

Guidelines for Writing the Senior Essay

2023-2024

August, 2023

Dear Senior Majors,

This document, initially composed by previous Directors of Undergraduate Studies Profs. Bass and Jung, aims to guide you in writing your senior essay – the culminating research project of your time as a History of Art student at Yale. It's a project that can feel daunting, especially in the beginning.

Supplemented by the videos I'll post on Canvas, these guidelines will help demystify the process and give you parameters that will enable you to produce an essay that is maximally successful and fulfilling, and which draws on the skills and knowledge you have gained as a major in the History of Art.

Many graduates of our department attest that writing their senior essay was a rewarding and illuminating, if sometimes stressful, process. You will each have an adviser to guide you through the process, but as DUS I am also here to help. I look forward to working with each of you over the coming months!

All best, and happy writing,

Professor Craig Buckley

Director of Undergraduate Studies

Link to set up an appointment for office hours: <https://calendly.com/craig-buckley/>

Table of Contents

Part I: Dates and Deadlines	pp. 3-11
<i>Fall Semester</i>	pp. 3-5
<i>Spring Semester</i>	pp. 6-8
<i>Yearlong</i>	pp. 9-11
Part II: How to Begin	pp. 12-13
Part III: Length, Components, Format	p. 14
Part IV: Notes and Bibliography	pp. 15-19
Part V: Illustrations and Captions	pp. 20-21
Part VI: Fellowships and Prizes	pp. 22-23

Dates and Deadlines

NOTE: All seniors are required to attend BOTH the Fall 2022 and Spring 2023 Senior Thesis Colloquia regardless of which semester you are writing.

For all those writing a one-semester senior essay in Fall 2023:

Monday, September 11, 12:00 pm: Project statement due

By this point you should have narrowed down an area of inquiry and found a faculty member, a museum curator or other specialist, or a postdoctoral fellow whose expertise will allow them to guide you well through the research questions and scholarship. You should have met with them at least once to ascertain their willingness to serve as your official adviser, to work together to find a viable, original research question to pursue, and to get you started with the most important readings. (Please see the video I've posted on Canvas for further guidance on working with your faculty adviser in this capacity.)

Having narrowed down your topic and at least loosely mapped out the contours of your project, you'll need to complete the "Project Statement" form (posted in Files on Canvas), have your adviser sign it, and return it to me as an email attachment. If you're having trouble having them sign it electronically, they are welcome to just send me a confirmation of their participation via email.

[Please submit an additional copy to art librarian Tess Colwell as a scanned PDF attachment (tess.colwell@yale.edu). Once she has received your statement, she will arrange to meet with you either in person or over Zoom to help you with source material relevant to your project.]

Monday, September 20, 5:00-6:30 pm: Senior Thesis Workshop I

In this first meeting, you'll introduce your projects and we'll talk as a group about how to refine your topic in a way that will make it feasible for you to carry it out successfully.

Please send me ONE (1) image related to your project by email attachment no later than 9:00 pm on Sunday, September 17. Please send your image as a JPG and include the relevant identifying information. I will compile all your images into a Powerpoint so we can all get a sense of the material you'll be working on. Remember that art-historical research should always be driven by the artworks/objects themselves, so be prepared to discuss your image in some detail (in other words, don't just think of it as an illustration or backdrop.)

Friday, October 6 @12:00 pm: Project outline and annotated bibliography DUE

The outline should a) fully explain the topic of your essay, b) lay out your proposed method of research, and c) present a blueprint of your essay's structure and content (with the understanding that certain details will morph and change in the process of writing). This should be approximately 2-3 pages (double-spaced) in length.

The annotated bibliography should list the most important reference materials you are using. Each citation should be accompanied by a few sentences explaining why the source is helpful, what kind of information it contains, etc. Your bibliography can be single-spaced.

Submit TWO copies of your outline and bibliography, one to your adviser and the other to me, via email attachment. Please be sure to ask your adviser for feedback and guidance as soon as possible, so you can build on their advice.

