

STYLE SHEET FOR *BRITISH ART STUDIES*

REFERENCE BOOKS

- The primary source is *The Chicago Manual of Style*, 16th ed. (CMS).
- For consistency, the publisher and volume editor encourage authors to use English spelling and preferred terminology from thesauri compiled by authoritative sources, as follows:
 - For place-names follow, where appropriate, the *Oxford Dictionary of National Biography* (Oxford University Press), or online at Oxford Dictionary of National Biography. In general, follow the first spelling if more than one is given; in some historical contexts, however, it is preferable to use spellings that were more common in the historical period being written about. The publisher and volume editor may also agree to use English-language names in all instances even if the foreign-language name appears first (for example, Cracow rather than Kraków and Lyons rather than Lyon).
 - Terminology relating to information about the objects, artists, and concepts important to art, architecture and material culture should take regard of the preferred term indicated in thesauri compiled by the Getty Research Institute. For artist names, use The Union List of Artists Names, for concepts and materials use the The Art & Architecture Thesaurus (for example, Enock-Henryk Glicenstein rather than Enoch Glicenstein; Anthony van Dyck rather than Anthony van Dijk; and woodcut rather than wood block printing).
- For names that do not appear in these sources, consult *Merriam-Webster's Biographical Dictionary* (previously titled *Webster's New Biographical Dictionary*) and *Merriam-Webster's Geographical Dictionary*, 3rd ed.—or another authoritative source, if used consistently.
- All variant and historical spellings, as well as any alternative sources that are used, should be listed in the volume's style sheet, prepared by the copy editor. The volume editor should review and approve of any such divergence from standard sources and spellings.

Spelling: unless otherwise instructed, use British English, except in quotations.

Punctuation marks: with quotation marks, follow British English style: full stops and commas usually go inside (before) the quotation marks. However, if the quotation ends without punctuation, the full stop goes outside the quotation marks; placement of question marks and exclamation points depends on whether that punctuation is part of the quoted material (inside) or not (outside). See also "Colons and semicolons," "Commas," and "Parentheses."

SOME OTHER STYLE MATTERS:

A number of more common matters are described here by subject, in alphabetical order. For other style questions, consult CMS.

Abbreviations: with rare exceptions, do not abbreviate in text (e.g., Providence, Rhode Island, not Providence, RI). However, "US" (now without full stops, a change in style) is acceptable as an adjective, especially when "American" might refer to all or other parts of the Americas.

Abbreviations may be used in charts and tables. In captions, use "in.," "ft.," "cm.," and "m" (no full stop for metric abbreviations) in dimensions. Avoid etc., e.g., and i.e., in text (substitute such phrases as "and so on" or "and the like," "for example," and "in other words," respectively). In endnotes, do not use "op. cit.," "ibid.," "idem," and the like. In publication data in endnote source citations, use the two-letter "postal" form of abbreviation without full stops (a change in style), for states following cities (Cambridge, MA); use "UK" for the United Kingdom (Harmondsworth, UK); use Univ. for University in publication data (but nowhere else in notes, text, or captions).

Accent marks (diacriticals): use all common accent marks (e.g., Cézanne, dernière, Château, François, Düsseldorf) as found in the standard sources cited above. In volumes where words with less common accent marks (e.g., Władysław, Šibenik, Kyūshū) appear, the publisher and editor may decide to make exceptions, for example, avoiding the widespread use of macrons in Japanese place-names (at least dropping them for well-known place-names: Kyoto, not Kyōto) or haceks in Slavic names and words. In general, however, it is preferable to use all accent marks, no matter how uncommon they may be in English, rather than make judgment calls on which ones to permit.

Acronyms, etc.: all-capitals acronyms and other types of abbreviations do not use full stops (NAACP, US). Always give the full name in the first reference in a chapter (or in the volume, if it appears often throughout), followed by the acronym in parentheses; the acronym then appears alone in subsequent references.

Biblical references: Joel 2:16, Matthew 6:6 (roman typeface, no space after colon).

Capitalization (in titles): use headline style, with most “major” words capitalized, for English-language titles, but sentence style, mostly in lowercase, for foreign-language titles. See CMS 8.154ff. and 13.13–13.16 for details and examples.

Citations: source citations are addressed in a separate section at the end of this document (see p. 6)

Colons and semicolons: the first letter of a word after a colon should be in lowercase unless it is a proper noun or the start of a speech, block quotation, or two or more related sentences. When using semicolons in a series (for example, because one or more elements in the series include commas), do not change the last one in the series to a comma.

Commas: use the series comma (also sometimes referred to as the Oxford comma) with three or more items, phrases, or complete clauses in a series (Gender, Taste, and Material Culture); preferably, follow a relatively open style (e.g., use after an introductory clause of seven words or more); use after a city and state appearing together (Newport, Rhode Island, and . . .). (But see “Dates.”) For use of commas in more complex sentences, such as ones with appositives (e.g., her sister Edna; his wife, Jane).

Contractions: do not use (unless they appear in a quotation); for example, use cannot, will not, he is, and they will instead of can’t, won’t, he’s, and they’ll.

