

immediations Style Guide

Submissions should be 5,000-7,000 words **excluding endnotes**, which should be kept to a minimum and should not exceed 20% of the total word count.

Reviews should be 800-1,000 words **excluding endnotes**, which should be kept to a minimum and should not exceed 20% of the total word count.

All articles should be preceded by an abstract in italics of no more than 200 words.

Authors should provide a short biography of no more than **100 words** that details their relevant academic and professional experience.

Appendices may be used, sparingly, for passages of exceptional length and should precede acknowledgements. Acknowledgements should be kept to a minimum and precede the endnotes.

Main Text

The institution should be referred to as The Courtauld (i.e. with a capitalised definite article).

Subheadings:

Please use sparingly.

Subheadings should be as short as possible.

Subheadings should appear as capitalized titles, without numbers, for example: THE MONA LISA.

Spelling:

British, rather than American, words and spelling should be used: centre, colour, programme, pavement.

- **not** center, color, program, sidewalk.
- Use suffix **-ise/-yse/-isation** not **-ize/-yze/-ization**.

Please do not use contractions. Incorrect: **hasn't**. Correct: **has not**.

Capitalisation:

As a general rule, do not use a capital letter unless absolutely necessary.

Please refrain from using sarcastic inverted commas or italics to put emphasis on words.

Incorrect:

- This aspect is crucial, because the ‘general public’ approaching the drawing...
- This aspect is crucial, because the general public approaching the drawing...

Correct:

- This aspect is crucial, because the general public approaching the drawing...

Possessive ‘s:

- Singular nouns ending in S the bass’s stripes.
- Plural nouns ending in S the puppies’ bed.

Proper names ending in ‘s’, ‘x’ or ‘z’ take an extra possessive: Rubens’s works.

Abbreviations:

Please use a full stop after the following abbreviations: ed., col., no., p., pp., vol.

However, **do not** use a full stop after the following abbreviations: eds, cols, nos, vols, MS, MSS

Pay careful attention to the following abbreviations (no full stops!): Dr, BA, MA, PhD

Please do not abbreviate the following words: Professor (**not** Prof.), Saint (**not** St).

Please **do not** use the following abbreviations i.e., e.g., f.i., and etc.

Circa should be abbreviated as ca (no full stop!): ca 1815.

Acronyms should be spelt out in the first instance, with the acronym in brackets:

‘The United Nations (UN) introduced...’

Thereafter only use the acronym: UN.

Numbers:

Whole numbers from zero to one hundred should be spelt out in full, Arabic numerals should be used for numbers over one hundred. In endnotes, Arabic numeral should always be used.

Main Text: Three new galleries will provide display space for over 205 paintings and drawings.

Endnote: 3 new galleries will provide display space for over 205 paintings and drawings.

Exceptions include page numbers, dates and round numbers over a hundred

- ‘More than a thousand copies are known to exist’, rather than ‘More than 1000 copies are known to exist’.

Roman numerals should be converted to Arabic, unless citing original pagination.

Commas should be used to separate thousands: 40,123.

Dates:

Page numbers should be given in full.

1-2; 53-54; 203-204; 225-254 Incorrect 250-4.

Cardinal numbers should always be written in full

Correct:

- the twentieth house

Incorrect:

- the 20th house

Please use AD and BC (no full stops): AD432 / 432BC

- If you are working on cross-cultural material with different dating systems, it may be more appropriate to use CE (Christian Era) and BCE: 430BCE / 305CE.

Dates follow European order 26 March 1688.

- Always put the date before the month: 15 June, **not** June 15.
- Do not use **'th'** with dates – just the number and month – and never precede the number with **'the'**.

Dates in Main Text: eighteenth century.

Dates in Endnotes: 18th century (Please note that the “th” is not in superscript, so 18th century and not 18th century.)

Dates should only be hyphenated when used as an adjective: e.g. nineteenth-century art, fifteenth-century drawing

Numbers that identify decades do not take an apostrophe:

Correct:

- 1970s

Incorrect:

- '70s; 1970's

Inclusive dates are given as 1914-1918, not 1914-8 nor 1914-18.

