

Section I: General Information

1. STRUCTURE OF THE DEPARTMENT

The History of Art faculty offers courses across a broad spectrum of areas of art history. Each member of the regular full-time faculty teaches both graduate and undergraduate courses. The Directors of the Yale University Art Gallery and the British Art Center and the Director of Studies of the Paul Mellon Centre (London) hold Departmental appointments as Adjunct Professors. Curators and other staff members at the Yale Art Gallery and the British Art Center give courses from time to time in their specialties, and are appointed as Lecturers for the occasion. Other faculty with whom graduate students study are professors emeriti and professors in other departments, some of whose courses may involve the history of art to such an extent that they are cross-listed in the Program of Study, as well as those whose subjects are less closely connected but whose teaching individual graduate students may choose to seek out.

Because of the sabbatical system, about one out of six faculty members can be expected to be on leave of absence at any given time. Temporary appointments may be made in the fields of professors on leave. Such temporary appointments are offered to people in all ranks, from distinguished American and foreign authorities to advanced students currently writing their dissertations and appointed to teach undergraduate courses. The following suggests in a general way the fields of specialization of the full-time faculty:

African Art and Architecture: [Robert Farris Thompson](#)

Pre-columbian Art: [Mary Miller](#)

Japanese Art and Architecture: [Mimi Yiengpruksawan](#)

Chinese Art and Architecture: [Lillian Ian-ying Tseng](#) (DUS)

Roman Art and Architecture: [Diana E. E. Kleiner](#)

Greek Art and Architecture: [Milette Gaifman](#)

Islamic Art and Architecture: [Kishwar Rizvi](#)

Medieval and Byzantine Art: [Robert Nelson](#), Jacqueline Jung

Italian Renaissance Art: [Anne Dunlop](#)

Northern Renaissance and Baroque Art; Art History Theory and Methodology;

Historiography of Art History: [Christopher Wood](#)

American Decorative Arts and Material Culture: [Edward Cooke, Jr.](#)

American Art: [Alexander Nemerov](#) (DGS)

Nineteenth-Century Art; British Art; Museum Studies: Tim Barringer

Nineteenth-Century European Art: Carol Armstrong

Twentieth-Century Art: [David Joselit](#) (Chair), Sebastian Zeidler

Modern Architecture: [Sandy Isenstadt](#)

All graduate courses are seminars and are seldom repeated from one year to the next.

The number of graduate students on the roster has remained steady for some years at about eighty or ninety. Of these, approximately fifty-five or sixty are in residence in New Haven, while others are either doing field work on their dissertations elsewhere in this country and abroad or writing their dissertations away from New Haven. Among Yale undergraduates, there are about fifty junior and senior art history majors, and some 1500 students registered in department courses.

Departmental policy is set by the faculty, led by the Chair, within the general framework of Graduate School and University procedures. An elected representative of History of Art graduate students attends general faculty meetings of the department, except for those parts of the meetings when there is discussion of individual graduate students.

The Director of Graduate Studies (DGS) oversees the graduate program. In the first year, the DGS helps the student choose courses and settle on a field of specialization and an adviser. Ideally the student will have chosen an adviser by the end of the first year of study. The DGS continues to give formal approval to each student's course schedule each semester, discusses with the student the choice of the dissertation topic and schedules the Colloquium in which this topic is presented for formal approval, and schedules the Qualifying Examination and oversees the reading of the dissertation. The DGS also arranges with the student and the adviser the choice of examiners for the Qualifying Examination and the choice of readers for the dissertation. The DGS oversees matters relating to Graduate School stipends and fellowships, although students should also be in contact with the Graduate School directly if problems or questions arise. The DGS and a faculty committee oversee the distribution of departmental monies for research and travel.

The Department is currently housed in the Loria Center for the History of Art, a new building at 190 York Street designed by Gwathmey-Siegel. Connected to Paul Rudolph's building for the School of Architecture, the Loria Center features departmental offices, faculty offices, classrooms, lounge, graduate IT room, and meeting rooms. In the lower floors of the Loria and Rudolph buildings is the Art and Architecture Library. Founded in 1868 in connection with the foundation of the Yale School of Fine Arts, the first art school set up within a university, the library currently contains over 95,000 volumes on the fine arts, including architecture, photography, graphic design and urban planning. It serves as the working library for the Schools of Art and Architecture, the Department of the History of Art and the Yale University Art Gallery, and as adjunct library for the Yale Center for British Art. The collection includes major reference works, monographs, histories, bound periodicals, and museum bulletins. It also houses special vertical file collections on artists, museums, art subjects and city planning. Approximately 15,000 uncatalogued exhibition catalogs increase its resources. Other important parts of the library housed on York Street include the Art of the Book Collection and the Visual Resources Collection (formerly known

as the Slide and Photograph Collection). The former includes the Rollins Collection that focuses upon book design of the late 19th and early 20th century and a constantly growing collection of artists' books. The latter has overseen the building of a digital image collection and provides support for classes. The VRC also oversees a special collection of approximately 315,000 slides and more than 185,000 mounted photographs and color reproductions for study and research. In addition to the mounted material there are special collections of photographs or photographs on microfiche whose subject, format, extent, or need for special handling keep them somewhat apart. They include the Decimal Index to the Art of the Low Countries or D.I.A.L. file (an ongoing iconographic index in postcard form of art from the Dutch and Flemish area); the I Tatti Archive (smallsize copies of Bernard Berenson's collection of photographs of Italian painting); and the Illustrated Bartsch (photographs of prints listed in Adam Bartsch's *Le Peintre Graveur*). Across York Street to the east is the Yale University Art Gallery, the oldest university art museum in the United States, and diagonally to the south east is the British Art Center. Further to the west up Chapel Street is the School of Art's multi-building campus. The adjacencies of all of these buildings, which link the practice and study of art and architecture, symbolize the particularly close interaction of activities that characterize the study of the history of art at Yale.

2. COLLECTIONS

[Yale University Art Gallery](#)

The Yale University Art Gallery, besides being in itself a distinguished museum, is an indispensable adjunct to the teaching of the Department. It was founded in 1832 by the painter John Trumbull with his own works and with a building, making it the oldest university art museum on this continent. Some of its outstanding collections are:

- The Jarves Collection, primarily of early Italian paintings, acquired in 1871, which, combined with similar collections given later, make this the best university art collection of such paintings.
- The DuraEuropos collection with the unique synagogue frescoes of the third century A.D. and close to 10,000 objects from the Yale excavation of this Roman outpost in Syria.
- The Garvan collection of American decorative arts, the finest in existence of American silver and notable also for its furniture.
- The Société Anonyme collection, assembled chiefly in the 1920s, contains ca. 1,000 works by artists who were then very forward-looking, including, among others, Klee, Mondrian, Kandinsky, Duchamp, Man Ray, Schwitters, as well as many less wellknown figures.
- The Stephen Clark collection, whose masterpieces include Corot's major early work, *The Harbor of La Rochelle*, Van Gogh's *Night Café*, Frans Hals' pair of portraits of the Bodolphe couple, Winslow Homer's *The Morning Bell*, a number of important paintings by Thomas Eakins, and others perhaps equally remarkable.

