Essay Writing Guidelines for History of Art

These guidelines are for pre-2013 entrants only.

Students who commenced study in 2013 or later should use the Chicago referencing style.
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1. GENERAL GUIDELINES

Writing well is essential for all students in History of Art, whether undergraduate or postgraduate, since most of your academic achievement will be judged through written work. Good writing takes a great deal of time and effort, both in the research stage and in the process of writing itself, and a good essay almost always gets that way through multiple revisions. The exact form and content of your essays/dissertation will depend on the assignment and how you choose to address it, but this booklet is intended to give you some general principles applying to all written work. Please read through this handbook before writing your first assignment, and come back to it again regularly.

The Process of Research: Avoiding the Cardinal Sin of Plagiarism

Before you can write an essay, you need to know the answers to two central questions: What is your topic (what are you writing about)? And, what is your methodology (what approach are you taking to that topic)? For some essays you may be given a question that defines the topic and/or the approach, so that your research will centre on building up your knowledge of that subject and presenting an argument in response to the question. In other cases you will need to decide on your own topic and/or approach, so that your research will begin with investigating what to write about and what angle to take.

Either way, remember that all essays need to do two fundamental things: they need to show that you have good knowledge/understanding of the topic; and they need to show that you can analyse the topic independently.

What this means is that your writing must find the right balance between using secondary sources—reporting in your essay what other scholars have already written about a topic—and providing your own assessment, whether by evaluating and critiquing the secondary sources, or by coming up with your own ideas that complement (or contradict) what other scholars have said. This is the key to all good essays: showing that you know who has written what about your topic, and then doing something independent with it.

In order to do this, you must be systematic and rigorous in your process of research, because you need to be able to distinguish which ideas you are taking from other people and which ideas are your own. If you fail to do that, you may find yourself committing plagiarism, that
is, stealing other people’s ideas without proper citation. This is a very serious academic offense which can result in termination of your degree. Unfortunately, it is an offense all too easily committed if you have not developed good habits of research and note-taking.

Once you have decided what you’re writing about—or while you’re in the process of deciding what to write about—you’ll need to search out which books and articles have already been written about that topic, and take careful and precise notes on them. For every book and article that you look at, note down the author, title etc. to add to your bibliography (details about which see below), and every time you come across an interesting idea or useful piece of information that you might want to use in your essay, jot down which page number(s) you got it from, and also make it clear in your notes whether you are quoting the source exactly or if you are paraphrasing (restating the idea/information in your own words). Every time you write down a phrase or sentence word-for-word in your notes, you MUST use inverted commas so that you remember it’s a quotation. One of the primary ways in which students commit plagiarism is by failing to use quotation marks/inverted commas in their essays when they copy a sentence or phrase from a book. That still counts as plagiarism, even if you didn’t realize you were doing it.

At first this process of detailed note-taking might seem overly laborious, but it has two main benefits: one, it helps you focus on what you’re reading and determine what is most useful; two, it will enable you to reference your essays properly without having to go back through all of your books and articles again. If you establish good habits early, it will soon become second nature and will actually speed up the process of writing.

Organisation: Constructing an Argument

Most essay assignments require that you do not simply describe works of art, but also provide some kind of interpretation or explanation of them. In other words, you need an argument or thesis around which to structure your essay or dissertation. Develop a clear sense of your main point, and decide what kind of evidence you need to present in order to support it.

Your main thesis or theme should be clearly stated in the introduction to the essay and then supported by subsidiary points in the main body of the text. Your conclusion should reiterate the thesis and provide a sense of closure to the argument. To provide your essay with a clear structure, do not simply put down everything you can think of that might contribute to the
general argument; rather, think through the best sequence of points to make, so that the reader will understand why you present the material in the way that you do.

An important aspect of this is to think clearly about paragraph divisions. Each paragraph should be a coherent unit addressing one major point, and each paragraph should bear a clear relationship to those that immediately precede and follow it. Sometimes the way in which you open or conclude a paragraph makes all the difference to your reader in following your line of argument, so it’s important to think this through carefully.