Monday, October 23 5:00-6:30 and Thursday, October 24, 5:00-6:30 pm: Senior Thesis Workshop II

This is the meeting where we'll dig deeper into your process of research and writing, and have a chance to discuss some of your written work together. Depending on how many of you are writing this term, we will have this workshop on either one or two evenings; please keep both evenings free. It's enormously helpful to have all hands on deck for these discussions, so do plan to be at both sessions (if there are two).

No later than 9:00 pm on Friday, October 20, please send me the draft of an excerpt from your essay by email attachment. I will then circulate the excerpts to all members of the workshop and together we will discuss strategies for clarifying your argument and thesis. We will also discuss how to prepare for the colloquium in which you will present your project to your advisers, attending faculty, and each other.

NO LATER THAN Friday, November 10th: Complete essay draft due

A complete draft of your essay must be submitted to your adviser for critical comment no later than the deadline above, but your adviser may request a draft earlier that week. Please consult with your adviser about your draft and their desired due date.

It's okay if there are still some gaps in the text and notes – just indicate in [brackets] or *italicized commentary* what you intend to fill in there. But the draft should still give your reader a clear sense of how your final thesis will look – what your visual material is, what primary and secondary sources you've used, what your argument is and how it's structured. The draft will also let your reader see if there are particular aspects of your writing that need improvement, so they can help you change these before the final submission.

This draft stage tends to be the most difficult part of the process for many students – it comes up very quickly! But I can say that *far more difficult* is the process of writing big chunks of the paper from scratch in the days before the final deadline. So by all means, do as much writing as you possibly can by this draft deadline, so that the final couple weeks can be devoted to receiving and absorbing the feedback from your adviser, and then revising and fine-tuning your work before final submission.

When you hand in your draft to your adviser (and again, be sure to check with them to see if they'd prefer to see it earlier), let them know how much you'll value their comments and suggestions, and ask them gently if they can give you a response before Thanksgiving break. (I'll be doing the same.)

Wednesday, November 15 and Thursday, November 16, 5:30-7:30 pm: Senior Essay Colloquium

Once again, I ask that you please put both dates on your calendar. Whether we meet one or both evenings depends on how many students will be writing in the fall. You should definitely plan to be present both evenings, to support your colleagues and see how their projects are shaping up. Faculty advisers will also be there at these events.

In the colloquium, the capstone of the process, you'll each give a 5-minute presentation of your essay topic, followed by discussion of ~10 minutes with the audience. This gives you a chance to demonstrate what you've done, and to get one last round of responses that can help you fine-tune your project before turning it in.

Friday, December 8 @12:00 pm: SENIOR ESSAYS DUE

This is it – the big one! I'll keep the all-caps declaration here: **NO EXTENSIONS, NO EXCEPTIONS!** This deadline is really crucial, so be sure to have it on your calendar right from the start. All the preceding deadlines are there to keep you on track to have this document finished and turned in on time.

You must submit the following by the deadline:

a digital copy either as a PDF or a Word Document by email to both myself and Nicole Chardiet (nicole.chardiet@yale.edu). The digital copy must also include the appendix of illustrations. Feel free to use WeTransfer or Google Docs if your file is too large to send over email. If using Google Docs, however, please make sure that you grant access before you send!

Your essay will be read and assessed by your adviser and by one other faculty member in the department.

A LATE essay will result in a lowered final grade, and no late essay will be considered for a prize in the department.

For all those writing a one-semester senior essay in Spring 2024:

Friday, January 26 @12:00 pm: Project statement due

By this point you should have narrowed down an area of inquiry and found a faculty member, a museum curator or other specialist, or a postdoctoral fellow whose expertise will allow them to guide you well through the research questions and scholarship. You should have met with them at least once to ascertain their willingness to serve as your official adviser, to work together to find a viable, original research question to pursue, and to get you started with the most important readings. (Please see the video I've posted on Canvas for further guidance on working with your faculty adviser in this capacity.)

Having narrowed down your topic and at least loosely mapped out the contours of your project, you'll need to complete the "Project Statement" form (posted in Files on Canvas), have your adviser sign it, and return it to me as an email attachment. If you're having trouble having them sign it electronically, they are welcome to just send me a confirmation of their participation via email.