- The Ordway collection of 20th century art, notable for its splendid paintings from Vuillard to Rothko.
- Significant Oriental, Pre-Columbian and African collections, Impressionist and other paintings from the John Hay Whitney and Paul Mellon gifts, and many other works, round out the displays. A collection of prints and drawings of about 25,000 works is shown in rotating exhibitions.

Several scholarly catalogs of special collections have recently been published, and others are now in production. There are also about eight exhibition catalogs published each year. The preparation of such catalogs may constitute the work of a graduate seminar. Gallery exhibitions are frequently arranged in collaboration by faculty members, students, and gallery staff.

Student involvement with the Gallery begins when undergraduates have class meetings there and then write papers on original works of art. It continues with the teaching of courses by gallery staff members. Graduate students are often involved with research on the collections and the preparation of exhibitions. Some of the gallery's departments, notably Prints and Drawings and American Art, can (as funds permit) offer part-time jobs, internships and fellowships to graduate students. See descriptions below for details of the formal Graduate Research Assistantships offered by Yale University Art Gallery (YUAG) and the Yale Center for British Art (BAC).

In addition to its own staff, the Gallery usually appoints two predoctoral or postdoctoral interns to work in curatorial departments each year following a national competition.

Because only a small fraction of the total collection is on display, students are urged to learn about works in their field not on view. Those doing research projects may use the registrar's files by making an appointment. The Print and Drawing collection invites students during museum hours from Tuesday to Friday. The Gallery is open Tuesday through Saturday 10-5, and Sunday 2-5.

Other relevant University collections are the Griggs Film Collection in the Audio Visual Department, the collections of Egyptian, African, Native American and Oceanic works in the Peabody Museum, the illuminated manuscripts and illustrated books in the Beinecke Library, the Babylonian collection in the Sterling Library, and prints and drawings in The Medical Historical Library. Nor should students overlook the works of art throughout the campus, including distinguished architecture and outdoor sculpture.

The Yale Center for British Art

The Yale Center for British Art is both a public museum and a research institute. It was founded in 1966 with an endowment and a collection given by Paul Mellon,

'29. It opened in 1977 in a building designed by Louis I. Kahn which is one of the most noted works of architecture on the campus.

The collections survey British art from the Elizabethan age to the present, and are especially strong in the period from Hogarth through Turner. The 1400 paintings, 15,000 drawings, 25,000 prints and 20,000 rare books are unequaled outside England. A reserve gallery is accessible on the fourth floor next to the main galleries, and on the second floor a Study Room is provided for research on prints, drawings and rare books. These collections also contain some important sections that might not be expected, such as architectural drawings, and early book illustrations from countries outside England. Similarly, the paintings include works executed in England by such notable visiting artists as Rubens and Canaletto. While the rooms devoted to Constable and Turner may be the most immediately impressive, the extraordinary paintings by less wellknown figures such as Stubbs, Wright of Derby and Richard Wilson are equally fine.

The reference library of 12,000 books has open stacks. Its holdings of sales catalogs of the past are very thorough (Sotheby's and Christie's catalogs up to 1980 are available in microfiches). It also makes available books that one might not expect, such as sets of Greek and Latin classical authors and the Baedeker guidebooks to other countries. The reference library also houses a collection of 100,000 photographs of British works and a set of the Witt microfiches after the British school photographs at the Witt Library in London. This photo archive is partly computerized and can be searched by artist, collection, or subject.

Classrooms in the building are used for seminars, and the auditorium, besides being used for lecture courses, houses frequent events, including symposia bringing groups of scholars to discuss special themes, which are often related to exhibitions. A major laboratory for conservation of works on paper is located in the Center. The Center also hosts visiting scholars doing research projects on British art, literature, and history for stays of about a month; these are announced at the beginning of the year, and the scholars may often be working on topics of interest to graduate students. There is a program of lunchtime meetings at which graduate students in the History of Art and other departments, as well as visiting scholars, present their work in progress.

Graduate students may be appointed to part-time jobs as interns, and may also take part in organizing exhibitions at various levels of responsibility. See below description for details of the formal Graduate Research Assistantships offered by the Yale University Art Gallery (YUAG) and the Yale Center for British Art (BAC).

Graduate students in the field of British art are eligible to apply for a fellowship in London, at the Paul Mellon Centre, which is an affiliate of the Center. Students pursuing topics in British art are welcome to use the library and extensive photo archive of the Paul Mellon Centre while they are in London.

3. LIBRARIES

The [Art and Architecture Library](#), housed in the Art and Architecture Building was founded in 1868 in connection with the foundation of the Yale School of Fine Arts, the first art school set up within a university. It now contains over 95,000 volumes on the fine arts, including architecture, photography, graphic design and urban planning. It serves as the working library for the Schools of Art and Architecture, the Department of the History of Art and the Yale University Art Gallery, and as adjunct library for the Yale Center for British Art. The collection includes major reference works, monographs, histories, bound periodicals, and museum bulletins. It also houses special vertical file collections on artists, museums, art subjects and city planning. Approximately 15,000 uncatalogued exhibition catalogs increase its resources. Carrels for graduate students in the History of Art are located here.

Several important microfiche collections (e.g., the Marburger Index, L'indexe Photographique de l'Art en France, the Deloynes Collection, County Courthouses of the United States, French Popular Lithographic Imagery 1815-1870, Newsbank, smaller collections of Roman architecture, the Victoria and Albert Museum, etc.) are available in the Art and Architecture Library. All microfilm and additional microfiche material of interest to art historians are located in the microtext room of Sterling Memorial Library.

Other Yale Libraries

There are many other libraries at Yale with resources that are of special interest to the art historian (<http://www.library.yale.edu>) for a list of all Yale Library collections.) The university's total holdings exceed 10.5 million separate items. The specialized resources of the British Art Center's Reference Library (<http://www.yale.edu/ycba/library/library.htm>) are described below. The Sterling Memorial Library houses approximately 80,000 volumes on the arts as well as materials in related fields, including most art historical materials in non-Roman languages. The Cross Campus Library supplements this collection, mainly with books used routinely in undergraduate courses. The East Asia Library, housed in Sterling but a distinct entity, is one of the finest in existence. The Manuscripts and Archives Department at Sterling Library holds original architectural drawings of Yale buildings, and other primary source materials (see the helpful list of their arts collections at <http://www.yale.edu/ycba/library/library.htm>). The Beinecke Rare Book and Manuscript Library (<http://www.library.yale.edu/beinecke/brblhome.htm>) houses many archival collections that are of particular interest to art historians, among them the Marinetti Archive, the Katherine Dreier and Naum Gabo papers, as well as a comprehensive collection of early treatises on art and architecture and a remarkable collection of illuminated manuscripts. The special Anthropology, Classics, Divinity, Drama and Music Libraries, the Arts of the Book Collection at

Sterling Library, and the Medical Library with its Historical Collection, are among the other libraries at Yale which should be explored by the art historian. Any search of the Yale collections should begin with the card catalog at Sterling, which alone holds cards for all of the books in the Yale Library system, and with the campus-wide Orbis computer network, which now contains references to all books published in or after 1978. A complete on-line catalogue of all holdings is in progress. Manuscript holdings are listed in the individual library catalogs. The librarians are happy to assist students and faculty in investigating the rich and complex library resources at Yale.