Cross-references: these should generally appear at the end of the related sentence, with a full stop after the parentheses, unless placement in the middle of a sentence is required for clarity; for example, if the rest of the sentence mentions something different. If referring to text or art elsewhere in the volume, use “see” at the start of the cross-reference (see the essay by Amy H. Henderson); the first reference to artwork on a nearby page does not include “see,” unless that reference is out of sequence with the ones before and after in text, and “figure” is abbreviated in parenthetical references (fig. 16), though spelled out in any text references (As we can see in figure 6, . . .).

Dashes:

- *Em dash* (dash): closed up (no space on either side)—and therefore they should always be “attached” to the preceding word, running at the end of a line in page layout rather than at the start of the next line. Avoid using more than two dashes in a sentence; if two are used, they should form a pair (so that the rest of the sentence could stand alone grammatically—even if the meaning is not so clear—if the material between the dashes were removed) rather than dramatically interrupting two unrelated parts of the sentence.
- *En dash* (long hyphen): use with numbers, dates, compounds open on at least one side, and in place of “to” in certain instances: pages 137–40; in 1790–93 (but from 1790 to 1793; between 1790 and 1793); March–April 1986; University of Madison–Wisconsin; pre–Civil War; dressing room–cum–closet; the London–Paris train. (But treat “US” as singular and use a hyphen: US–British relations.)

Dates:

Use British date style: 26 February, 1796; on 26 February; in notes, 26 Feb., 1976. Just the month and year: February 1796 (text); Feb. 1796 (notes).

- For approximate dates, use “about” in text and notes, but “ca.” in parenthetical references. Do not use “circa” spelled out.
- Use the abbreviated form for inclusive dates (1901–5, 1934–36) except when the first date ends with 00 (1900–1901), BCE dates (2156–2034 BCE), and life dates (1815–1876). A person’s nationality and dates need not be included after the first reference to that artist. Note that, following CMS (see 9.35 and 10.39), BCE and CE (preferred to AD and BC), and similar references are now in full caps without full stops (a change from previous style).

Ellipses:

- Use three separate ellipsis points—not a computer-formatted trio of closer, indivisible dots—with a single space before, between, and after the points, when the elided material is within a quoted sentence.
- When the preceding material forms a grammatically complete sentence (even if the quoted sentence does not actually end there), end it with a full stop, followed by the

ellipsis with a single space between the full stop and the first of the ellipsis points (“Conditions apply to some products. . . . Your statutory rights are not affected.”).

- Within a quotation, the first word of new text after a full stop and ellipsis should start with a capital letter, even if it’s not actually the start of a new sentence in the original. Do not use brackets, even if the letter has been changed to a capital.
- With rare exceptions, do not use ellipses at the start or end of a quotation. (It is assumed that there is further, unquoted text before and after the quoted material.) See also “Quotations”.

Epithets, nicknames: use quotation marks when it appears in addition to a person’s full name (George Herman “Babe” Ruth; Jenny Lind, “the Swedish Nightingale”), but not when it appears in place of part or all of a name (the Sun King; Stonewall Jackson; Catherine the Great). Use the former style in first reference if needed to clarify that the nickname is not the person’s actual name; for well-known people, the latter style should suffice.

Foreign languages: use italics for individual words or phrases that either do not appear in the OED or appear there but, in the judgement of the editor, are unfamiliar to a large number of likely readers. Certain recurring terms, even if more likely to be familiar, may also appear in italics to emphasize a foreign origin or foreign- or elitist-associated special status (e.g., *beau monde*). Note that isolated proper nouns (such as the name of a foreign institution) and quoted material in a foreign language are not set in italics.

Hyphens and compound modifiers: in general, for consistency and clarity, hyphenate adjective compounds before a noun (twenty-artist exhibition; third-largest painting; five-by-eight-foot canvas; upper-middle-class citizens; twentieth-century art—but see “Numbers: Centuries”). See also CMS (especially 7.77ff.) and the OED.

Initials: open in personal names (J. H. Plumb, J. M. W. Turner). No spaces or full stops when initials are used for a full name (FDR, LBJ).

Jr., Sr.: do not use a comma before or after, a change from previous style (G. E. Bentley Jr. believed . . .).

Money: for clarity and consistency, use symbols and figures for British and US money, with full stops after shillings and pence, and no commas; for large amounts, “million” and “billion” are preferable to many zeros (£2 6s.; 3s. 9d.; \$180; \$5 billion). For other nations’

currency, because the symbol may not be clear, use lire, francs, euros, etc. (38 euros; 29.4 billion lire).

Names:

- First reference: use the full name of every person in first reference, including any title of nobility as applicable (examples: William Cavendish, second Duke of Devonshire; James Stanhope, the future first Earl Stanhope); if sentence construction makes that awkward, give the full information as soon after as possible. Note the use of a spelled-out, lowercase ordinal for nobility, if applicable. Do not use a title “prematurely” (Arthur Wellesley was the future first Duke of Wellington when he fought in the Peninsular War in 1808; it was not Sir Paul McCartney who composed “Yesterday”).
- Subsequent references: in general, only the individual’s last name, or a shortened form of the title of nobility (the Duke of Devonshire, or even just Devonshire), should be sufficient. Exceptions: for clarity, if an individual (without a title of nobility) has not been mentioned for several pages, or if there is more than one person in the essay with the same last name or title.