Italian dates are italicised and capitalised when used as a noun:

- ‘in the *Quattrocento*’ (noun) or ‘in *quattrocento* art’ (adjective)

Miscellaneous: ca 1611; fl. 1420-1425; d. 1987

Quotations:

Please use **single quotation marks** throughout for quotations.

Double quotation marks should be used for quotes within quotes.

Block quotations: quotes of three lines of text or more should be indented with no quotation marks.

Passages of exceptional length should appear in an Appendix.

If a quotation starts/ends in the middle of a sentence then please use an ellipsis ... as follows: ‘... the paintings belonged to Egon Schiele...’

Punctuation of quotations should be placed **outside the quotation marks**, unless the **end of the quotation** coincides with **the end of your sentence**:

Original Quotation:

‘The curator at the Royal Academy informed visitors that the sketches belonged to Gustave Klimt, while the paintings belonged to Egon Schiele.’

Example Punctuation **Outside** Quotation:

As such, it has been confirmed that ‘...the sketches belonged to Gustave Klimt...’. (the quote has been excerpted, so punctuation goes outside)

Example Punctuation **Inside** Quotation:

As such, it has been confirmed that ‘[...] the paintings belonged to Egon Schiele.’

(the end of the original quote coincides with the end of the sentence, so punctuation goes inside).

All quotations should be translated into English in the body of the text. Where necessary the original text can be provided in the endnotes, unless a short non-English phrase is necessary in the text. In this case, it should be cited in the original and immediately followed by a translation in brackets:

‘*coram papa* (in the presence of the pope)’. Thereafter it can be used in the original.

Citations from non-Roman alphabets should be transliterated.

Direct quotations of early texts should try to preserve the spelling, punctuation or abbreviations of the original with any alterations explained.

Italics:

Lines of poetry are separated by slashes (/) or double slashes (//) for stanzas.

Please do use italics for titles of works of art, books and periodicals. Titles of articles in journals or newspapers are not italicised but should appear between double quotation marks.

Any foreign words that appear in the text, but are not directly quoted, should appear in italics.

Foreign place names, locations or proper nouns are not italicized.

Images

Authors may include **up to eight images** for articles and **one image** for reviews. In the body of the text:

title (date, Fig. 1) unless the date is given in the sentence: *Midsummer* (1887, Fig. 1)

Please give titles in English.

When it is necessary to refer to more than one image in the text: (Fig. 1 and Fig. 2).

Image Captions should follow the following format:

Painting:

Fig. 1: Édouard Manet, *A Bar at the Folies-Bergère*, 1882, oil on canvas, 171.6 x 96 x 130 cm, The Courtauld, London. © The Samuel Courtauld Trust, The Courtauld Gallery, London

Drawing:

Fig. 1: School of Raphael, *Classical or Mythological Subject*, verso, pen and ink on paper, 21.5 x 20.8 cm, The Courtauld, London. © The Samuel Courtauld Trust, The Courtauld Gallery, London.

Architecture:

Fig. 1: Somerset House, London, 1776-1796, architect Sir William Chambers. View of the north façade. ©The Courtauld.

Installation:

Fig. 1: Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, Mixed material, 4 x 5 x 5 m, Tate. © Cornelia Parker.

Performance:

Fig. 1: Carolee Schneeman, *Interior Scroll*, 1975, Beet juice, urine and coffee on screenprint on paper, 905 × 1830 mm, Tate. © ARS, NY and DACS, London 2020.

Use the above format unless specifically stated otherwise by the copyright owner:

Fig. 8: Albert Moore, *Midsummer*, 1887, oil on canvas, 158.6 x 152.2 cm, Russell-Cotes Art Gallery and Museum, Bournemouth.

Image reproduced with the kind permission of Russell-Cotes Art Gallery and Museum.

References

All references should appear as endnotes rather than footnotes, with no separate bibliography. They should be numbered consecutively **with Arabic numerals** and their reference numbers in the text should be placed after any punctuation (after full stops or after commas). References should be kept to a minimum and should not introduce additional information.