The Yale Library provides a delivery service which permits readers to request materials from most campus libraries at Yale. Requests can also be placed online (<http://www.library.yale.edu/circ/eliexprs.htm>); so too can Interlibrary Loan requests for materials from libraries elsewhere (<http://www.library.yale.edu/ill/home.htm>).

5. INSTRUCTION IN PHOTOGRAPHY

The Department gives a non-credit course in digital photographic techniques which meets once a week during the spring term. It is open to all graduate students and is taught by the Manager of Photography at the Media Services Center.

Section II. Admission and Financial Assistance

1. OBTAINING AN APPLICATION

The website for applications and the admissions process are located: <http://www.yale.edu/graduateschool/admissions/index.html>. Completed applications are due on the first working day in January.

Yale University's Equal Opportunity Statement

The University affirmatively seeks to attract to its faculty, staff and student body qualified persons of diverse background. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs or employment against a handicapped person who is otherwise qualified or against any individual on account of that individual's sex, race, color, religion, age, or national or ethnic origin. University policy also affords affirmative action in employment to women, minority group members, handicapped individuals who are otherwise qualified, special disabled veterans and veterans of the Vietnam era.

Underlying the fulfillment of these legal obligations is the University's commitment to basing judgments concerning the admission, education and employment of

individuals upon their qualifications and abilities, and respecting an individual's privacy.

THE ADMISSION PROCESS

Applications for admission to the department's graduate program are reviewed by a faculty committee of which the DGS is chair. This committee makes recommendations about admission to the University Graduate School on the basis of perceived merit; it does not take into account or have before it information concerning financial circumstances. On the basis of the department's recommendations, the Dean of the Graduate School makes the decisions about admission.

The number of admissions that may be offered is constrained by the department's facilities and the Graduate School's resources. The number of applications has risen in recent years, and admission can be offered only to about 10% of applicants. Many well qualified applicants unfortunately may not receive admission.

Applicants are required to submit a term paper or other writing sample. The committee weighs the application materials with various points in mind. The GRE scores are significant because they can compensate for any divergency in the meaning of the same grade in different colleges. In the transcript, attention is given mainly to the art history courses, noting their quantity, variety, and grades. If these are favorable, it is not always important whether the student was formally an art history major. The student's one page statement of purpose is also read carefully.

Yale has a number of interdisciplinary graduate programs in which the art history department plays an important role; among them are African and African-American, American, East Asian, Film, Medieval and Renaissance Studies. When the History of Art admissions committee has finished its work, applications not included in the accepted group may be reviewed by appropriate faculty members and transferred to the application pool of one of the above programs. If the admissions committee in that program agrees, the student is then asked whether he or she would like such a transfer to take place. As a result, a number of students in recent years have been pleased to accept offers of admission to these Yale programs. Some of these programs are for the MA only, and their graduates may then apply to continue to the Ph.D. in art history; others are for the doctorate itself.

If interested in a campus visit, please contact [individual professors](#) and [graduate students](#) directly via e-mail to arrange your own schedule. Ideally visits should take place in the fall semester. Keep in mind that there is no requirement that a successful applicant visit campus. Even complex questions can be answered via

e-mail. Sending one's inquiries electronically also saves the cost of traveling to and from New Haven.

In choosing where to apply (or where to go, when accepted by several schools) students rightly put much stress on the fields of art history taught and on the known quality of the faculty. When one is deciding where to go, it can be a great help to learn about the faculty. A simple way to do this is to look at faculty web pages.

3. FINANCIAL ASSISTANCE

The Graduate School currently offers full tuition and an annual stipend for five years of the six year's of study to all admitted students. The annual stipend is currently \$25,000. Additional honorary fellowships of \$2500 may be awarded to the highest ranking applicants.

Students have no duties beyond coursework and other departmental requirements in the first and fourth years of the program. During their second and third years they are expected to teach four courses. At least one of these must be a discussion section (TF 3.5), for which a course credit will be awarded.

The Graduate School awards every student a University Dissertation Fellowship to support the writing of the dissertation. The University Dissertation Fellowship is customarily taken in the sixth year but may be taken in the fifth year.

In the fifth year (or the sixth, if the UDF was taken in the fifth year) the student is responsible for his or her own funding, either through an outside fellowship or work as a teaching fellow or in a curatorial department.

Students with or without fellowships may borrow from federally sponsored loan programs.

A number of other endowed fellowships administered within the department are available to History of Art students for travel and research in the summers and in the fifth year. The Henry S. McNeil Fellowships in American Decorative Arts are given to students in the first and later years in varying amounts; they are usually awarded to students in this department and in American Studies and African-American Studies. Crosby Fellowships for the History of Medieval Art may be awarded for travel and research in the fourth or fifth year. The department makes possible small awards for photography, travel to conferences, and the like. The Blanshard Prize is awarded annually for the dissertation in art history considered by the faculty to be the best in the department.

In addition, the Georges Lurcy Fellowship is for study in France at the dissertation stage. In the past it has often been awarded to students in the History of Art. The Whiting and Leylan Fellowships in the Humanities are for the

final year of dissertation writing. Similar smaller grants are awarded by the University's Council on West European Studies, East Asian Studies, Area studies, and other subdivisions.

Students planning field work or returning from it for the year of writing are encouraged to apply for outside fellowships. Yale students have been very successful in this area. In recent years Yale graduate students have had outstanding success in winning fellowships such as those from the American Academy in Rome, Kress Foundation, Paul Mellon Centre for Studies in British Art, Smithsonian Institution, Center for Advanced Studies in the Visual Arts at the National Gallery, and the American Association of University Women, as well as Fulbright Awards to various countries. Graduates from the first year on may also be appointed to work as interns in Yale's art galleries in a number of departments. These include especially the departments of American Painting, American Decorative Arts, and Prints and Drawings, all in the Yale University Art Gallery, and Prints and Drawings in the British Art Center. Enquiries should be made directly to those departments. Students are not allowed to be employed at unrelated jobs or for more than twenty hours a week, since they are in all cases considered to be full-time students.

Since the University's policy is to aid as many students as possible, it sets a ceiling on the amount that can be received in a year by any student from any combination of university stipend and work. For the same reason, aid does not continue beyond the sixth year. These limits do not apply to some fellowships entirely from outside sources.

The current charges for residence and board at the Hall of Graduate Studies, and residence at Helen Hadley Hall, will be supplied on request by the Registrar of the Graduate School. Apartments in New Haven can be rented at prices beginning at about \$800 a month. Furnished rooms are also available in the community. In a few cases it is possible to be appointed to a special fellowship in a residential college, which can include dining privileges. Such fellowships normally involve counseling or similar obligations within the college.

4. GRADUATE TEACHING/RESEARCH ASSISTANTSHIPS

TEACHING

Teaching is regarded as an integral part of training in art history. As mentioned in "Financial Assistance" above, students are required to teach during each semester in their second and third years. (The one exception to this rule is serving as a research assistant at one of Yale's art museums (see immediately below). Teaching Fellows normally lead weekly discussion sections of undergraduate lecture courses as well as grade papers and exams; this assignment is designated TF 3.5. The Department makes every effort to enable students to do at least two terms of teaching at level 3.5.