Please submit an additional copy to our art librarian as a scanned PDF. *As of December 2023 we are in transition to a new librarian, and I will make sure to get you the contact information once I have the right name. Once that person has received your statement, they will arrange to meet with you to help you with source material relevant to your project.

Tuesday, January 30, 5:00-7:00 pm: Senior Essay Workshop I

In this first meeting, you'll introduce your projects and we'll talk as a group about how to refine your topic in a way that will make it feasible for you to carry it out successfully.

Please send me one or two images related to your project by email attachment no later than . Please send your image as a JPG and include the relevant identifying information. I will compile all your images into a Powerpoint so we can all get a sense of the material you'll be working on. Remember that art-historical research should always be driven by the artworks/objects themselves, so be prepared to discuss your image in some detail (in other words, don't just think of it as an illustration or backdrop.)

Tuesday, February 20 @12:00 pm: Project outline and annotated bibliography DUE

The outline should a) fully explain the topic of your essay and b) lay out your proposed method of research. It should be approximately 2-3 pages (double-spaced) in length.

The annotated bibliography should list the most important written materials you are using. Each citation should be accompanied by a few sentences explaining why the source is helpful, what kind of information it contains, etc. Your bibliography can be single-spaced. *By the time you're ready to write, you should have at least 10-12 scholarly*

sources – books, chapters in anthologies, or articles. At this stage, you should have at least 5-6. These must be substantial publications, not encyclopedia entries or websites (unless the website is a scholarly venue). Use online encyclopedias, including Wikipedia, as starting points, but then follow up by finding and reading the sources they provide.

Submit TWO copies of your outline and bibliography, one to your adviser and the other to me via email attachment.

Tuesday, March 5 and Wednesday, March 6, 5:30-7:30 pm: Senior Essay Workshop II

This is the meeting where we'll dig deeper into your process of research and writing, and have a chance to discuss some of your written work together. Depending on how many of you are writing this term, we will have this workshop on either one or two evenings; please keep both evenings free. It's enormously helpful to have all hands on deck for these discussions, so do plan to be at both sessions (if there are two).

Send me **no later than 9:00 pm on Sunday, March 3** the draft of an excerpt of your essay's introduction (2-4 pages) by email attachment. (More details to come via a Canvas announcement.) I will then circulate the excerpts to all members of the workshop and together we will discuss the strengths of your writing and the points that could use clarification and improvement. We will also discuss, briefly, how to prepare for the colloquium in which you will present your project to your advisers, attending faculty, and each other.

NO LATER THAN Wednesday, March 27th: Complete Essay Draft due

A complete draft of your essay must be submitted to your adviser for critical comment no later than the deadline above, but your adviser may request a draft earlier. Please consult with your adviser about your draft and their desired due date.

It's okay if there are still some gaps in the text and notes – just indicate in [brackets] or *italicized commentary* what you intend to fill in there. But the draft should still give your reader a clear sense of how your final thesis will look – what your visual material is, what primary and secondary sources you've used, what your argument is and how it's structured. The draft will also let your reader see if there are particular aspects of your writing that need improvement, so they can help you change these before the final submission.

This draft stage tends to be the most difficult part of the process for many students – the deadline comes up very quickly! But I can say that *far more difficult* is the process of writing big chunks of the paper from scratch in the days before the final deadline. So by all means, do as much writing as you possibly can by this draft deadline, so that the final couple weeks can be devoted to receiving and absorbing the feedback from your adviser, and then revising and fine-tuning your work before final submission.

When you hand in your draft to your adviser – and again, be sure to check with them to see if they'd prefer to see it earlier – let them know how much you'll value their comments and suggestions. Ask them *very gently and politely* when they think they will be able to give comments back to you, so that you can plan your time for revisions. You'll want to have plenty of time to incorporate their suggestions.

Tuesday, April 2 and Wednesday, April 3, 5:30-7:30 pm: Senior Essay Colloquium

Once again, I ask that you please put both dates on your calendar. Whether we meet one or both evenings depends on how many students will be writing in the fall. You should definitely plan to be present both evenings, to support your colleagues and see how their projects are shaping up. Faculty advisers will also be there at these events.