Numbers:

- Spell out one through to one hundred and all such numbers followed by “hundred” or “thousand” or both (fifteen, ninety-eight, twenty-six hundred, five hundred thousand); use numerals for other numbers (e.g., 101, 150, 16,500); use a combination for millions and billions and higher numbers (5 million; 14.75 million; 68 billion). In some instances (such as press releases, but not in books, catalogues, or other such formal publications) the editor may prefer spelling out multiples of ten larger than one hundred: “one hundred and twenty pictures”.
- *Centuries*: the late nineteenth century, nineteenth-century art, but late nineteenth-century London and early twentieth-century Britain (a change in style; see CMS 7.83 and p. 379); in captions, use numerals (19th century). See also “Dates,” above.
- *Ages, measurements, temperatures, fractions, etc.*: follow the above style, and hyphenate fractions (sixty-eight years old, the eighty-nine-year-old woman; a twelve-foot-high wall; twenty-six degrees Celsius; one-quarter).
- *Percentages*: always use numerals followed by the word, closed up (10 percent).

- *Mixing numbers*: if small or round numbers and odd numbers of the same kind are together in a sentence, or if a sentence contains many numbers, use numerals for all. (There were 138 submissions, but the Salon accepted only 14 paintings.)
- *Ordinals*: spell out the ordinal form of spelled-out numbers; when using figures, do not use superscript (fifteenth; 105th, not 105th), except in, for example, quoted text or inscriptions on artwork); use 2nd and 3rd (not 2d, 3d) with “ed.” in source citations.
- Avoid using a year as an adjective (“her 1982 publication”; “the 1783 exhibition”); change to, say, “her book, published in 1982”; “the exhibition of 1783.”
- Never start a sentence with a figure; rewrite to avoid something awkward (change “Nineteen sixty-eight was a turbulent year” to, say, “The year 1968 was turbulent”).

Parentheses: for parenthetical phrases at the end of a closely related sentence, begin with a lowercase letter (unless it is a proper noun) and place the full stop outside the parentheses; if it is a complete sentence separate from the preceding one, the first letter is capitalized and the full stop goes inside the parentheses. Commas never appear right before parentheses (but do appear after parentheses if appropriate). The parentheses themselves should be in roman typeface even if the text within is in italics. (The same is true of square brackets framing the italics “sic” if, for clarity, it is placed after a misspelled word in a quotation. See “Quotations”.)

Places: see CMS and OED Online, but here are some examples that may crop up most often: the Western world, western Pennsylvania, the Midwest, a midwesterner; the West Coast, the California coast; the European continent, the Continent (the European landmass excluding islands such as Great Britain); the South Pacific, the western Pacific Ocean; Great Britain (first reference, then Britain, unless the editors on a particular publication agree to use only Britain in all references—but England in references to the portion of the country across the English Channel from France, and to the country before 1707, when it united with Scotland and Wales and became Great Britain; United Kingdom, the official name of the country since 1801, is best reserved for formal references to the country and its governmental operations, or if it is essential to make clear that the reference includes Northern Ireland); the Netherlands, the Philippines, but The Hague; Jiangxi Province, the province of Manchuria, the province, the Malay Peninsula, the peninsula; Washington, DC (followed by a second comma if the sentence continues; in subsequent text references, just Washington is acceptable if the meaning is clear); St. Louis, St. Lucia (abbreviate Saint), but Saint-Rémy

(French); Fort Knox; Mount Rainier (spell out).

Plurals: Spruce and Walnut Streets, the Mississippi and the Missouri Rivers (both of these are a change from previous style), Mounts Rainier and Olympus; the Joneses (plural of Jones); 1960s and 1970s (not '70s or seventies); BAFTAs, but A's (use an apostrophe only if needed for clarity).

Possessives: Reynolds's (not Reynolds'); the Joneses' (plural possessive). Follow CMS for the much less common use of just an apostrophe (e.g., Jesus', Sophocles').

Quotation marks: use American style—double quotation marks, and single within double where warranted, rather than single quotation marks and double within single. Also, use for words and terms (the word "shopping," the term "material culture"—a divergence from CMS).

Quotations (see also "Ellipses," above):

- In general, quotations should repeat the published original precisely, including original spelling, punctuation, and capitalization; however, the first word of the quotation should be changed (if necessary) to start with either a capital or lowercase letter—*without* square brackets around the changed letter—depending on the grammatical flow of the text preceding the quote (He wrote, "This is the start of a new era"; the rise of several artists with similar style confirmed that "this is the start of a new era," he wrote). Where possible, it may be better to lead in to the quote in a way that avoids having to change the initial letter (He wrote that "this is the start of a new era.")
- Any editorial comments or clarification within a quotation—used only where considered absolutely necessary (if possible, reword so that the comment appears after the quotation)—should be set within square brackets (the note read, "You will dvr [deliver] the supplies tomorrow.").
- Use "[sic]" (square brackets, set roman, with italics for "sic") extremely sparingly after a misspelling in the original published quotation—ideally, only when a misspelling is likely to be misread as a different word or as a mistake by the editors of the volume.
- *Epigraphs:* quotes at the start of chapters or sections within chapters should be set like text font but indented like an extract; the first line should be flush left within the indented margins; and there should be no quotation marks at the start or end. The

tagline, starting with a closed-up em dash, should be flush right (to the indented right margin, not the right margin of regular text) and treated like regular text in terms of roman (e.g., the person's name) and italics (e.g., the title of a book where the quote can be found). Do not use endnotes to indicate the source of an epigraph.