Using Your Research in Your Writing

In writing an essay or dissertation, you need to decide how to use the ideas and information you have gathered during the process of research. Your footnotes will be an important aspect of this process. The purpose of footnotes is to demonstrate clearly to your reader which books and articles you have read, and which ideas or information you are borrowing from them. Therefore, whenever you present ideas or information in your essay which ultimately come from another source, you MUST insert a footnote with an exact reference to the relevant book or article, including the page number(s). (See below for details on formatting.)

This applies whether you are quoting your source word-for-word or restating the ideas in your own words. Students often think that there should be a one-to-one correlation between footnotes and exact quotations. Not true: in most cases, it is better to re-phrase an idea in different words rather than litter your essay with endless quotations from secondary sources, which makes your essay look very unoriginal and uncritical. (You should reserve most of your direct quotations for primary textual sources, if you have any.) However, even when you do re-phrase the idea, you must still put in a footnote with a page reference to the source. If you have taken your notes properly, it shouldn’t take you long to do this, but if you haven’t, you may find yourself having to go back and re-read all of your sources again.

Of course an essay should not just repeat what other people have already said. You need to show that you have thought through the issues for yourself. In many cases you might have new interpretations to suggest, but even if you feel that your essay is mainly presenting ideas that you have come across in your reading, you should aim to evaluate or critique those ideas: for instance, if two authors have different opinions or interpretations of an artwork, you can explain both points of view and then discuss which seems most persuasive and why.
2. PRESENTATION AND FORMAT

All essays and dissertations should be word processed and double-spaced. If the essay addresses specific images (as most will), it should include numbered and captioned illustrations that should be referred to as such in the body of the essay: (Fig. 1) etc. (see further below).

All essays must also be properly referenced, including at the end a bibliography listing all the details of the works you have consulted, and within the text of the essay, footnotes (which go at the bottom of the page) citing the specific sources of information you have used in making particular points.

Bibliography Conventions

Art historians use several different systems of bibliographic referencing. Some systems are very well-established and you may encounter them often in your reading, such as the Chicago Manual of Style (see http://www.chicagomanualofstyle.org/tools_citationguide.html for details). We have developed a reference style specific to our department which has the advantage of limiting the number of words taken up by your footnotes, and you are generally expected to use this system unless your tutor/supervisor tells you otherwise. What is most essential, however, is that you are consistent and attentive to detail.

In your bibliography, each article, essay and book you have consulted needs to be listed, in alphabetical order by author (surname first), with full details of the title, place and date of publication, and (in the case of articles) page numbers, with the journal title and volume number. You should pay attention to the punctuation, spacing and use of italics given in the examples below and follow the guidelines exactly: such details may seem trivial, but they demonstrate to your examiners that you are capable of following a system rigorously, and you are likely to be marked down if your referencing is sloppy. If you use primary written sources, you should divide your bibliography between primary and secondary; and if you consult unpublished material such as manuscripts or archival documents, you should also separate published from unpublished primary sources. Any websites should appear at the end, but you should use as few websites as possible, and only ones of a high scholarly standard.
General Format of the Bibliography

The bibliography should begin on a separate page following the end of the main text. Entries should be double-spaced, with the second and subsequent lines indented. They should be divided into primary sources (i.e., any original textual materials which form part of the subject of the essay/dissertation) and secondary sources. If needed, the list of primary sources may be sub-divided into manuscripts/unprinted works and printed sources.

In each division of the bibliography, sources should be listed alphabetically by surname of author or editor. Do not separate out books from articles; combine books and articles together in alphabetical order. Do not number the items. If you have only read one chapter out of a monograph (a book written by a single author), cite the entire book rather than the chapter; only cite individual chapters within multi-authored edited books (see examples below).

See the following page for a sample bibliography, and on the following pages explanations of the formatting for various different types of sources. If a source does not seem to fit any of these cases exactly, use your judgment to decide on the best format.
Sample Bibliography

Unpublished primary sources


Published primary sources


Secondary sources

Ringbom, S. 'Devotional Images and Imaginative Devotions: Notes on the Place of Art in Late Medieval Private Piety', *Gazette des Beaux-Arts*, ser. 6, 73 (1969), 159-70.