In the colloquium, the capstone of the process, you'll each give a 5-minute presentation of your essay topic, followed by discussion of ~10 minutes with the audience. This gives you a chance to demonstrate what you've done, and to get one last round of responses that can help you fine-tune your project before turning it in.

FRIDAY, APRIL 19 @12:00 pm: SENIOR ESSAY DUE

This is it – the big one! I'll keep the all-caps declaration here: **NO EXTENSIONS, NO EXCEPTIONS!** This deadline is really crucial, so be sure to have it on your calendar right from the start. All the preceding deadlines are there to keep you on track to have this document finished and turned in on time.

You must submit the following by the deadline:

- a digital copy either as a PDF or a Word Document by email to both me and Nicole Chardiet (nicole.chardiet@yale.edu). The digital copy must also include the appendix of illustrations. Feel free to use WeTransfer or Google Docs if your file is too large to send over email. If using Google Docs, however, please make sure that you grant access before you send!

Your essay will be read and assessed by your advisor and by one other faculty member in the department.

A LATE essay will result in a lowered final grade, and no late essay will be considered for a prize in the department.

For all those writing a year-long senior essay (2022-23)

Monday, September 13 @ 12:00 pm: Project statement due

Complete the “Project Statement” form, print it out, have your adviser sign it, and then submit to me either in person or in my box in the department office.

Submit an additional copy to art librarian Tess Colwell as a scanned PDF attachment (tess.colwell@yale.edu). Once she has received your statement, she will arrange to meet with you over Zoom to help you with source material relevant to your project.

Tuesday, September 21, 5:30-7:30 pm: Senior Thesis Workshop I

In this first meeting, we will workshop your project proposals and talk about how to refine your topic in a way that will make it feasible for you to carry out successfully. Food provided!

Please send me ONE image related to your project by email attachment no later than 9:00 pm on Monday, September 20. I will compile all your images in a Powerpoint so we can all get a sense of the material on which you plan to work. Remember that art-historical research should always be driven by the artworks/objects themselves, so give some thought to the image that you send me.

Friday, October 6 @12:00 pm: Project outline and annotated bibliography DUE

The outline should a) fully explain the topic of your essay and b) lay out your proposed method of research. It should be approximately 2-3 pages (double-spaced) in length.

The annotated bibliography should list the most important reference materials you are using. Each citation should be accompanied by a few sentences explaining why the source is helpful, what kind of information it contains, etc. Your bibliography can be single-spaced.

Submit TWO copies of your outline and bibliography, one to your adviser and the other to me via email attachment.

Monday, October 23, 5:00-6:30 pm, Tuesday October 24 5:30-7:00 Senior Thesis Workshop II

Send me no later than 9:00pm on Friday, October 20 an excerpt from your essay by email attachment. I will then circulate the excerpts to all members of the workshop and together we will discuss strategies for clarifying your argument and thesis. We will also discuss how to prepare for the colloquium in which you will present your project to your advisers, attending faculty, and each other. Food provided!

Wednesday, November 15 and Thursday, November 16, 5:30-7:30 pm: Senior Essay Colloquium

5-minute presentations of your essay topic, followed by discussion with the audience. Food provided! Since your submission deadline is not until the spring, you may make this first presentation more of a progress update, focusing on the development of your ideas and where you are headed. Please mark your calendar for both dates right now. We may only need one of them.

Friday, December 3 @12:00 pm: AT LEAST 15 PAGES DUE

Submit TWO copies, one to your adviser and one to me, via e-mail.

NO LATER THAN Wednesday, March 27: Complete Essay Draft due

A complete draft of your essay must be submitted to your adviser for critical comment no later than the deadline above, but your adviser may request a draft earlier. Please consult with your adviser about your draft and their desired due date.

It's okay if there are still some gaps in the text and notes – just indicate in [brackets] or *italicized commentary* what you intend to fill in there. But the draft should still give your reader a clear sense of how your final thesis will look – what your visual material is, what primary and secondary sources you've used, what your argument is and how it's structured. The draft will also let your reader see if there are particular aspects of your writing that need improvement, so they can help you change these before the final submission.