Split infinitives: do not use unless absolutely necessary to avoid awkward construction.

Time: use small caps without full stops for AM and PM (6:00 AM); spell out time with phrases such as "o'clock" and "in the morning"; use "noon" and "midnight" (not 12 noon and 12 midnight) instead of 12:00 PM and 12:00 AM.

Titles (professional and otherwise): with rare exceptions (see CMS), capitalize only when used before a name and in the acknowledgments and notes on contributors, not after a name or standing alone (Prime Minister Tony Blair; the prime minister). Note that a complete (not partial) aristocratic title in Britain is essentially the same as a personal name; thus, "the second Earl of Oxford" (but "the earl"). Spell out the ordinal (not "the 2nd Earl of Oxford"). Place lowercase generic titles describing an occupation or role before a name, and treat them as if in apposition (the artist Hans Holbein; the astronaut John Glenn).

Titles (of publications): in titles of newspapers and magazines, "the" should be lowercase and roman even if it's part of the formal title (the New York Times); for foreign-language titles in which the equivalent word is part of the title, cap and italicize (Le Monde); "magazine" should be lowercase and roman unless it's part of the formal title of the publication (Time magazine, but the New York Times Magazine and London Review of Books).

Titles (of exhibitions): titles of specific exhibitions should be italicized (*Sun, Wind, and Rain: The Art of David Cox*); recurring and large-scale types of exhibitions should be roman (the World's Fair; the Ideal Home Exhibition; the Venice Biennale).

Titles (of conferences and symposia): the general title of a conference should be roman (CAA, NAVSA), but a one-off conference, recurring conferences that have specific titles for a given year, and symposia should be italicized.

SOURCE CITATIONS:

For your initial submission, please use the endnote function that comes with your word-processing program. Insert endnote references following the closing punctuation of a

sentence; **avoid mid-sentence notes.**

In general, each endnote should refer to a single quotation or other text reference that requires a source citation, or to a group of closely related quotes or references within a paragraph—if it is clear in the endnote which source citation is associated with which quote or reference. A single endnote may be used after the *last* in a series of separated quotes or references from a single source within a single paragraph or extract. When in doubt, it is better to use more endnotes rather than fewer; the editor or copy editor may subsequently merge related notes if appropriate.

Please note: because the preface is itself a note to the text, it should not include notes. Similarly, do not put note call-outs on chapter titles, subheads, or epigraphs. Any individual author's acknowledgments should appear as an *unnumbered* note preceding note 1 of the author's chapter/contribution.

Source citations in endnotes must be complete and accurate. The style of source citations is based on CMS (chapter 14). The full spectrum of print and digital media citations are modelled on entries for books. However, in addition to this information, digital formats also require electronic resource identifiers. DOIs (digital object identifiers) are preferable to URLs (uniform resource locators), if available. Various examples follow each subsection.

Books: in the first source citation of a book (see also "Subsequent references"), include the following information, separated by commas except as noted (do not insert a comma immediately before parentheses):

- *Author:* give the full name of the author(s) or editor(s) of the book—with first name preceding last name, *not* inverted. Where there are two authors, separate their names with "and"; where there are three, use the series comma and "and" before the third name. For books with more than three authors, use only the name of the first author followed by "and others" and then the comma.
- *Author of a chapter in a multi-author volume:* give the name of the chapter's author, followed by the title of the chapter—within quotation marks, with a comma inside the closing quotation marks, and not underlined for italics—and then "in," followed by the book title.
- *Title:* give the full title of the book, including a subtitle if there is one set in italics. (Note, however, that titles of unpublished dissertations and theses are set within

quotation marks and not underlined for italics; see the examples below.) For modern books, do not use capitalization and punctuation style as they appear on the original title page; instead, use conventional CMS style. For example, a book's title and subtitle should be separated by a colon, and a comma should precede a range of dates at the end of the subtitle. For much older works (e.g., before the nineteenth century), follow that work's original capitalization and punctuation. Spelling of British titles should not be changed to American English (e.g., Labour). Foreign-language titles should be lowercase except for the first word of the title and the subtitle and any proper nouns.