Always provide a reference the first time in full, thereafter please abbreviate as shown in the examples below. For cases not included below: *immediations* follows the Chicago Referencing Style and all referencing should be done in accordance with that style. Get in touch with the Editorial board if you have any questions.

In case there are several references within one endnote, please separate them by semicolons.

Book ~ One Author

First Endnote:

Michael Pollan, *The Omnivore's Dilemma: A Natural History* (New York: Penguin, 2006), 99-100.

Thereafter: Pollan, 3.

If there is **more than one book by the same author** to be cited, give the date of the text's publication in brackets after the author's surname and before the comma [This rule applies in all cases: books, journals, reviews, blogs, websites, ...]:

Pollan (2006), 3.

If there is **more than one book by the same author with the same publication date** distinguish between them with a letter in alphabetical order, given in the first reference and thereafter [This rule applies in all cases: books, journals, reviews, blogs, websites, ...]:

Pollan (2006a), 3.

Pollan (2006b), 87.

Book ~ Two Authors

First Endnote:

Geoffrey C. Ward and Ken Burns, *The War: An Intimate History, 1941–1945* (New York: Knopf, 2007), 52.

Thereafter: Ward and Burns, 59-61.

Book ~ More than Two Authors

First Endnote:

Denise Allen et al., *Master Drawings from The Courtauld Gallery* (London: Paul Holberton, 2012), 17-30.

Thereafter: Allen et al., 17-30.

Editor, Translator or Compiler in addition to Author

First Endnote:

Gabriel García Márquez, *Love in the Time of Cholera*, transl. Edith Grossman (London: Cape, 1988), 242-255.

Thereafter: García Márquez, 33.

Michele Savonarola, *Libreto de tutte le cosse che se manzano*, ed. Jane Nystedt (Stockholm: Stockholms universitet, 1982), 38.

Thereafter: Savonarola, 38.

[Editor, Translator or Compiler instead of Author

– to be used in rare cases, notably the exceptional case of Homer below]

First Endnote:

Richmond Lattimore (transl.), *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91-92.

Thereafter: Lattimore, 24.

Chapter, Article or Part of a Book

First Endnote:

John D. Kelly, 'Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War', in John D. Kelly (ed.), *Anthropology and Global Counterinsurgency* (Chicago: University of Chicago Press, 2010), 61- 89.

Thereafter: Kelly, 81-82.

Exhibition Catalogue

First Endnote:

Caroline Campbell and Alan Chong (eds), *Bellini and the East* [exhib. cat.] (London and Boston: National Gallery Company, 2005), 78-79.

Thereafter: Campbell and Chong, 78-79.

Chapter or Part of an Exhibition Catalogue

First Endnote:

Alan Chong, 'Gentile Bellini in Istanbul: Myths and Misunderstandings', in Caroline Campbell and Alan Chong (eds), *Bellini and the East* [exhib. cat.] (London and Boston: National Gallery Company, 2005), 107.

Thereafter: Chong, 107.

Electronic Books (E-books)

For books consulted online, include a URL or the name of the database. If a book is available in more than one format (hard-copy and electronic), always cite the version you consulted. If no fixed page numbers are available, cite a section title or a chapter or other number in the notes, if any (or simply omit).

First Endnote:

Philip B. Kurland and Ralph Lerner (eds), *The Founders' Constitution* (Chicago: University of Chicago Press, 2012), <http://press-pubs.uchicago.edu/founders/>.

Thereafter: Kurland and Lerner, 3.

(If no pagination available write 'n.p.')

Article in a Print Journal

First Endnote:

Caroline Arscott, 'William Morris's Tapestry: Metamorphosis and Prophecy in *The Woodpecker*', *Art History* 36, no. 3 (June 2013): 612.

Thereafter: Arscott, 612.

Article in an Online Journal

Include a DOI (Digital Object Identifier) if the journal lists one. A DOI is a permanent ID that, when appended to <http://dx.doi.org/> in the address bar of an Internet browser, will lead to the source. If no DOI is available, list a stable URL. Include an access date.