This draft stage tends to be the most difficult part of the process for many students – the deadline comes up very quickly! But I can say that *far more difficult* is the process of writing big chunks of the paper from scratch in the days before the final deadline. So by all means, do as much writing as you possibly can by this draft deadline, so that the final couple weeks can be devoted to receiving and absorbing the feedback from your adviser, and then revising and fine-tuning your work before final submission.

When you hand in your draft to your adviser – and again, be sure to check with them to see if they'd prefer to see it earlier – let them know how much you'll value their comments and suggestions. Ask them **very gently and politely** when they think they will be able to give comments back to you, so that you can plan your time for revisions. You'll want to have plenty of time to incorporate their suggestions.

Tuesday, April 2 and Wednesday, April 3, 5:30-7:30 pm: Senior Essay Colloquium

Once again, I ask that you please put both dates on your calendar. Whether we meet one or both evenings depends on how many students will be writing in the fall. You should

definitely plan to be present both evenings, to support your colleagues and see how their projects are shaping up. Faculty advisers will also be there at these events.

In the colloquium, the capstone of the process, you'll each give a 5-minute presentation of your essay topic, followed by discussion of ~10 minutes with the audience. This gives you a chance to demonstrate what you've done, and to get one last round of responses that can help you fine-tune your project before turning it in.

FRIDAY, APRIL 19th @12:00 pm: SENIOR ESSAY DUE
(NO EXTENSIONS, NO EXCEPTIONS!)

This is it – the big one! I'll keep the all-caps declaration here: **NO EXTENSIONS, NO EXCEPTIONS!** This deadline is really crucial, so be sure to have it on your calendar right from the start. All the preceding deadlines are there to keep you on track to have this document finished and turned in on time.

You must submit the following by the deadline:

- a digital copy either as a PDF or a Word Document by email to both me and Nicole Chardiet (nicole.chardiet@yale.edu). The digital copy must also include the appendix of illustrations. Feel free to use WeTransfer or Google Docs if your file is too large to send over email. If using Google Docs, however, please make sure that you grant access before you send!

Your essay will be read and assessed by your advisor and by one other faculty member in the department.

A LATE essay will result in a lowered final grade, and no late essay will be considered for a prize in the department.

How to Begin

Topic: The best research and writing always begins with deep interest. Honing in on a topic should not be a strategic choice but one driven by your genuine desire to know more, by a question that you want to answer.

At the same time, you have limited time and pages, so once you have a topic in mind, the key to a successful and rewarding senior essay is focusing on an argument you can make and support within those limits, and developing a research path that is feasible given the background knowledge and languages you have at your disposal. For instance, if you do not read Mandarin then it would be very difficult to write about a subject, or pursue a course of research, that required your knowledge of that language. If you have done no previous coursework or reading on seventeenth-century Italy, then writing about the art of that period from scratch is going to be an uphill battle.

If you are struggling to narrow your focus, always go back the objects and artworks that interest you. Ask yourself what draws you to them: subject, representational strategies, technique, materiality, historical context, theoretical implications, etc. Start to review the existing literature (your adviser can help point you toward key works in past scholarship) and consider what you can contribute to the discussion and whether you can master the background necessary to do so in the time frame. A bigger topic is not necessarily better; indeed, sometimes less is more. Taking on too much material or too broad a question is exactly what you want to avoid.

Library Resources and Individualized Guidance: In order to make the most of the library and research resources available to you, make sure to meet with an art librarian for an individual consultation. To do so, first submit a copy of your Project Statement to Lindsay King (send an e-mail attachment to lindsay.king@yale.edu) on the same day it is due to the DUS at the beginning of the term. She will help you set up a virtual or in-person appointment for an individual session, in which she or another art librarian will provide you with information regarding the library resources available to you, tailored for your specific needs. (She will need your Project Statement in order to identify what might be useful to you.) Come to the meeting prepared to talk about where you are in your research process and ask questions about finding books, articles, and images, as well as related topics such as primary source research and citation management. If you're able to read sources in languages other than English, be sure to let her know.