Because of the value of this experience to students' awareness of art history as a whole, all students will teach a section of one of the two introductory survey lectures (HSAR II2 and II5) in one of the first two semesters of being Teaching Assistants. Many students choose to do more. The first time a student teaches a course (instead of grading for it) he or she will receive course credit within the department (HSAR 506), normally in the first semester of the second year. In some cases graduate students may serve as graders only and are then designated TF 2.0. A teaching assignment at the TF2 level cannot be counted for History of Art credit.

RESEARCH ASSISTANTSHIPS

The History of Art Department considers experience of museum work at a high level to be of equal value to teaching as part of a training in the discipline.

Graduate Research Assistantships (GRAs) at the Yale Center for British Art (BAC) and the Yale University Art Gallery (YUAG) are designed to provide Yale doctoral students, from the second through the sixth year, with the opportunity to work as part of the intellectual team on a major scholarly project at one of the museums. These research positions enhance the educational experiences provided by academic course work and teaching assistantships at Yale, allowing students to extend their range of academic specialisms and expertise, and to augment research skills by direct contact with objects in the collections. Students also gain in-depth knowledge of the intellectual and logistical aspects of exhibition preparation and other professional skills, although the positions are by no means restricted to or intended only for those students who wish to pursue a museum career. Five Graduate Research Assistantships are awarded each year, three at the BAC and two at the YUAG.

Students may use up to two semesters of museum research assistantships in fulfillment of the requirement for teaching. A student completing two semesters of assistantships would therefore be required to teach for only two semesters instead of four. A student completing a one-semester assistantship would be required to teach for three semesters instead of four. In each case, the student would still be required to teach the survey course for at least one semester.

In certain cases, assistantships may be available at other Yale institutions, such as the Beinecke Rare Books Library. These too would count in place of a teaching requirement, up to a limit of two semesters.

Certain conditions apply to obtaining research assistantships. The decision to employ a student as a research assistant is the prerogative of the museum in question, not the History of Art Department. Applying for such a position, therefore, is the same as applying for a job. The Director of Graduate Studies will be consulted as a reference.

Process of Application

These research assistantships take the place of the old "internships" and cannot be negotiated through conversation with curators. A formal application process is required. Each May, senior staff members from the curatorial and research programs of the two museums will advertise opportunities to work on specific projects for the fall and spring terms of the following year. Interested students will compete for these positions through a process that will include a letter describing the student's objectives and an interview with the staff member with whom the student would work. If the applicant is selected, s/he will meet with that staff member and his or her Director of Graduate Studies to finalize an agreement specifying the duties that are to be fulfilled and the methods by which the work is to be accomplished. This agreement will then be signed by the student, the museum staff member, and the Director of Graduate Studies and placed in the student's file.

Financial Terms and Duration

The stipend for the term, as of fall 2007, will be \$10,000, for 17.5 hours of work per week at the museum. If at the end of the Research Assistantship the student would like to continue in the position for the second term, s/he must obtain the permission of the staff member and the Director of Graduate Studies. A student may complete up to two semesters of research assistantship work in lieu of teaching requirements. If in an extraordinary case a student wishes to pursue the same project for a third semester, the gallery in question might hire the student on a part-time basis, but the term "research assistantship" will not apply to work done during such a third semester. Students who are not selected during the initial application process will not be able to negotiate an independent research assistantship with another curator at that time. Each museum will budget for only the number of R.A. positions it advertises for the forthcoming year. No positions beyond those posted in May can be financed at full stipend level or counted in lieu of teaching requirements.

Section III: The Program of Study

1. FACULTY ADVISERS

All graduate work is carried out under the direct and regular supervision of the faculty, mostly in seminars. When the student's field of interest becomes clear, ideally by the end of the first year, he or she should choose a permanent adviser who is a regular member of the faculty. The student is encouraged to consult the DGS in making this decision and, in any case, should notify the DGS as soon as the decision has been made. The adviser will represent the student on many academic matters, but it is the student's responsibility to inform the adviser of his or her interests and intentions. In many cases students will have the same adviser throughout their graduate careers, but should the student change fields there will also very likely be a change of adviser.

2. COURSES

One year's work (a total of six term courses) with one language fulfillment is required for the Master's Degree, and three years' residency (13 term courses or the equivalent, plus the colloquium and oral examination), are necessary for the Ph.D. The course "Introduction to the Study of Art History" (HSAR 501a) is required of every first-year graduate student. Descriptions of all courses offered are available in the spring for the following year. The courses vary widely in content and organization, ranging from survey seminars covering broad ground and presenting major problems to courses in which the focus is more narrow and in which emphasis is put on original research. Students may take certain undergraduate courses in the department for graduate credit by writing more extensive papers or doing other additional work to show graduate level performance. Such a course may be approved if the course represents an area both needed for the student's individual program and not available in any other way, but it would be unusual for a student's term program to include more than one such course. A student may take reading courses with individual faculty members to study specific topics not offered in regular courses. Students receive one course credit as a Teaching Fellow (HSAR 506). Additional teaching is without such course credit. Under special circumstances by arrangement with the DGS, courses in fields not available at Yale may be taken for credit at nearby graduate departments such as Harvard, Columbia, and the NYU Institute of Fine Arts. Finally, a student may receive one course credit for working as a research assistant directly under the guidance of a member of the curatorial staff of the Art Gallery or British Art Center (HSAR 512). All course schedules must be approved by the DGS.

The faculty expects that students will take some courses quite separate from their own area of particular interest. Therefore students can take or audit officially at least three courses outside of their own field. Courses in other departments supportive of the specialty would not generally be regarded as being outside. During the first year of study students should take at least four or five courses within the department.

Students working in European and American art are required to take (for credit) at least one art history course outside of their familiar tradition (e.g. Asian, Pre-Columbian, Native American, Islamic, African, etc.). Conversely, students in non-Western fields are required to take at least one art history course outside of their familiar traditions.

Students are encouraged to take a limited number of graduate courses outside the department when they are of value toward the accomplishment of their goals. Such courses might be devoted to any discipline relevant to the student's special interests in the history of art: for example, a history or an anthropology course would be useful in order to study African sculpture or Pre-Columbian architecture. In any given semester a student might take one of the three courses

in this way, and might perhaps take a total of two or in rare cases three courses outside the department. A student whose interests suggest the desirability of doing more than this should consider whether one of Yale's interdisciplinary programs might be more logical than work in this department. At the same time, students from other departments often take courses in the History of Art, rightly suggesting the easy links of our field to other disciplines. As a rule students do not take undergraduate courses in another department, but in exceptional cases they may petition the DGS to do so. As a general rule, a distinction is made between courses at a graduate level, for which full academic credit is granted, and instruction which, however necessary or useful in itself, must be regarded as being of a remedial nature. Examples of the latter are courses in French or German taken in preparation for the language exams. These are put on record but cannot be substituted for regular graduate courses. Where doubts arise, they should be resolved in consultation with the adviser and the DGS.