References to Books

(i) **Simple references**
A simple full reference in the bibliography to a book should include the following information in this sequence and with this punctuation:


(ii) **More complicated references**
The following list illustrates a few of the more complicated types of reference:

(a) Books with more than one author:


(b) A reprint of an earlier edition (with revisions/corrections noted as appropriate):


(c) A work in several volumes:


(d) An edition:


(e) A translation:


(f) An exhibition catalogue (include the exact location of the exhibition):

(g) An unpublished dissertation (the title is enclosed in single inverted commas, without italics):


(h) A chapter by one author in a book by several authors: list the chapter first, then the book with its editor(s) with initials preceding surnames, and include the page numbers:


References to Articles

Note that if you cite an article from JSTOR or a similar online database, you do not need to note the fact that you read it on JSTOR, since it is simply an electronic equivalent of the paper version. Instead cite the full journal information, as indicated below.

(i) Simple references

A full reference should include the following information in the sequence and with the punctuation indicated:


(ii) More complicated references

Some variant and more complicated forms of references to articles:

(a) When the title of an article includes the title of a work discussed, reproduce the title *exactly* as in the printed source, including use of italics etc.:

(b) When a journal has more than one series, the abbreviations 'o.s.' (for old series) and 'n.s.' (for new series) should be inserted in the reference immediately before the volume number. If the series are numbered, use 'ser. 1', 'ser.2', etc., instead:

Ringbom, S. 'Devotional Images and Imaginative Devotions: Notes on the Place of Art in Late Medieval Private Piety', *Gazette des Beaux-Arts*, ser. 6, 73 (1969), 159-70.

(c) Reference to pieces in monthly, fortnightly and weekly magazines and in daily newspapers (the names of newspapers should have no definite article, recognized abbreviations should be used in preference to full forms, e.g.: TLS for *Times Literary Supplement*):


**References to Websites**

References to web sites should include the title of the site if one is given (normally listed at the very top of your web browser), full URL and the most recent date of access:


**References to Manuscripts**

If the manuscript has a recognized title, begin the reference with the title in italics. Next list the town or city in which the library or collection is located, the library, and the description or call number of the manuscript:

References to Films

(i) Simple references

Film references must include, at minimum, director/artist, the title (in the case of films which have foreign-language titles both the original and the English translation are needed), country of production, and year of release. The title should be italicized; the word ‘director’ can be abbreviated. If the film has multiple release dates, cite the original release date and supply the rerelease or alternative version in square brackets afterwards:

- Polanski, R. (dir.), *Chinatown*, (USA, 1974)
- Lang, F. (dir.), *Metropolis*, (Germany, 1927 [1986])
- Salloum, J and Raad, W. *Talaeen a Junuub (Up to the South)*, (Lebanon/USA, 1993)

(ii) More complicated references: Quoting commentary or DVD extras

If quoting from DVD or Blu-ray extras or commentary footnote the name of the speaker and the date of the DVD release:

As footnotes:

- Anger, 2010
- Fancher, 2007

In the bibliography:

In the instance of commentary or extras the DVD or Blu-ray edition and publisher needs to be noted with the date of both original production and the reissue, if the DVD is a collection of films give the title of the collection (you can find this information either on the DVD case or on the IMD website)

- Fancher, H., DVD commentary on Ridley Scott (dir.) *Blade Runner* (USA, 1982), (Warner Brothers, 2007)
- Anger, K., DVD commentary from *Kenneth Anger: The Complete Magick Lantern Cycle* (Fantom Films, 2010)
Footnote Conventions

Having a bibliography means that all references made to sources of information that occur in the body of the essay need only be made in a very brief form in your footnotes, giving only the information necessary to point the reader to the full information in the bibliography.

List the author's last name, the year followed by a colon, and the page number(s) of the information you are referring to, ending with a full stop. If there is more than one item in your bibliography published by an author in the same year, refer to them as a, b, c etc. Thus:


This allows the reader to look up Belting, Spieser and Bailey in the bibliography, with the correct date of publication, to see what the title of the work is. In the case of Bailey, the bibliography entries would read:


When footnoting manuscripts or other unpublished documents, give the abbreviation of the library or institution, the call number, and the folio or page number, separated by commas:

B.L., Add. 49622, fol. 62v.