Tess Colwell, Associate Director for Access and Research Services
Robert B. Haas Family Arts Library, Yale University
T: 203-436-8052
E: Tess.colwell@yale.edu

Yale Resources: You are fortunate to have access to numerous collections around Yale. Try to make the most of these. Consider subjects related to the objects at the Yale

University Art Gallery and the Yale Center for British Art. Consult the variety of specialists that are available both among the faculty of the Department of History of Art, the experts at the YUAG and the BAC, and other departments across campus. And do not be shy about discussing your research with your friends and fellow majors. Just talking about your research aloud is a great way to get out of your own head.

Advance Planning: The sooner you get organized and start planning ahead, the better. Take note of the deadlines and remember that there are no extensions and no excuses! Your senior essay is not going to feel rewarding if you leave too much to the last minute. The better you plan, and the more time you put into your research and writing, the more you will get out of this experience.

Length, Components, and Format

Length:

One-semester essay: approximately 25–30 pages, double-spaced (12pt font), and *NO MORE THAN 30 PAGES*

Yearlong essay: approximately 55–75 pages, double-spaced (12pt font), and *NO MORE THAN 75 PAGES*

n.b. Captions, the list of illustrations, bibliography, and the illustrations themselves do NOT count toward the word limit. Only the body text and footnotes/endnotes are included in the limits above.

The Essential Components of the Senior Essay:

- A title-page that includes the essay title, your name, your college, and the name of your advisor
- Acknowledgements of the individuals and (if relevant) institutions that contributed to your process
- A table of contents (assuming your thesis has internal subdivisions)
- A list of illustrations and/or clear captions accompanying the illustrations
- The body text (page limits indicated above)
- Either footnotes at the bottom of the page or endnotes at the end of the essay (footnotes preferred)
- Good-quality illustrations of all artworks/objects mentioned in your essay included as an appendix at the end of your essay (do NOT intersperse the illustrations within the body text).
- A complete bibliography of all works cited.

Format:

Text should be double-spaced, in black ink, and printed single-sided. Use conventional font (e.g. Times New Roman or Courier) and 12pt font. Use the standard settings for page setup, i.e. margins of 1” on the top and bottom, and 1.25” on both sides of the page. You must include page numbers!

JJ adds: If you are using notation software (Zotero etc), please be sure to go through all your notes and make sure that they are correctly formatted as per the guidelines below. This includes ensuring that the first and last names of your authors are in the correct order (for a full citation in the notes, first name needs to go first; for a listing in the bibliography, last name goes first) – and that the capitalization is correct. These apps tend to capitalize all words, including And and Of, and it winds up looking very weird.

Notes and Bibliography

Notes:

Footnotes are recommended although endnotes are acceptable too. Footnotes are usually preferable because of ease of reference.

The notes should identify the specific sources you have drawn upon for the ideas and information in a sentence or paragraph in your essay. They should provide the information needed in order to locate the source you are citing, which means that you should provide the specific pages you have consulted.

In your notes, all references to works cited should appear in full form **only once** according to the style of *The Art Bulletin*, which is based on the Notes and Bibliography System of *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003). Detailed guidelines are available on-line at <http://www.chicagomanualofstyle.org/home.html>. You may also consult, Sylvan Barnet, *A Short Guide to Writing about Art*, 9th ed. (Upper Saddle River, NJ: Prentice Hall, 2007), and see examples below.

Subsequent references should use a **short form**: last name of author, shortened title if more than four words, and page reference. Do not use *op. cit.* *loc. cit.* or *ibid.* To get the idea of the short form (which is pretty straight forward) see the examples listed below. For further examples consult, *The Chicago Manual of Style*, 15th ed.

Bibliography:

The bibliography should appear after the text and the illustrations. It should include **all** sources you have consulted, including works you have used but did not cite in your notes **as well as** every single source cited in your notes. Unlike footnotes, bibliographical references indicate the **entirety** of the article, book or document you have consulted.