3. REQUIREMENTS AND PROCEDURES

A typical program of study looks like this:

First Year, Fall semester
Seminar (HSAR 501a)
Seminar
Seminar

First Year, Spring Semester:
Seminar
Seminar
Seminar

Second Year, Fall Semester:
Seminar
Seminar
Seminar
Teaching Fellowship (HsAr 506)

Second Year, Spring Semester
Seminar
Seminar
Seminar
Teaching Fellowship

Third Year, Fall Semester:
Qualifying Examination
Teaching Fellowship

Third Year, Spring Semester
Colloquium
Teaching Fellowship

Fourth Year: Dissertation Research (in residence or abroad)

Fifth Year: Dissertation Research & Writing

Sixth Year: Completion of the Dissertation

In the first year, the student normally takes six courses (seminars) and meets at least one language requirement. The work of all first-year students is reviewed by the faculty in the following September to determine: 1) if they have satisfactorily met the requirements for the Master's degree, and 2) if their work merits continuation in the program.

In the second year, the student takes six courses. Credit is also given for a term of teaching (History of Art 506a or b, "The Teaching of the History of Art"). In this year, the second language requirement is met. The Qualifying Paper and one accompanying paper must be submitted by January 20 (See Section III, "Admission to Candidacy"; see also the section below, which describes the exception made for students for whom course requirements are waived). Faculty decisions concerning provisional Admission to Candidacy--that is, permission to proceed to the Ph.D.-- are made at the end of the spring term. Because the second year is very busy, with students required to take six courses in addition to teaching for the first time (Hsar 506a), we emphasize what is stated in III.2 above: namely, that students should consider taking an undergraduate course for graduate credit. The advantage of this plan, beyond just the practical one of alleviating the end-of-the-semester writing burden, would be the chance to learn a subject in the foundational sense afforded by lecture courses.

In the fall of the third year, students study for and take an oral exam at the end of the semester. In the spring of the third year, students prepare a dissertation prospectus and schedule a colloquium for the end of the semester. At this colloquium the dissertation topic is voted on by a faculty committee.

In the fourth year, the student embarks on full-time dissertation research, often far from New Haven. It is not necessary in this year to teach to earn the stipend.

The fifth and sixth years are normally spent doing dissertation research and writing. A so-called "first reading" of about half the dissertation takes place at least a term before the final submission. Final submission of the entire dissertation is October 1 for a December degree and March 15 for a May degree. In the event that a student is unable to complete the dissertation in six years, that student may petition the Graduate School for a seventh year of registration. However, in order to do so, the student must include the draft of at least one chapter with the petition. The draft will be evaluated by the student's advisor and by the DGS to determine if the student is making sufficient progress to warrant extended registration.

4. JOINT Ph.D. IN HISTORY OF ART AND FILM STUDIES

I. Admission: Applicants will apply either directly to the Film Studies Program, mentioning History of Art, or they would apply to History of Art, mentioning Film Studies. Only applications which are short-listed by the committee that receives them first will be forwarded to the other unit. The DGS of both units will then discuss the possibility of a recommendation. Since the FSP will be distributing its applicants to several departments simultaneously, no assurances about admission to the joint program can be given until all departments have made their feelings known about possible candidates. Only three candidates will be admitted per year to the the FSP's Joint PhD. However, it is possible, indeed

expected, that additional HSAR students may make systematic use of Film Studies courses and faculty as they develop their plans of study, exams, and dissertations.

II. Financial Aid: As this is by definition a joint program, financial assistance to accepted candidates must be shared. The FSP currently has only one fellowship a year to dispense to the three selected candidates, and so HSAR, like other participating departments, would have to be prepared to fund some chosen students. A reasonable estimate would suggest that every two years the HSAR department may admit a candidate to the Joint Film Studies option, while every four years such a candidate would be financed by the fellowship lodged with FS. Naturally, no fellowship will be offered in a year when no applicant appears excellent to both units. The principle would be that any joint HSAR-FS student, however financed, will be treated as a bona fide HSAR doctoral candidate.

III. Program of courses: Because the candidate will need to develop two large (though often related) disciplines, 15 courses will be the norm (see below chart for a typical program of study).

A. Requirements in History of Art: 9 courses. These include the "Introduction to the Study of Art History." They may also include film courses that have a HSAR graduate course number. It may still be expected that students take at least one course in HSAR outside of their core areas. Students receive one course credit as Teaching Fellows within the HSAR department. See below for further teaching requirements.

B. Requirements in Film Studies: 6 courses. These include the two core Film Studies seminars (offered alternately in the Fall term), and four additional seminars in FS, two of which may carry a HSAR crosslist.

C. Other courses: upon consultation with the DGS of both units, two courses may be taken in other departments when relevant to the student's special interests, reducing the required number in either HSAR or FS.

IV. Languages: students must pass examinations in: German (for students of western art), French, and if necessary another language pertinent to their dissertation.

V. Provisional admission to candidacy: following the History of Art rules, students must be in good standing, fulfill language requirements, and submit a qualifying paper to the HSAR department by the end of their second year of full-time study at Yale.

VI. Graduate Teaching: During the second and third years a student will teach one section per term in the following lectures: one of the introductory survey lectures in HSAR, a second introductory survey in HSAR or other art history lecture (this may in some cases be substituted by a museum research assistantship), Introduction to Film Studies, and one of the lectures in Film Theory or in World Cinema.

VII. The Colloquium: following History of Art rules, a prospectus must be submitted and approved in a colloquium by the end of the student's sixth term. Of the four faculty members in the colloquium two should be members of the Film Studies Graduate Committee.

VIII. Examinations: By the end of the fifth semester the oral exam must be taken: An oral exam in four broad topics, two of which must be given by a member of the Film Studies Graduate Committee. The other two topics must be given by a History of Art Faculty member. Each section in the exam will be twenty-five minutes long.

Also, joint History of Art and Film Studies Ph.D. students will need to take and pass a one-hour film oral, covering a standardized list of films and texts, at some point before receiving the degree. One hour film oral, given by two members of the Film Studies Graduate Committee, covering a standardized list of films and texts.

IX. The Dissertation: The dissertation will give evidence of methods and materials important to both disciplines. At least one member of the dissertation panel should come from FS and one from HSAR (who is not a member of the FS committee).

X. Internships: One or two Film Studies internships exist for candidates past their third year, providing a stipend during which the candidate helps plan the annual film series and conferences held at the Whitney Humanities Center. This experience is designed to give candidates pertinent experiences in planning and carrying out film-related work in archiving, curatorship, etc. Students may undertake, instead, internships involving museum/curatorial work following the recommendations of HSAR and possibly relating to film and video exhibitions in the museums. As such internships might prolong the student's course of study, they should be undertaken with the approval of both DGS, and in no case should extend longer than one year.