- *Editor, compiler, or translator*: if there is any, in addition to the listed author, list after the book title (and a comma), with the name(s) following the abbreviations "ed.," "trans.," etc.
- *Edition, volumes*: mention if a later edition is being cited (e.g., "2nd ed.;" "3rd ed."). If a multivolume work is being cited as a whole, include the total number of volumes (e.g., "3 vols."); if an individual volume is being cited, include that volume number, and title. If a particular volume of a multivolume work has no title of its own, give the volume number after the publication facts.
- *Facts of publication*: in parentheses, cite the (city: publisher, year). If any page numbers are cited, add a comma after the parentheses.
 - *City*: if the city is relatively obscure or could refer to more than one place, add the country.
 - *Publisher*: use the full name of the publisher, where known (e.g., Alfred A. Knopf, not Knopf), but do not use "Inc." or "Ltd." or the like. In these volumes, use the abbreviation "Univ." when the name of a university is part of the publisher's name; elsewhere in an endnote, however, spell out the word.
 - *Year*: in multivolume works, give the year of the specific volume cited; if this cannot be ascertained, give the range of years for all volumes.
- *Page numbers*: do not use "p." or "pp." before one or more page numbers. Wherever possible, use a range of page numbers instead of "f." or "ff."; if either must be used, the abbreviation is closed up after the page number. Use an en dash to connect a range of page numbers. If the cited material is scattered throughout the source, do not give page numbers at all, and do not use "passim." If a particular volume of a multivolume work has no title of its own, give the volume number and page numbers

after the publication facts, separated by a colon but with no space after the colon. If an entire chapter is cited, use "chap."

- *Citation of different sources by the same author(s) in a single note:* after using the full name(s) in the first source citation, give only the last name(s) of the author(s) in subsequent citations in the same note (accompanied by a full source citation otherwise).
- *Subsequent references:* after the first source citation of a book or article, use the short form for any subsequent citations in the same chapter. Include only the following information: author's last name, a shortened form of the title (just the main title, or the first few words if the main title is very long; do not include any article, such as "The," at the start), and the relevant page references. Do not use the abbreviations op. cit., loc. cit., or ibid.; for two references to the same source within the same note, use this short form, not idem.
- *Full stop:* Each entry should end with a full stop.

Examples:

1. Amanda Vickery, *The Gentleman's Daughter: Women's Lives in Georgian England* (New Haven and London: Yale Univ. Press, 1998), 133–34, 147–49, 151, 164–68.
2. Richard Goldthwaite, *Wealth and the Demand for Art in Italy, 1300–1600* (Baltimore: Johns Hopkins Univ. Press, 1993), 253.
3. Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (Cambridge, MA: Harvard Univ. Press, 1984).
4. Barbara G. Carson, *Ambitious Appetites: Dining, Behavior, and Patterns of Consumption in Federal Washington* (Washington, DC: American Institute of Architects Press, 1990).
5. Mark Girouard, *Life in the English Country House: A Social and Architectural History* (Harmondsworth, UK: Penguin, 1978).
6. Mark Harvey and others, *Between Demand & Consumption: A Framework for Research*, ESRC Centre for Research on Innovation and Competition, Discussion Paper no. 40 (Manchester: Univ. of Manchester, Centre for Research on Innovation and Competition, 2001).
7. Carlo Ginzburg, *The Cheese and the Worms: The Cosmos of a Sixteenth-Century Miller* (New York: Penguin, 1982; original Italian ed., 1976).
8. Frances Burney, *Evelina; Or The History Of A Young Lady's Entrance Into The World* (1778; Oxford Univ. Press, 1992), 27.
9. John Brewer and Roy Porter, eds., *Consumption and the World of Goods: Consumption and Society in the Seventeenth and Eighteenth Centuries* (London: Routledge, 1993).

10. Lady Llanover, ed., *The Autobiography and Correspondence of Mary Granville, Mrs Delany*, 6 vols. (London: Richard Bentley, 1861–62), 3:530.
11. Frank Trentmann and Vanessa Taylor, "From Users to Consumers: Water Politics in Nineteenth-Century London," in *The Making of the Consumer*, ed. Frank Trentmann (Oxford: Berg, 2006), 53–79.
12. Derek Keene, "Shops and Shopping in Medieval London," in *British Archaeological Association Conference Transactions for the Year 1984*, vol. 10, *Medieval Art, Architecture and Archaeology in London*, ed. Lindy Grant (London: British Archaeological Association, 1990).
13. Claire Midgley, "Women Anti-Slavery Campaigners in Britain" (PhD diss., Univ. of Kent, 1989), chap. 2.

Electronic Books: The majority of electronically published books will have a printed counterpart. Because of the potential for differences in the editions, authors must indicate that they have consulted an electronic format. This indication should be the last part of a full citation that follows the recommendations for citing printed books as detailed above in "Books":

- *Books downloaded from a library or bookseller:* should be followed by the name of the library or bookseller.
- *Pages numbers:* Electronic sources do not always include page numbers (and some that do include them repaginate according to user-defined text size). For such unpaginated works, it may be appropriate in a note to include a chapter or paragraph number (if available), a section heading, or a descriptive phrase that follows the organizational divisions of the work. In citations of shorter electronic works presented as a single, searchable document, such locators may be unnecessary.
- **CMS does not require access dates in its published citations of electronic.**

Examples:

1. Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2007), Kindle edition, chap. 22.
 2. Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2008), Microsoft Reader e-book, chap. 23.
 3. Austen, *Pride and Prejudice*, chap. 24.
- *Books consulted online:* When citing the online version of a book, include the DOI, or URL if the DOI is unavailable, as the last part of a full citation. This includes freely available electronic editions of older works, even though page numbering may be the same as in the printed edition.

- *Section headings*: may be used in lieu of page numbers, as in notes 2 and 4.