Bibliographical references should be alphabetized according to the author's last name. (If there is no author given, use the first word of the title, but ignore articles such as "the" or "a".) If there is more than one work by the same author, list them alphabetically by title. In this case, there is no need to repeat the author's name for each reference, but you may use dashes instead of the name, followed by the reference beginning with the title. The first line of each bibliographical reference should be flush left and the additional lines indented by 0.5". (See the way the bibliographic references are listed below.)

Style for Notes and Bibliography

Use the style of *The Art Bulletin*, which is based on the Notes and Bibliography System of *The Chicago Manual of Style*, 15th edition. Detailed guidelines are available on-line at: <http://www.chicagomanualofstyle.org/home.html>

(For guidelines on notes and bibliographic citations go to chapters 16 and 17.)

n.b. You must be consistent throughout your notes and bibliography.

The list below provides examples of notes and bibliographic references. (These examples are adapted from *The Chicago Manual of Style* 15th edition and Sylvan Barnet, *A Short Guide to Writing about Art*, 9th edition.)

Single-Authored Book:

First reference to a work cited in notes:

Wendy Doniger, *Splitting the Difference: Gender and Myth in Ancient Greece and India* (Chicago: University of Chicago Press, 1999), 23.

Subsequent reference in short form:

Doniger, *Splitting the Difference*, 23.

Bibliographic reference:

Doniger, Wendy. *Splitting the Difference: Gender and Myth in Ancient Greece and India*. Chicago: University of Chicago Press, 1999.

Single-Authored Book (edition which is not the first):

First reference to a work cited in notes:

Florence Babb, *Between Field and Cooking Pot: The Political Economy of Marketwomen in Peru*, 2nd ed. (Austin: University of Texas Press, 1989), 199.

Subsequent reference in short form:

Babb, *Between Field and Cooking Pot*, 192.

Bibliographic reference:

Babb, Florence. *Between Field and Cooking Pot: The Political Economy of Marketwomen in Peru*. 2nd ed. Austin: University of Texas Press, 1989.

Book with Multiple Authors:

First reference to a work cited in notes:

John M. Rosenfield and Elizabeth ten Grotenhuis, *Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections* (New York: Asia Society, 1979), 10-12.

Subsequent reference in short form:

Rosenfield and Grotenhuis, *Three Jewels*, 11.

Bibliographic reference:

Rosenfeld, John M., and Elizabeth ten Grotenhuis. *Journey of the Three Jewels: Japanese Buddhist Paintings from Western Collections*. New York: Asia

Society 1979.

Work in a Collection:

First reference to a work cited in notes:

Anne Carr and Douglas J. Schuurman, "Religion and Feminism: A Reformist Christian Analysis," in *Religion, Feminism, and the Family*, ed. Anne Carr and Mary Stewart Van Leeuwen (Louisville, KY: Westminster John Knox Press, 1996), 11–32.

Subsequent reference in short form:

Carr and Schuurman, "Religion and Feminism," 30.

Bibliographic reference:

Carr, Anne, and Douglas J. Schuurman. "Religion and Feminism: A Reformist Christian Analysis." In *Religion, Feminism, and the Family*, edited by Anne Carr and Mary Stewart Van Leeuwen, 11–32. Louisville, KY: Westminster John Knox Press, 1996.

Article in a Journal:

First reference to a work cited in notes:

Russell W. Belk and Janeen Arnold Costa, "The Mountain Man Myth: A Contemporary Consuming Fantasy," *Journal of Consumer Research* 25, no. 3 (1998): 218–40.

Subsequent reference in short form:

Belk and Costa, "Mountain Man Myth," 220.

Bibliographic reference:

Belk, Russell W., and Janeen Arnold Costa. "The Mountain Man Myth: A Contemporary Consuming Fantasy." *Journal of Consumer Research* 25, no. 3 (1998): 218–40.

Newspaper Article:

First reference to a work cited in notes:

Bertha Brody, "Illegal Immigrant Sculptor Allowed to Stay," *New York Times*, July 4, 1994, A12.

Subsequent reference in short form:

Brody, "Illegal Immigrant," A12.

Bibliographic reference:

Brody, Bertha. "Illegal Immigrant Sculptor Allowed to Stay." *New York Times*, July 4, 1994, A12.