A typical program of study may look like this:

First year-Fall

FS Seminar: Films and Their Study

HSAR Seminar: Intro to the Study of Art History

HSAR seminar

HSAR seminar

First year-Spring

HSAR seminar

HSAR seminar

FS seminar

FS seminar

Second year-Fall
FS Seminar: Film Historiography
HSAR seminar
HSAR teaching fellowship (counts as one course credit
towards Hsar 506, "The Teaching of the History of Art")

Second year-Spring
FS seminar
FS and Hsar seminar (counts as two course credits, one in each discipline)
HSAR seminar
HSAR teaching fellowship

Third year-Fall
FS teaching fellowship
Orals preparation

Third year-Spring
FS teaching fellowship
Colloquium preparation

Fourth year
Dissertation research

Fifth year
Dissertation research and writing

Sixth year
Completion of the dissertation

5. WAIVING OF COURSE REQUIREMENTS

The policy of the Graduate School on this matter is stated in the Graduate School Bulletin: "In recognition of previous graduate level work done at Yale or elsewhere, a department may waive a portion of the course requirement." The Department requires all incoming students to complete the first year of course work (six seminars) as described above.

Students who have previously completed successfully one year or more of graduate work in art history, either at Yale or elsewhere, are eligible to be exempted from up to a year of course requirements. However they do not advance with respect to other requirements of residence and tuition payment. The procedure for application is as follows:

1. To have a portion of the course requirement waived, the student should, with the approval of the adviser, present to the DGS a copy of a transcript indicating up to six equivalent graduate-level courses successfully completed at Yale or

elsewhere. The DGS will then seek approval for the requested waiver from the faculty.

2. Students who request a full waiver of six courses must submit a Qualifying Paper and one back-up on January 20 of their second semester.

3. Students requesting a full waiver of six courses on the basis of graduate work done at Yale in a Masters' or Doctoral degree program would seek advanced standing and go directly from their first to third year with a one-year reduction in tuition requirements. Students requesting a full year's waiver after the first year on the basis of work done elsewhere do not accelerate in terms of tuition or stipends; they remain second year students but with the waiver undertake the course of study usually prescribed for the third year.

6. GRADING AND EVALUATION

The department requires each instructor in the department to place in the student's file an evaluation of his or her performance in each course. Written comments characterizing the student's work form the substance of the evaluation and are intended for the guidance of both student and faculty. This evaluation will be available only to the student concerned and to the faculty of the department. It will enter into departmental reviews of the student's progress, but will not be transmitted outside the department without the authorization of the student. A student's performance will be reviewed at the beginning of the third term of study to determine whether or not satisfactory progress is being made.

The departmental grading system is in accordance with Graduate School policy: Honors, High Pass, and Pass. Each student must earn the grade of Honors in at least two term courses by the end of the second year of residence at Yale. Students who have not met this standard by the end of the second term will be warned; those who have not met it by the end of the fourth term will be asked to leave the program.

7. LANGUAGES

Art history demands considerable linguistic skill. A good reading knowledge of German, French and Italian is necessary in order to master the basic literature of Western art history. Although translations are sometimes used, the competent scholar must be in a position to control the technical vocabulary and the often idiomatic nuances of speech which are particular to every language. Some art historians also have to acquire a mastery of epigraphy and paleography.

Linguistic skill is also extremely important in Asian, African, Islamic, and Pre-Columbian studies. A graduate student who wishes to become a specialist in Chinese or Japanese art must plan to devote several years to the study of the

language, and the same applies to other areas as well. Students in any field in which extensive language study is necessary and who have not yet acquired adequate reading skills, should consider postponing their application to graduate school, or taking time out of their graduate study, to concentrate on the relevant language or languages.

Students in the history of art must pass examinations in two languages other than English. Students in Western art must take German and one other language pertinent to their field of study, to be determined by agreement with the adviser and the DGS.

Students in the non-Western fields must pass examinations in two languages other than English relevant to their course of study by agreement with the adviser and DGS. In some cases the successful completion of an agreed course of study in a non-European language may be accepted as equivalent to passing the examination. Native speakers of languages other than English may use those languages to meet their departmental requirements.

Candidates entering in or after Fall 2007 may satisfy the language requirements in one of the two following ways:

1. A written departmental examination administered twice annually (October and February) by a committee of two faculty members, one of whom is the DGS. This is a classroom examination, and cannot be taken home. See the Graduate registrar to signal intent to take the exam.
2. Students who have previously fulfilled a language requirement while taking a M.A. elsewhere may make a request to the DGS that these be treated as fulfilling the requirement here.

8. THE M.A. DEGREE

The M.A. Degree is awarded by vote of the faculty after the satisfactory completion of one year of course work (six term courses) and after evidence of proficiency in one required foreign language. The student normally petitions for the degree at the time of registration in the Fall of the second year.

9. THE M.PHIL. DEGREE

Students who have completed all requirements toward the Ph.D. except those relating directly to the writing of the dissertation may apply for the degree of Master of Philosophy (M. Phil.) in the Department of the History of Art. This will generally occur at the end of the third year of study. Students should bear in mind that as the University Bulletin of the Graduate School states: "The Master of Philosophy is a degree 'in course'." In general, students are not admitted for the Master of Philosophy unless they intend to continue to the doctorate.

10. STUDY IN ABSENTIA

Since the research for the dissertation in the history of art requires the study of original works of art, archives, and other material not often found in New Haven, the student usually spends a year abroad or elsewhere in America. This year away has often been taken during the fourth year of study, after the student has passed the Qualifying Examination and has been officially admitted to Candidacy. Study in absentia may be renewed for a second year upon recommendation by the Director of Graduate Studies and with the approval of the Associate Dean of the Graduate School.

11. LEAVE OF ABSENCE

A student in good standing who wishes to interrupt study temporarily for personal or medical reasons before completion of the coursework for the Ph.D. may be granted a leave of absence with the approval of the Director of Graduate Studies and the Dean. Such a leave will be granted only if the Department, by vote of its faculty, agrees that the student is in good standing, has satisfied all the Graduate School and Departmental requirements normally required at this stage of study, and is qualified to continue in the degree program. A student who returns from a leave of absence in the summer months is not considered as registered until the beginning of the fall semester and therefore will not be eligible for departmental or Graduate School summer research funding.

12. THE FRICK SYMPOSIUM AND OTHER FORUMS FOR GRADUATE PAPERS

The Frick Symposium is an annual two-day event, generally held in April. It is one of several symposia currently held in which graduate students can present the results of their research to a professional audience outside their own department. The sponsors, the Frick Collection in New York and the Institute of Fine Arts of New York University, divide the meetings between their two premises. They jointly invite several graduate departments to choose students to speak at this forum. Students who wish to compete should submit their proposals to the Director of Graduate Studies when an announcement is posted. Faculty may also propose papers that they think appropriate, generally from seminar reports or thesis research. A faculty committee selects the participant, who then presents his or her paper to the department for a critique before the actual event. Participation in the Frick Symposium is a desirable credit to have on a curriculum vitae, since those in our field who hear the paper know that it is competitive, like a fellowship. Planning a Frick talk also provides a very practical start for future appearances at other professional meetings.

In recent years, graduate students in the department have also presented papers at the symposium sponsored jointly by the Isabella Stewart Gardner Museum and Boston University's History of Art Department, and at the Whitney Museum Symposium on American Art.