Examples:

1. Elliot Antokoletz, *Musical Symbolism in the Operas of Debussy and Bartók* (New York: Oxford University Press, 2008), doi:10.1093/acprof:oso/9780195365825.001.0001.
2. Joseph Sirosh, Risto Miikkulainen, and James A. Bednar, "Self-Organization of Orientation Maps, Lateral Connections, and Dynamic Receptive Fields in the Primary Visual Cortex," in *Lateral Interactions in the Cortex: Structure and Function*, ed. Joseph Sirosh, Risto Miikkulainen, and Yoonsuck Choe (Austin, TX: UTCS Neural Networks Research Group, 1996), under "Dynamic Receptive Fields," <http://nn.cs.utexas.edu/web-pubs/htmlbook96/>.
3. Antokoletz, *Musical Symbolism*.
4. Sirosh, Miikkulainen, and Bednar, "Self-Organization of Orientation Maps," under "Conclusion."
5. Walt Whitman, *Leaves of Grass* (New York, 1855), 22, <http://www.whitmanarchive.org/published/LG/1855/whole.html>.
6. Henry James, *The Ambassadors* (1909; Project Gutenberg, 1996), bk. 6, chap. 1, <ftp://ibiblio.org/pub/docs/books/gutenberg/etext96/ambas10.txt>.

Periodicals: in the first source citation of a periodical (see also "Subsequent references"), include the following information, separated by commas except as noted (and do not insert a comma right before parentheses). Except for the addition of a DOI or URL, the citation of an online periodical is the same as that recommended for printed periodicals:

- *Author's name(s)*: give in normal order, not inverted.
- *Title of article*: put within quotation marks, and not underlined for italics.
- *Title of periodical*: in italics.
- *Issue information*: for journals, give the most information ascertainable—the series and volume numbers (with no comma after the title, and just the number, without an abbreviation, unless "vol." is necessary for clarity), the issue number (following a comma and the abbrev. "no."), and the date (within parentheses and in standard date style—21 May, 1858—but with no commas if the day is not included—May 1858). Use the following abbreviations for months: Jan., Feb., Aug., Sept., Oct., Nov., Dec.; spell out March through July. Capitalize a season if used instead of a date (e.g., Fall

1996). If any page numbers follow, add a colon and a space after the parentheses, before the page numbers.

- *Newspapers and popular magazines*: unlike journals, these generally do not include volume or issue number, and the date follows a comma rather than being within parentheses.
- *Page numbers*: do not use “p.” or “pp.” and avoid “f.” or “ff.”; use an en dash within a range of numbers.
- *DOI or URL*: A DOI, if it is available, is preferable to a URL. If using a URL, use the address that appears in your browser’s address bar when viewing the article (or the abstract) unless a shorter, more stable form of the URL is offered along with the electronic article. The DOI points to all available formats simultaneously, it is not necessary to specify *which* electronic format was cited—e.g., PDF or HTML.

Access dates are not required by Chicago in citations of formally published electronic sources. Authors are encouraged, as an additional safeguard, to archive dated copies, either as hard copy or in electronic form.

- *Subsequent references*: as with books, use the short form, not *ibid*.

Examples:

1. Maxine Berg, “Women’s Consumption and the Industrial Classes of Eighteenth-Century England,” *Journal of Social History* 30 (1996): 415–34.
2. T. H. Breen, “An Empire of Goods: The Anglicization of Colonial America, 1690–1776,” *Journal of British Studies* 25, no. 4 (Oct. 1986): 467–99.
3. M. B. Norton, “Eighteenth-Century American Women in Peace and War: The Case of the Loyalists,” *William and Mary Quarterly*, 3rd ser., vol. 33 (1976): 397.
4. Christopher Hussey, “Rousham, Oxfordshire,” *Country Life* 99 (May 17, 1946): 900–903.
5. The Royal Gazette, 24 March–28 March, 1781.
6. Ware, *Complete Body of Architecture*, 470.
7. Llanover, *Mrs Delany*, 2:441.
8. Cunningham, “An Italian House Is My Lady,” 63–77.
9. On polite sociability at home, see Vickery, *Gentleman’s Daughter*, chap. 7.

10. Jan de Vries, "Between Purchasing Power and the World of Goods: Understanding the Household Economy in Early Modern Europe," in Brewer and Porter, Consumption and the World of Goods, 118.
11. Lamar to Hill, Aug. 11, 1786, Smith Papers, 9:240.
12. Frank P. Whitney, "The Six-Year High School in Cleveland," *School Review* 37, no. 4 (1929): 268, <http://www.jstor.org/stable/1078814>.
13. María de la Luz Inclán, "From the *¡Ya Basta!* to the *Caracoles*: Zapatista Mobilization under Transitional Conditions," *American Journal of Sociology* 113, no. 5 (2008): 1318, doi:10.1086/525508.
14. Whitney, Frank P. "The Six-Year High School in Cleveland." *School Review* 37, no. 4 (1929): 267–71, <http://www.jstor.org/stable/1078814>.

Other types of source citations: CMS describes a large number of types of source citations in chapter 14. Note that some flexibility is permitted in citing manuscript collections, archives, and the like; however, internal consistency should be maintained as much as possible.