First Endnote:

Gueorgi Kossinets and Duncan J. Watts, 'Origins of Homophily in an Evolving Social Network', *American Journal of Sociology* 17, no. 115 (2009): 389-678, 411, doi:10.1086/599247 (Accessed 28 February 2010,

<http://www.journalofsociology.org/originshomophilyevolvingnetwork.html>).

Thereafter: Kossinets and Watts, 'Origins of Homophily', 439.

Article in a Newspaper or Popular Magazine

If you consulted the article online, include a URL and access date.

First Endnote:

Richard Adams, ‘UK universities “face disaster within weeks” without clear Brexit plan’’, *The Guardian*, 22 November 2017 (Accessed 30 August 2018, <https://www.theguardian.com/education/2017/nov/22/uk-universities-disaster-weeks-brexite-plan-eu-citizens>).

Thereafter: Adams.

If **no author** is identified, begin the citation with the article title.

Book Review

First Endnote:

Edwin Coomasaru, review of *From Armed Struggle to Political Struggle: Republican Tradition and Transformation in Northern Ireland* by Graham Spencer, *Irish Studies Review* 24, no. 2 (2016): 6.

Thereafter: Coomasaru, 6.

Online Book Review

First Endnote:

David Kamp, ‘Deconstructing Dinner’, review of *The Omnivore’s Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, 23 April 2006 (Accessed 31 May 2016, <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>).

Thereafter: Kamp.

Thesis or Dissertation

First Endnote:

Mihwa Choi, *Contesting Imaginaires in Death Rituals during the Northern Song Dynasty* (PhD dissertation, University of Chicago, 2008), 91.

Thereafter: Choi, 91.

Paper presented at a Meeting or Conference

First Endnote:

Rachel Adelman, “‘Such Stuff as Dreams Are Made On’: God’s Footstool in the Aramaic Targumim and Midrashic Tradition’ at *The Annual Meeting of the Society of Biblical Literature* (New Orleans, Louisiana, 21 November 2009).

Thereafter: Adelman.

Website

A formal citation is required. A publication date must always be given, but if one is not available write ‘n.d.’. An access date must always be given. If there is no author begin the reference with the title.

First Endnote:

‘Google Privacy Policy’, *Google* (n.d., accessed 31 May 2016, <http://www.google.com/intl/en/privacypolicy.html>).

Thereafter: ‘Google Privacy Policy’.

Blog Entry

A formal citation is required. A publication date must always be given, but if one is not available write ‘n.d.’. An access date must always be given. Use pseudonyms where applicable and if there is no author begin the reference with the title.

First Endnote:

Richard Posner, ‘Double Exports in Five Years?’, *Becker-Posner Blog*, 21 February 2010 (Accessed 31 May 2016, <http://uchicagolaw.typepad.com/beckerposner/2010/02/double-exports-in-five-years-posner.html>).

Thereafter: Posner.

Comment on Blog Entry

(where possible give the link to the comment)

Jack, comment on Richard Posner, ‘Double Exports in Five Years?’, *Becker-Posner Blog*, 21 February 2010, (Accessed 31 May 2016, <http://uchicagolaw.typepad.com/beckerposner/2010/02/double-exports-in-five-years-posner.html>).

Thereafter: Jack, comment on Posner.

E-mail, Text Message, Phone Call, Interview between the Author and Subject

These must all be given in the same format.

First Endnote: Jeremy Deller in conversation with the author (30 May 2016).

Thereafter: Deller (30 May 2016).

Live Performance

A formal citation is required. A publication date must always be given, but if one is not available write 'n.d.'.

An access date must always be given.

First Endnote:

Now what.... Emilyn Claid Fergus Early Jacky Lansley Mary Prestidge, Cell Project Space, London, 22 February 2020 (n.d., accessed 14 August 2020, <https://www.cellprojects.org/events/x6-revisited>).

Thereafter:

Now what...