If you are quoting from the scripts of a film or video – be it an artwork, documentary, or narrative film – you need to cite the director or artist and the date in your footnotes, you do not have to give the time the statement is made, although this is common in some other forms of citation you might see in the books you are reading. If the script is published take quotes from there and footnote as a book:

As footnotes:
  i) Films with named directors:

    Jarman, 1993
Cocteau, 1930

ii) Newsreels and anonymous footage, name the archive from which it came:

Mitchell and Kenyon, 1901

In the bibliography these references would be:


Cocteau, J. (dir.), Le Sang d'un Poète (Blood of the Poet), (France, 1930)

Mitchell and Kenyon archive, A Manchester Street, (UK, c. 1901)

Additional Considerations for Footnote Presentation

(i) Notes should appear at the bottom of the page (footnotes). Footnotes are placed below the rule, with their numbers set flush left. Word-processing software includes a command that provides the layout and numbering of footnotes for you: just position the cursor where the footnote number needs to be in the text of the essay; then click on the footnote command in the appropriate pull-down menu (in Microsoft Word this is ‘Insert/ Reference/ Footnote’).

(ii) Notes should be signalled by arabic numbers as superscripts. In all cases, the footnote number should be placed after the punctuation mark in the essay.

(iii) Footnote numbers should run serially through an essay, but in a Dissertation or Bridge Essay the sequence of numbers should begin afresh with each new chapter.

(iv) Footnotes should primarily contain bibliographical information, references, cross-references, quotations and commentary, but they can be used, on occasion, to expand on something in the text. In such cases, it is important not to ‘bury’ a critical part of your argument in a footnote. It is also important to remember that footnotes count towards the word length of your essay.

(v) When citing a work of more than one volume, include the relevant volume number before the page number:

When to Footnote

Anytime you use a direct quotation within your essay, you must insert a footnote and provide the exact source and page number of the quotation. This, however, is not the only occasion for footnoting: whenever you use distinctive information or ideas clearly deriving from a specific source you have read, you must provide a reference, whether or not you directly mention the author’s name within your text. Any unusual information that has been discovered by a particular author, or more importantly, the ideas of an author, must be referenced with the exact page numbers of the source in your footnote. Failure to do so is, in essence, stealing another person’s work, and considered a form of academic misconduct. On the other hand, any commonly-known information (e.g. a date or basic biographical information that you see repeated from source to source) does not need to be referenced.

If you write two or three sentences all using ideas from the same source, you do not need to footnote each individual sentence: you can put the footnote at the end. In general, you will need to use your judgment in deciding when to insert footnotes—this is part of the skill of academic writing. If in doubt, it is always better to over-footnote than to under-footnote.

Quotations

Short Quotations

If you include a short quotation (usually up to 3 lines long), keep it within the main body of your text and use quotation marks around it. Do not use italics for quotations. Whether it is a phrase or a full sentence, be sure that you make it fit grammatically into your text. Short quotations which form part of the text should be contained in double inverted commas, with single ones reserved for quotations within a quotation. Only if the quotation forms a complete sentence beginning with a capital letter and ending with a full stop does the full stop come inside the enclosing inverted commas.

(a) Example of short quotation with reference given in footnote:

Few recent critics would accept W.T. Wilson's claim that “the proliferation of oblique effects is calculated to make meaning not only elusive but entirely inaccessible”.⁴

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⁴ Wilson, 1963: 25.
(b) Example of single inverted commas for quotation within quotation:

Further support for this argument is given by R.B. Thompson's suggestion that in *The Faerie Queene* I, i, 45 “an early intimation of Spenser's interest in the vestments controversy may be found in the lines ‘Her all in white he clad, and ouer it/Cast a blacke stole’.”

5 Thompson, 1983: 93.

**Longer Quotations**

Longer quotations (usually over 3 lines) should be separated from the preceding and following text by two lines of clear space. They should be in single spacing **without** inverted commas and should **not** be in italics. Prose quotations should be indented about five type spaces; verse quotations should be centred. Final punctuation should follow the original in the case of a full stop; otherwise there should be no final punctuation, or three points to indicate breaking off in mid-line or mid-sentence. References should be given in a footnote.