Examples:

1. *Dictionary reference:* Webster's New World Dictionary of the American Language: College Edition (Cleveland and New York: World Publishing, 1966 ed.), s.v. "taste."
2. *Known but unnamed authors of pre-nineteenth-century book:* [Josiah Wedgwood and Thomas Bentley], A Catalogue of Cameos, Intaglios, Medals, Busts, Small Statues, and Bas-reliefs, 2nd ed. (London: Sold by Cadel, Robson, and Parker, printseller, 1774), 3.
3. *Unknown author of pre-nineteenth-century book:* Anon., An Inquiry into the Management of the Poor, and our usual Polity respecting the Common People (London: Printed for Benjamin White, 1767), 23.
4. *Published letter:* Samuel Adams to Arthur Lee, Oct. 31, 1771, in The Writings of Samuel Adams, ed. Harry Alonzo Cushing, 4 vols. (New York: G. P. Putnam's Sons, 1904–8), 2:267.
5. *Unpublished letter:* Jane Ball to Isaac Ball, Aug. 19, 1803, Ball Family Papers, South Caroliniana Library, box 1, folder 24.
6. *Unpublished collections:* See, for example, Mrs. Ball to Ann Savage, Account Book, John Ball, Sr., Papers, Rare Book, Manuscript, and Special Collections Library, Duke University, box 1, folder 9.
7. *Unpublished collections, more than one citation from a single source:* Penmorfa, Caernarvon, shop ledger, ca. 1788–ca. 1803, fol. 4, account of Harry Evan of Tyddynfilin, May 14, 1792, and fol. 13, account of William Evans of Wern, Aug. 15, 1793, MS 82, Dept. of MSS, University College of North Wales, Bangor.
8. *Public documents:* Suffolk County Probate Records, Massachusetts Archives, Boston (hereafter SCPR), 41:160–75 new pagination (hereafter np).

9. *Public documents online*: Old Bailey Proceedings Online (www.oldbaileyonline.org, June 23, 2005, hereafter OBP), April 1799, trial of Susannah Priest (t17990403-30).
10. *Articles online*: Johanna Dahn, "Mrs Delany and Ceramics in the Objectscape," *Interpreting Ceramics* 1 (2000), <http://www.uwic.ac.uk/ICRC/issue001/>, Sept. 30, 2005.
11. Encyclopedia of Animals, s.v. "emperor penguin," 2008, EBSCO Animals (9500100510).
12. William Maiben, "A Tombeau for John Lennon, 1940-1980," *Perspectives of New Music* 19, nos. 1/2 (Autumn 1980-Summer 1981): 533, <http://www.jstor.org/stable/832614>.
13. Dylan Thomas, *Under Milk Wood*, performed by Dylan Thomas et al., Caedmon TC-2005, 1953, 33 $\frac{1}{3}$ rpm, 2 LPs.
14. Harry S. Truman, "First Speech to Congress," April 16, 1945, transcript and Adobe Flash audio, 18:13, Miller Center of Public Affairs, University of Virginia, <http://millercenter.org/scripps/archive/speeches/detail/3339>.
15. A. E. Weed, *At the Foot of the Flatiron* (American Mutoscope and Biograph Co., 1903), 35 mm film, from Library of Congress, *The Life of a City: Early Films of New York, 1898-1906*, MPEG video, 2:19, <http://lcweb2.loc.gov/ammem/papr/nychome.html>.
16. "HOROWITZ AT CARNEGIE HALL 2-Chopin Nocturne in Fm Op.55," YouTube video, 5:53, from a performance televised by CBS on September 22, 1968, posted by "hubanj," January 9, 2009, <http://www.youtube.com/watch?v=cDVBtuWkMS8>.
17. "Google Privacy Policy," last modified October 14, 2005, <http://www.google.com/intl/en/privacypolicy.html>.
18. Mike Nizza, "Go Ahead, Annoy Away, an Australian Court Says," *The Lede* (blog), *New York Times*, July 15, 2008, <http://thelede.blogs.nytimes.com/2008/07/15/>.
19. SteveCO, comment on Nizza, "Go Ahead, Annoy Away."
20. AC, July 1, 2008 (10:18 a.m.), comment on Rhian Ellis, "Squatters' Rights," *Ward Six* (blog), June 30, 2008, <http://wardsix.blogspot.com/2008/06/squatters-rights.html>.

One note with multiple citations: a note may begin, "See, for example," or "For examples of . . . , see . . ." followed by the source citations. If there are two source citations in the same sentence, use ", and" in between; if three or more, use semicolons, with "; and" before the final citation. If simply listing three or more sources at the start of a note without any preliminary text, do not include "and" after the final semicolon. If one or more sources are more important than the rest, cite those first, followed by "; see also." If two or more sources in the same sentence are equally important, and they are not being cited in a sequence that matches the order of references in the text, then they should be listed in chronological order of publication, oldest date first; for two or more sources published in the same year, list those in alphabetical order for that year.

