an artwork through its reproduction in a book, article, or website, you must cite that reproduction. This is often done in the footnote/endnote by adding the publication details after the artwork's information. For example:

- Vincent van Gogh, *The Starry Night*, 1889. Oil on canvas, 73.7 cm × 92.1 cm. Museum of Modern Art, New York, acc. no. 472.1941. Reproduced in

Richard Schiff, *Art History: The Very Idea* (Chicago: University of Chicago Press, 2010), 156.

This ensures that readers know you are referencing the artwork as it appears in a specific publication, which may have its own editorial context or quality of reproduction.

Specialized Art History Citation Scenarios

Art history research often involves navigating unique sources that require specific citation approaches. These can include exhibition catalogs, artist interviews, archival documents, and online art databases. CMOS offers guidance for these specialized cases, ensuring that each source is credited appropriately.

Understanding how to cite these diverse materials is key to producing a robust and well-supported art historical argument. Each type of source carries its own set of conventions for attribution, and adherence to these conventions demonstrates a commitment to scholarly integrity. This section touches upon some of the more common specialized scenarios encountered by art history students.

Citing Exhibition Catalogs

Exhibition catalogs are vital resources in art history, often containing essays, scholarly analyses, and high-quality reproductions. Their citation in footnotes/endnotes typically includes the exhibition title (italicized), the name of the organizing institution, the location and dates of the exhibition, and publication details. For example:

- *Rethinking the Avant-Garde: Theory and History of the Arts in the Twentieth Century*, organized by the Museum of Modern Art, New York, October 1, 1989–January 1, 1990. Edited by Hal Foster. New York: Museum of Modern Art, 1989.

The bibliography entry would follow a similar pattern, with the editor's name preceding the catalog title if applicable.

Citing Online Art Resources and Databases

The digital age has brought about numerous online resources for art history, such as museum collection websites and art historical databases. When citing these, it's important to include the name of the website or database, the specific page or entry title, the author or curator (if known), the

publication date (if available), and the URL. Most importantly, include the date you accessed the material. For example:

- "Metropolitan Museum of Art." The Metropolitan Museum of Art. Accessed November 15, 2023. <https://www.metmuseum.org/>.

If citing a specific artwork from a database, you would include its details along with the database information.

Common Pitfalls and How to Avoid Them

Navigating the complexities of Chicago style can lead to occasional errors, even for experienced scholars. For art history students, common pitfalls often arise from the unique nature of the sources they engage with. Being aware of these common mistakes can help prevent them and ensure the accuracy and professionalism of your academic work.

The most frequent issues include inconsistent formatting, incorrect punctuation, and incomplete bibliographic information. Another common problem is failing to differentiate between citing an artwork itself and citing a reproduction of that artwork. By proactively understanding these potential pitfalls, students can produce cleaner, more accurate, and more credible scholarship. Diligent proofreading and a careful cross-reference with the Chicago Manual of Style are your best defenses.

Inconsistent Formatting

One of the most significant errors is inconsistent formatting across citations. This can manifest as variations in capitalization, the use of italics, or punctuation within footnotes, endnotes, and the bibliography. Always refer back to the CMOS guidelines to ensure uniformity. For instance, consistently italicize artwork titles but not exhibition titles, or vice versa, as per the style guide.

Incorrect Punctuation

Punctuation within citations can be tricky. Errors often occur with commas, periods, and parentheses. For example, in footnotes, a comma typically separates the author's name from the title, while a period ends the entry. In bibliographies, the order is usually author's last name, first name, followed by a period, then the title. Paying close attention to these punctuation details is crucial for accurate citation.

Omitting Essential Information

Another common mistake is omitting key details from a citation. This can include the artist's name, the date of creation, the medium, the dimensions, the accession number, or the location of an artwork. For secondary sources, forgetting the publisher, year of publication, or specific page numbers can render a citation unhelpful. Always ensure all necessary components are present for every source.

Confusing Artwork and Reproduction Citations

A frequent error in art history is failing to distinguish between citing the original artwork and citing its reproduction. If you are discussing an artwork you saw in person, cite it as a physical object. If you are referencing an image of the artwork from a book or website, you must cite that specific publication or online source. This distinction is vital for academic integrity.

Frequently Asked Questions about Chicago Style for Art History Students

Q: What is the primary difference between using footnotes and endnotes in Chicago style for art history papers?

A: The primary difference lies in their placement. Footnotes appear at the bottom of the page where the reference is made, offering immediate context. Endnotes are collected at the end of the document, which can make a paper's body text appear cleaner but requires the reader to flip to the back for citations. Both serve the same citation purpose.

Q: How do I cite an artwork when I haven't seen it in person, but only its reproduction in a book?

A: When citing a reproduction, you must cite the book or publication where you saw it. Your footnote or endnote would typically include the artwork's details followed by information about the book, including the author of the book, its title, publication details, and the page number of the reproduction.

Q: Is there a specific way to cite an artist's signature or inscription on a work of art in Chicago style?

A: Yes, if an inscription or signature is relevant to your analysis, you would generally include it in the description of the artwork within your footnote or endnote, often after the medium and dimensions, or as part of a detailed descriptive note. The Chicago Manual of Style provides specific guidance on quoting or transcribing such elements.

Q: What if an artwork has no known artist or a questionable attribution? How should I cite it?

A: In such cases, you would typically cite the artwork using "Artist Unknown" or the attributed artist's name followed by a question mark. For example, "Artist Unknown, *Portrait of a Woman*, c. 1650." The bibliography entry would reflect this as well.

Q: How do I format the bibliography for an art history paper that includes a mix of books, articles, and exhibition catalogs?

A: The bibliography in Chicago style is organized alphabetically by the author's last name. Each type of source—books, articles, exhibition catalogs—has a specific format within the bibliography, but they all adhere to the general principles of providing complete bibliographic information. Consistency is key.

Q: Should I include the accession number of an artwork in my Chicago style citations?

A: Including the accession number is highly recommended for art history papers, especially when citing works from museum collections. It provides a unique identifier for the artwork, making it easier for readers to locate the specific piece within the museum's records. It should be included in both footnotes/endnotes and the bibliography.

Q: How do I cite a digital exhibition or online artwork that doesn't have traditional publication details?

A: For digital exhibitions or online artworks, cite the name of the exhibition or artwork, the artist (if known), the website or platform name, the URL, and the date of access. If there's an author for the accompanying

text, include their name as well. The date of access is crucial as online content can change.

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