The following example is adapted from Hans Belting, *Likeness and Presence: A History of the Image Before the Era of Art* (Chicago, 1994): 135-38:

The emperor’s image is given a ceremonial instead of a military emphasis, his garment now being the *loros*. “In the same way the globe with a cross replaces the spear and shield as the symbol of the emperor. The helmet also disappears, being replaced by the crown.”

1 According to Breckenridge, these changes represent:

A subtle transition from the previous iconography, in which Christian symbols were the instruments of imperial, to a new conception in which the emperor himself is but the instrument of the Divine will in achieving its own victories…. The emperor, standing before his Master, appears to men both as the image of the Divine Pambasileus on earth and as the apostle of the true Faith.”

2
This legitimation, however, often had more short-term motives. The emperors were particularly eager to invoke heaven when their power on earth was threatened by usurpers.

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Illustrations

Illustrations of works of art are likely to be a major component of any art-historical essay. In most cases it is preferable to have them in a group at the end of the essay rather than interspersed through the text, and they should be large and sharp. They should be referenced throughout the essay, numbered consecutively as (Fig. 1) or (Pl. 1) etc. You should include captions to each illustration, and in the case of a dissertation or MA essay you should also include a list of illustrations (see further below). Note that when you include a list of illustrations, you will need to cite where you took the image from, so keep track of your image sources as you go along.

It is up to you to obtain the illustrations needed for your essays. Most often you will use digital images, but photocopies can also be acceptable. Use a format that results in a large and clearly visible illustration—a sharp black-and-white is preferable to a fuzzy colour image. You may need to scan some images or take your own photographs. Generally speaking, as a student you do not need to worry about copyright, but for some artefacts in public or private collections, you will have to obtain illustrations from the institutions/individuals concerned if they are not otherwise published.

Illustration Captions

The format should be consistent. If possible, where the artist is known, list the artist, title, date, and location; you should also include the medium and dimensions where known. For works in 2 dimensions give height x width; for works in 3 dimensions give height x width x depth. Thus:


When labelling a manuscript illumination, include the title of the manuscript, the town or city in which the library or collection is located, the name of the library, the description or call number of the manuscript, and the folio number:


When labelling works such as an early sculpture, the following convention is used:


When labelling a photograph of a building or architectural feature, the following convention is used:


Where appropriate, additional information should be included after the colon e.g., date of demolition, date of photograph (if significantly old), etc.

When labelling prints and drawings of architecture, the following convention is used:

*Castle Howard*, N. Yorks: engraving of garden front, from Colen Campbell’s *Vitruvius Britannicus* (1715).

When labelling film stills, full names of directors or artists or the full title of the archive they came from are needed with the title, place of production, and date of original release

Derek Jarman (dir.), *Blue*, (UK, 1993)
Roman Polanski (dir.), *Chinatown*, (USA, 1974)
Mitchell and Kenyon Archive, *A Manchester Street*, (UK, c.1900)
Numbers

In the Essay

All numbers up to and including ninety-nine should be written in full; e.g., three, seventy-two etc. Numbers 100 and over should be written numerically: 400; 7,152; etc.

In References

All inclusive page numbers up to and including 99 should be written in full; e.g., 16-18, 94-99. For larger numbers give two figures of the second if it is within the same hundred; e.g., 443-45 (not 443-445 or 443-5); but use 105-108 (not 105-8 or 105-08).

Dates

Use the following conventions:

(i) 1897-98 (not 1897-8)

(ii) 12 August 1983

(iii) the 1760s

(iv) the sixteenth century (but ‘a sixteenth-century painting’ where the date is functioning as an adjective).
3. **LAYOUT FOR ESSAYS AND DISSERTATIONS**

Undergraduate essays should include the text of the essay, the bibliography, and the illustrations with proper captions. For undergraduate dissertations/bridge essays, MA essays and dissertations, and all research dissertations—MA by Research, MPhil, and PhD—follow the layout given below.

1. **Title Page:** see the samples below. Give title, sub-title (if any) and your candidate number or name as given in the sample.

2. **Table of contents:** dissertations/bridge essays should be divided into chapter or section headings, in which case give a formal contents list as in a book (see example below).