Example (the last citation is in short form because the source was previously cited):

1. See Elizabeth Kowaleski-Wallace, "Women, China and Consumer Culture in Eighteenth-Century England," Eighteenth-Century Studies 29 (1995–96): 165, Kowaleski-Wallace, Consuming Subjects: Women, Shopping, and Business in the Eighteenth Century (New York: Columbia Univ. Press, 1997); Sarah Richards, Eighteenth Century Ceramics: Producers for a Civilised Society (Manchester: Manchester Univ. Press, 1999); and Dahn, "Mrs Delany and Ceramics in the Objectscape."

BIBLIOGRAPHY:

A full, alphabetically ordered bibliography must be provided to include all the sources cited in the text. Titles by the same author are listed alphabetically with initial articles, e.g. the, a, or an, ignored in the alphabetizing. As is the case for citations, the full spectrum of print and digital media citations are modelled on entries for books. Likewise, in addition to this information, digital formats also require electronic resource identifiers. DOIs (digital object identifiers) are preferable to URLs (uniform resource locators), if available.

Format: bibliographic entries should be ordered according to the following principles:

- *Author:* full name of author(s) or editor(s) or, if no author or editor is listed, name of institution standing in their place.
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- *Author of a chapter in a multi-author volume:* give the name of the chapter's author, followed by the title of the chapter—within quotation marks, with a full stop inside the closing quotation marks, and not underlined for italics—and then "In," followed by the book title.
- *Title:* full title of the book, including subtitle if there is one, in italics followed by a full stop. The title and subtitle should be separated by a colon, and a comma should precede a range of dates at the end of the subtitle.
- *Editor, compiler, or translator:* if any, if listed on title page in addition to author.
- *Edition:* if not the first.

- *Volume*: total number of volumes if multivolume work is referred to as a whole; individual number if single volume of multivolume work is cited, and title of individual volume if applicable.
- *Series title*: if applicable, and volume number within series if series is numbered.
- *Facts of publication*: city, publisher, and date.
- *Page number or numbers*: only if the piece cited is a part within a whole or a journal article. If the chapter or other section number is given, page numbers may be omitted.
- *For electronic books consulted online*:, a URL or DOI, or, for other types of electronic books, an indication of the medium consulted (e.g., DVD, CD-ROM).
- *Full stop*: Each entry should end with a full stop.

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Repeated names: the 3-em dash (see "dashes" p.3 for clarification) is used to stand in for repeated bibliography entries by the same author, editor, translator, or compiler. The 3-em dash should be followed by a full stop or comma, depending on the presence of an abbreviation such as ed. The 3-em dash should stand for the same two or more authors, editors or translators when they are listed in the same order as the previous entry. Titles by the same author are normally listed alphabetically.

Examples:

1. Weiss, Andrea. *In the Shadow of the Magic Mountain: The Erika and Klaus Mann Story*. Chicago: University of Chicago Press, 2008.
2. Pelikan, Jaroslav. *The Emergence of the Catholic Tradition (100–600)*. Vol. 1 of *The Christian Tradition: A History of the Development of Doctrine*. Chicago: University of Chicago Press, 1971.
3. Phibbs, Brendan. "Herrlisheim: Diary of a Battle." In *The Other Side of Time: A Combat Surgeon in World War II*, 117–63. Boston: Little, Brown, 1987.
4. Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2008. PDF e-book.
5. Kogan, Herman. *The First Century: The Chicago Bar Association, 1874–1974*. Chicago: Rand McNally, 1974.

6. Kogan, Herman, and Lloyd Wendt. *Chicago: A Pictorial History*. New York: Dutton, 1958.
7. Brooks, Daniel R., and Deborah A. McLennan. *The Nature of Diversity: An Evolutionary Voyage of Discovery*. Chicago: University of Chicago Press, 2002.
8. Brooks, Daniel R., and E. O. Wiley. *Evolution as Entropy*. 2nd ed. Chicago: University of Chicago Press, 1986.
9. Judt, Tony. *A Grand Illusion? An Essay on Europe*. New York: Hill and Wang, 1996.
10. ——. *Reappraisals: Reflections on the Forgotten Twentieth Century*. New York: Penguin Press, 2008.
11. ——, ed. *Resistance and Revolution in Mediterranean Europe, 1939–1948*. New York: Routledge, 1989.
12. Marty, Martin E., and R. Scott Appleby, eds. *Fundamentalisms Comprehended*. Chicago: University of Chicago Press, 1995.
13. ——. *The Glory and the Power: The Fundamentalist Challenge to the Modern World*. Boston: Beacon Press, 1992.
14. Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

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- Full in-text references should include name of artist, title of work, date of work.

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3. Figure 3. Vanessa Bell, *Self Portrait*, ca. 1958.
4. Frontispiece of *Christian Prayers and Meditations* (London: John Daye, 1569), showing Queen Elizabeth at prayer in her private chapel. Reproduced by permission of the Archbishop of Canterbury and the Trustees of the Lambeth Palace Library.
5. The head of Venus—a detail from Botticelli's *Birth of Venus*.
6. Francis Bedford, *Stratford on Avon Church from the Avon*, 1860s. Albumen print of collodion negative, 18.8 × 28.0 cm. Rochester, International Museum of Photography at George Eastman House.
7. Friedrich Overbeck and Peter Cornelius, double portrait, pencil drawing, 1812. Formerly in the Collection Lehnsen, Scarsdale, New York.