Section IV: The Ph.D. Degree

1. PROVISIONAL ADMISSION TO CANDIDACY

The Graduate School requires that each department have a procedure for admitting students to Candidacy for the Ph.D. degree.

In the Department of the History of Art the stages are as follows:

1. Submission of a Qualifying Paper by 20 January of second year.
2. Faculty discussion of coursework evaluations and Qualifying Paper evaluations during Spring term of second year.
3. If all coursework is satisfactorily completed and the Qualifying Paper is passed by the faculty, the student is provisionally Admitted to Candidacy at the end of the second year.
4. Qualifying examinations are taken, usually in the first term of the third year.
5. The Colloquium is taken, usually in the second term of the third year.
6. Completion of the language requirement (proficiency in two foreign languages, see above for details).
7. On completion of stages 1-6 the student is Admitted to Candidacy. The only subsequent requirement is the completion of the dissertation.

Detailed description: Students in History of Art normally are provisionally admitted to candidacy at the end of their second year of full-time study at Yale. Students are not permitted to register for the third year if they have not satisfied certain requirements. For Admission to Candidacy, students must demonstrate a high level of achievement in their coursework and give every promise that they will be able to complete the Ph.D. During the spring term of the second year the faculty will review the work of each student and determine whether to admit the student provisionally to candidacy. For this purpose a dossier is prepared, and the following conditions must be met:

1. Faculty evaluations of student coursework. They are read and discussed by the faculty committee and the DGS.

2. Proof of proficiency in two foreign languages. As noted earlier, no student can be admitted to candidacy until the language requirement is fulfilled.

3. A Qualifying Paper demonstrating original research, a logical conceptual structure, stylistic lucidity, and the ability successfully to complete a Ph.D. dissertation in art history. The QP is ideally a seminar paper that has been reviewed and, where necessary, reworked. Two copies of this paper must be deposited no later than January 20th of the second year. It should be around twenty pages long, and no more than 25-30 p., and written in students' primary area of interest. In addition the student must submit a second paper as a back-up, to be consulted by the readers if desired. The papers require no special form of presentation but should be accompanied by adequate illustrations and a brief explanation of the context in which they were written. These papers will be read by a committee of two faculty members who submit written reports to the DGS. The DGS will also assemble other evidence of the student's qualifications. A decision will be made by the faculty before the end of the spring term. Please note that at least one of the two papers submitted should have been written in the History of Art Department at Yale.

No student is officially admitted to candidacy until he or she has completed all pre-dissertation requirements, including the Colloquium and the Qualifying Examination, both of which are described below. Moreover, permission to write a prospectus and to prepare for the Qualifying Examination depends on the successful outcome of the faculty review described immediately above.

2. THE QUALIFYING EXAMINATION

The Qualifying Examination should be taken no later than the end of the fall term during third year. The student should plan to spend a minimum of three months preparing for it. The examiners, along with the topics, will have been determined in the previous spring in consultation with the DGS and adviser. Although the examiners often include members of the Colloquium committee, the two groups are not necessarily identical. Normally the examiners are members of the Department. In some cases it may prove necessary to draw on faculty elsewhere at Yale, and in unusual cases, with the approval of the Director of Graduate Studies, from other institutions. Although the adviser is traditionally not one of the examiners, in certain circumstances he or she may be assigned a question. The invitations to the questioners are extended by the Director of Graduate Studies.

The choice of examiners is made by the student in consultation with the adviser and the Director of Graduate Studies. The actual arrangements are made by the Director of Graduate Studies. All four topics are meant to be relatively broadly defined and in accord with conventional disciplinary taxonomy. The purpose of the exam is to build a solid base for teaching and curatorial activities, as well as to develop expertise in the chosen field of specialization. Some sample topics

are: "Nineteenth-century British painting," "Italian Renaissance Sculpture," "Modern Japanese architecture," "Maya vase painting," "Post-war American art."

The fourth or "outside" field is meant to be clearly distinct from the student's area of specialization. It is normally a field at some chronological remove from the dissertation project, and perhaps geographical as well. For example, if the student's main field is nineteenth-century French painting, then Renaissance architecture would be an appropriate outside field; early twentieth-century French painting would be inappropriate. If the main field is ancient Roman art, then an appropriate outside field would be Gothic architecture; but so too would be the art of sixteenth-century Rome. If the main field is Post-war American art, an outside field would be eighteenth-century French painting; art theory and art criticism since the 1950s, however, would be insufficiently "outside." If the main field is medieval art, an outside field would be Hellenistic sculpture; and so forth.

The outside field often builds on coursework or independent study conducted at Yale; students and Director of Graduate Studies should keep this in mind when choosing a program of study.

Although the Qualifying Examination is usually an oral exam, one of the questions may be answered in writing. If the student chooses that option, he or she has a week to complete the question and is allowed to use appropriate research tools.

As to the oral exam, approximately twenty-five minutes is given to each topic; normally the whole examination takes about two hours. Often the examiners will bring in unidentified photographs, sometimes arranged in a special sequence, and the student is asked to talk about them. Depending on the nature of the topic, other questions may center around bibliography, or historical and literary background. Students may be asked to discuss objects which they are not expected to recognize but on which they can exercise their powers of connoisseurship.

The level of knowledge demanded for examination, for "inside" as well as "outside" topics, is generally that of a textbook, not that of a specialized monograph. It is impossible to memorize all the relevant monuments and to read all the literature in any category; what is wanted is familiarity with major monuments and writings, and a reasonable measure of intellectual vivacity. It is only after successful completion of the Colloquium and the Qualifying Examination that Admission to Candidacy is entered on the student's transcript.

3. THE COLLOQUIUM

The Colloquium is held when the student has prepared a prospectus for a dissertation topic. The colloquium will take place in the spring semester of the third year of study. As is implied by its title, the colloquium is not an examination

but a meeting during which the student can present his or her ideas to a faculty committee and receive advice from its members.

The prospectus should be brief, ideally, it should not exceed 3,000 words, plus a selected bibliography. It should set forth a research problem--a body of material about which the student can pose meaningful questions. It should not try to prove an argument. It should not be written as a term paper, with trains of evidentiary proof to back each assertion. Chapter summaries are allowed but not required. The document should seek only to demonstrate scholarly research on the topic. But above all it requires stating an original research problem, one that convinces the committee that the topic is a worthy scholarly contribution to the discipline.

Suggestions for organizing the colloquium are as follows. The student should, in consultation with the Director of Graduate Studies and the adviser, ask appropriate faculty members whether they would be willing to participate in the colloquium. Normally, the colloquium committee consists of four faculty members in addition to the adviser and the Director of Graduate Studies. The committee comprises, in the first instance, members of the department, but in some cases may involve faculty from other Yale departments. Only in unusual cases are faculty from other institutions invited to the colloquium. The Director of Graduate Studies then formally invites the committee of faculty to the colloquium.

At the Colloquium each member of the committee is asked to judge the feasibility of the proposal and to offer constructive suggestions. Often the candidate is asked to explain his or her approach. The atmosphere of the Colloquium is intended to encourage free interchange of ideas.