3. **Abstract:** these should be included for postgraduate dissertations, but are not needed for undergraduate dissertations/bridge essays or for MA essays. Keep this brief and to the point. Use it to define exactly what you are trying to do, so that the examiners will know what to expect and what not to expect. Anticipate criticism here, say why you have taken the line you have, and what restrictions your sources have put upon you.

4. **List of abbreviations:** if you use any abbreviations in the text and/or in the footnotes, list them here. Put abbreviations in alphabetical order and, opposite, the full version which you are abbreviating. Keep the abbreviations sensible, and where there seems to be a generally accepted form, use it.

5. **List of Illustrations:** see the example given below.

6. **Text of the Essay/Dissertation:** word processed in 12-point font, double-spaced (except for long quotations which are single-spaced, see previous section).

7. **Appendices** (if any): use these to give additional information or evidence (such as a catalogue) which is too bulky for footnotes and inappropriate in the text. In the case of undergraduate and MA dissertations, appendices are not included in your word count, but permission must be agreed in advance by your tutor/supervisor and the
Examinations Officer (or Graduate Chair). In the case of MPhil/PhD dissertations, appendices are included in the word count, so if an appendix such as a catalogue will result in exceeding the normal word limit, it must be agreed in advance by your supervisor and by the Graduate Committee. Appendices should only be used for factual information that is necessary to the text of your essay/dissertation.

8. **Bibliography**: here list the works you have consulted which have contributed to the knowledge displayed in the dissertation. As far as possible, you should aim to cite each of the items listed in your bibliography somewhere in your footnotes. Make sure that all works cited in the footnotes appear in the bibliography in full form (see previous section).

9. **Illustrations**: these should be numbered, captioned and properly reproduced (see previous section).
Example Title Page: BA Dissertation

BA SINGLE SUBJECT HISTORY OF ART
DISSERTATION

TITLE

examination number

Department of History of Art
University of York

wordcount
year of graduation
Example Title Page: BA Combined History/History of Art Bridge Dissertation

BA COMBINED HISTORY/HISTORY OF ART
BRIDGE DISSERTATION

TITLE

NO CANDIDATE NAME OR NUMBER. A UNIQUE IDENTIFIER WILL BE ADDED BY THE HISTORY DEPARTMENT OFFICE.

Departments of History and History of Art
University of York

word count
year of graduation
Example Title Page: BA Combined English/History of Art Bridge Essay

BA COMBINED ENGLISH/HISTORY OF ART
BRIDGE ESSAY

TITLE

examination number

Departments of English and History of Art
University of York

word count
year of graduation

23
Example Title Page: MA Essay

TITLE

examination number

MA Assessed Essay

Department of History of Art
University of York

This essay is submitted in partial fulfilment of the course requirements of the MA in History of Art

wordcount
Date
Example Title Page: MA Dissertation

TITLE

examination number

Department of History of Art
University of York

This Dissertation is submitted in partial fulfilment of the course requirements
of the M.A. in History of Art

wordcount
Date

25
CONTEXTS OF THE CADAVER TOMB IN FIFTEENTH-CENTURY ENGLAND

PAMELA MARGARET KING

THE UNIVERSITY OF YORK

HISTORY OF ART

OCTOBER 2003

WHERE THE THESIS IS MORE THAN ONE VOLUME, THE NUMBER OF VOLUMES AND VOLUME NUMBER SHOULD BE SET OUT THUS:

TWO VOLUMES
VOLUME I

PH.D.
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**Example Illustrations List** (where some photographs are your own, others are scanned, downloaded or photocopied from secondary sources)

<table>
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<tr>
<th>Number</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>Christ Treading the Apse and the Lion, Genoels-Elderen Diptych, late eighth century, Brussels (Henderson, 1999, Fig. 88).</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Tomb of John Fitzalan, 1435, Arundel, Sussex.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Tomb of John Golafre, 1442, Fyfield, Berkshire.</td>
<td>a. general view.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. detail of lower effigy.</td>
</tr>
<tr>
<td>8.</td>
<td>John the Baptist, flanked by Evangelists, Throne of Maximianus, mid-sixth century, Ravenna, Italy (Nees, 2002, Pl. 59).</td>
<td></td>
</tr>
</tbody>
</table>
4. PRESENTATION GUIDELINES FOR RESEARCH DISSERTATIONS

These guidelines apply to all postgraduate research dissertations: MA by Research, MPhil, and PhD. You should read and carefully follow the University's Regulations on thesis presentation (http://www.york.ac.uk/admin/gso/exams/thesis/ThesisPresentation.htm), to which the information given here is subordinate. This section illustrates and expands upon the Regulations. Students should check that the quality of the printing they use meets University requirements. Students are also reminded that it is their own responsibility to check their typescript for errors. This means leaving time to go over work carefully; use, but do not rely on, a spell-checker. It is recommended that you proof-read twice from a draft printout, not the screen.

All students beginning research degree programmes in October 2009 or later are required to submit for examination softbound printed copies of the thesis or dissertation equal in number to the number of examiners appointed; and the same number of copies of a CD (or other portable data storage unit acceptable to the University) containing an electronic copy (normally in pdf format) of the thesis or dissertation. Following successful examination, and after satisfactory completion of any minor corrections, you will be required to deposit printed as well as electronic copies. For details see the university’s regulations on binding and submission. Students who began before October 2009 may submit electronic copies in addition to printed copies if they wish, and are encouraged - but not required - to do so.

Binding

For full details of the university’s requirements, to which the information below is subordinate, please refer to the Graduate Schools Office website on Binding and Submission of Theses, http://www.york.ac.uk/admin/gso/exams/thesis/binding.htm.

The binding of theses can be done quickly and relatively inexpensively at the bindery of the student’s choice. Because of the cost of unmaking and remaking permanent bindings, you are strongly recommended to take advantage of the option to submit your thesis in the first instance in ‘temporary but secure’ bindings. Three types are acceptable, the first probably preferable:

i)  **Glued spines.** Candidates should check that there are no insecure pages and are advised that where photographs etc. are superimposed on the pages of a thesis, there is a danger of glue seeping through from the binding.
ii) *Binding pillars* inserted through drilled holes. If this method is used the permanent version should be stitched, not simply glued.

iii) *Stitching*, with flexible covers.

Candidates should note, however, that final ratification of the degree will not be given until two copies of the thesis, permanently bound in accordance with the regulations, are deposited in the Graduate Office.

**Paper, Type-Correction and Line-Spacing**

The thesis should be word processed with double spacing on A4-sized paper of good quality and weight, on one side of the sheet only.

It is especially important to observe the regulation about the margin at the binding edge (not less than 40mm), all other margins being not less than 15mm.

**Pagination**

The pages of the thesis must be numbered in a single sequence beginning with the title page, which is counted but not numbered.

**Scholarly Apparatus**

See previous section for guidelines to referencing, bibliography, illustrations and captions etc. If you come across bibliographic cases which do not fit any of the examples given earlier, use your own judgment, and be consistent. Remember that your reader should be given enough information to be able to re-trace your source precisely.

**Headings in the Text**

(i) The headings of the *preliminaries* and of any *Appendices* should be set on the same page as the matter to which they relate but set apart from it by a clear line. They should be centred, in full capitals, without a final point, and underlined.

   e.g.:
ABSTRACT

A cadaver tomb is a memorial on which the effigy, or one of the effigies, is shown as a shrouded body or as an unshrouded skeleton. Funerary monuments bearing such effigies first appeared in England in the 1420s and have commonly been associated with a late medieval Northern European vogue for the macabre. This study questions the widely accepted view that the appearance of these tombs is directly related to the Black Death, that it is necessarily event-dependent, and that the iconography of the cadaver effigy is related to radical theological developments.

(ii) Each chapter heading should normally be set in the centre of a new page in full capitals, without a final point, and without underlining. There should be a clear line between the chapter number and title.

eg:

CHAPTER IV

THE CADAVER TOMB TO 1460: THE CLERGY AND THE LAITY

(iii) Every chapter should have a leading title. The decision about whether to divide a chapter into major parts or lesser sections is a matter for the candidate's own judgment, taking into account the number of parts or sections and the emphasis to be given them.