4. REGISTERING THE DISSERTATION TOPIC

After the dissertation topic has been approved at the Colloquium, it is registered with the College Art Association. This will be kept on file at the CAA and published yearly in the June issue of the Art Bulletin, thereby alerting the art historical public that a given subject has been chosen for a dissertation. The Departmental Registrar will collect information regarding the title and field and send this information to CAA before December 1 of the previous year. Information should be submitted on each of the following occasions: 1) at the time when the dissertation topic is first approved; 2) if and when fundamental changes in the topic are made; and 3) when the dissertation is approved for the degree.

It is in the student's interest to submit information to the Departmental Registrar when the dissertation is finally approved for the degree. If that is not done, another student or adviser may think that the project was not completed and that the topic is once again free. Hence, the Art Bulletin prepares two parallel lists of reports: topics newly begun as projects and dissertations newly completed.

By the same token, when thinking of possible dissertation topics students will find it helpful to read the lists for several years past to make sure the topic or topics they are considering have not already been chosen. Similar lists are also published elsewhere, such as in the German periodical *Kunstchronik*.

5. THE FIRST READING OF THE DISSERTATION

The purpose of the first reading of the dissertation is to provide the candidate with criticism and suggestions of changes while the writing is still underway. The candidate submits a portion of the dissertation--approximately half--to the panel of dissertation readers, at the latest by the end of the semester preceding the planned final submission; but preferably six months before the final submission. The portion submitted should reflect the essential approach and disclose the core findings of the dissertation, and not consist exclusively of introductory material or background information. The submitted text does not need to be definitively edited at this point.

The dissertation panel is selected by the adviser and the Director of Graduate Studies in consultation with the student. The panel is normally composed of three members, but is not limited to three. The department allows an adviser to read the dissertation at the discretion of the DGS. According to Graduate School regulations, the dissertation must be read by at least two Yale ladder faculty. The Department is permitted, in some cases, to include in this category other members of the Yale community, for instance Yale University Art Gallery or British Art Center curators. It is the custom of the Department, however, to enlist at least two members of the department itself, if at all possible, as readers. In special cases the Department may invite a scholar at another institution altogether to serve as a reader. The Director of Graduate Studies issues the invitation to the readers and, with the Graduate Registrar, sees to it that the readers are properly informed of their responsibilities. The readers submit their responses directly to the student, with copies to the Director of Graduate Studies as well.

6. DISSERTATION

The dissertation is an original study that in the opinion of the official readers makes a genuine contribution to art history. In terms of content and format, it should be regarded as a book. It is often the basis for further scholarly work. It must incorporate results of original research and demonstrate a high degree of competence in the use of appropriate art historical techniques: connoisseurship, interpretation of sources, etc. It should be remembered, however, that the thesis is not a mere accumulation of data. Rather, the data must be fitted into a coherent argument which gives this primary information meaning and purpose.

The Graduate School awards degrees twice a year, in late fall (November or December) and May. In order to guarantee consideration by the appropriate Graduate School Committee on Degrees, the dissertation must be submitted by October 1 for a fall degree, or March 15 for a May degree. These deadlines have been established to allow sufficient time for readers to make careful evaluations and for departments to review the evaluations and make their recommendations to the Graduate School. No extensions of the deadlines will be permitted.

Three to four weeks prior to submission of the dissertation, students should obtain dissertation packets from the Graduate School Information Office. The packet contains detailed directions for the format and preparation of the dissertation text as well as forms which must accompany the dissertation. In our field the order of contents is normally as follows: Title Page; Preface; Acknowledgments; Table of Contents; List of Illustrations; Chapters with footnotes preferably at the bottom of the page or else gathered at the end of the text; Notes (if separately placed); and a Bibliography. For further information on footnoting, bibliography, etc., consult the Modern Language Association Style Sheet, the "Notes for Contributors" published in the Art Bulletin from time to time, or any other standard manual of style. The Art Bulletin's more detailed style sheet is on file in the department office and also available on application from the College Art Association. Any adequate style for footnotes, punctuation, etc., is acceptable as long as it is consistently followed. Illustrations should be softbound like the text with a list of all illustrations. Slides are permitted only in exceptional cases where required by the nature of the project. Plates should be clearly and completely labeled both in the List of Illustrations and under each plate. The main rule is to facilitate finding information. That is why, for example, dissertations requiring continuous reference to three separate volumes are to be avoided.

Good-quality Xeroxes or scanned copies, either color or black-and-white, are now accepted by the Graduate School in lieu of photographs. The department nevertheless urges students, when possible, to assemble a good set of photographs for purposes of publication. (It should be noted that there are limited departmental funds to help with the acquisition of photographs.) For the dissertation itself, the quality of the illustrations is a matter of the author's responsibility. A dissertation can be turned down if one or all of its readers judge its illustrations to be unacceptable.

A one-page abstract must be submitted with the dissertation for publication in Dissertation Abstracts, a useful directory of information on American dissertations in all fields. A copy of this abstract is included in the dissertation immediately before the Title Page. This abstract will also be printed later in the Bibliography of the History of Art, and in that way communicated to the art historical community.

The Graduate School handles all the details connected with the procedure of reading and evaluation. Readers submit reports on forms supplied by the

Graduate School. On the basis of these reports the Department, and then the Degree Committee of the Graduate School, decide whether or not to recommend the award of the degree. Sometimes dissertations are returned for revision; occasionally they are rejected. The general evaluation and the specific suggestions in the reader's reports are communicated to the student around the time the degree is awarded.

One unbound printed original is submitted to the Graduate School Dissertation Office and softbound copies for each reader (usually three or more) may be submitted to either the department or the Graduate School. Following the award of the degree, the unbound copy of the dissertation is submitted to University Microfilms International. Once microfilmed, the dissertation is then returned to Sterling Memorial Library for deposit in the section of Manuscript and Archives.

While the University covers all costs of microfilming, the student must sign a contract agreement with University Microfilms, and this agreement must be filed in the Registrar's office before final approval for the award of the degree. Part of the agreement is a certification by the author that the dissertation does not infringe on any statutory or common law copyright. For extensive use of copyright materials, whether written or illustrative, the author must obtain permission from the copyright owner. If microfilming the illustrations presents potential legal problems, the plate volume may be exempted from the microfilm requirement provided that a complete list of plates and their sources is bound into the text volume. Request for such exemption must be filed not later than the time the dissertation is submitted.

Exceptions to the requirements of microfilm publication are also occasionally made, particularly if the dissertation has been or is likely to be accepted for publication in some form other than microfilm. Students who have good reason to delay microfilming for one year must request an exception at the time of submission of the dissertation on a form available at the Registrar's office.

7. EMPLOYMENT

The Director of Graduate Studies maintains a file of available jobs which is open to all students for consultation. Job opportunities in academic departments and in museums are listed in CAA Careers, available from the College Art Association. The Department does its best to help students find suitable employment in the field. It makes its recommendations to prospective employers solely on the basis of merit, and will not acquiesce in any form of discrimination on the basis of sex, race or religion. A job candidate may also register with the Career Advisory and Placement Service, 55 Whitney Avenue, New Haven, CT 06520. For a fee the Placement Service will prepare copies of the candidate's dossier and send it to prospective employers.