Book Review:First reference to a work cited in notes:

Ben Ratliff, review of *The Mystery of Samba: Popular Music and National Identity in Brazil*, by Hermano Vianna, ed. and trans. John Charles Chasteen, *Lingua Franca* 9 (April 1999): B13–B14.

Subsequent reference in short form:

Ben Ratliff, review of *The Mystery of Samba*, B15.

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Ratliff, Ben. Review of *The Mystery of Samba: Popular Music and National Identity in Brazil*, by Hermano Vianna, ed. and trans. John Charles Chasteen. *Lingua Franca* 9 (April 1999): B13–B16.

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Evanston Public Library Board of Trustees, “Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach,” Evanston Public Library, <http://www.epl.org/library/strategic-plan-00.html> (accessed July 18, 2002).

Subsequent reference in short form:

Evanston Public Library, “Strategic Plan,” July 18, 2002.

Bibliographic reference:

Evanston Public Library Board of Trustees. “Evanston Public Library Strategic Plan, 2000–2010: A Decade of Outreach.” Evanston Public Library. <http://www.epl.org/library/strategic-plan-00.html>.

Non-English Titles:

For non-English publications follow the capitalization of the particular language, not the English conventions.

French:First reference to a work cited in notes:

Danielle Maisonneuve, Jean-François Lamarche, and Yves St-Amand, *Les relations publiques: Dans une société en mouvance* (Sainte-Foy, QC: Presses de l’Université de Québec, 1998), 25.

Subsequent reference in short form:

Maisonneuve, Lamarche and St-Amand, *Les relations publiques*, 25.

Bibliographic reference:

Maisonneuve, Danielle, Jean-François Lamarche, and Yves St-Amand. *Les*

relations publiques: Dans une société en mouvance. Sainte-Foy, QC: Presses de l'Université de Québec, 1998.

German:

First reference to a work cited in notes:

Gabriele Krone-Schmalz, *In Wahrheit sind wir stärker: Frauenalltag in der Sowjetunion* (Frankfurt am Main: Fischer Taschenbuch Verlag, 1992), 87.

Subsequent reference in short form:

Krone-Schmalz, *In Wahrheit*, 87.

Bibliographic reference:

Krone-Schmalz, Gabriele. *In Wahrheit sind wir stärker: Frauenalltag in der Sowjetunion*. Frankfurt am Main: Fischer Taschenbuch Verlag, 1992.

Illustrations and Captions

Illustrations:

Illustrations should appear in an appendix following the main text. Please do NOT intersperse images within the main text itself. Please use good-quality digital images that are not pixelated or blurry, and provide color images whenever possible. All illustrations must be identified with captions and/or a list of illustrations and should be numbered consecutively.

When you refer to illustrations in your text, you should insert in parentheses a figure-reference such as: (Figure 1). Number the figures in the order that they first appear in your text. Make sure that the numbers given in your textual figure-references correspond with the numbers given to the actual illustrations.

Captions:

For each illustration, identify the work and specify the source from which your illustration is taken. Provide as much information as you can, whenever applicable and available. The information you can provide varies depending on the nature of the work, so that there are no strict rules, but try to be as informative as possible. For example, illustrations of works of performance art or architecture may in some cases not include dimensions or medium or other data.

Generally use the following order and punctuation, which follows the style of *The Art Bulletin* (note that there is no period at the end of a caption):

Figure number. Artist, *Title*, date, medium, dimensions. Name of Collection, City of Collection from Source

Make sure to identify the source. If the illustration is taken from a book then identify the source in the same way that you would specify the source of a quotation in a footnote. Otherwise, identify the source of the illustration in parentheses.

Note: dimensions could be given in inches (h. x w. x d) and/or in centimeters (1 inch = 2.54 cm).

Examples for Captions:

(These examples are adapted from *The Art Bulletin*)

Figure 1. Michelangelo, *David*, 1501-3. From Enrica Crispino, *Michelangelo*, trans. Silvia Silvestri, (Florence: Giunti Gruppo Editoriale, 2001), 45.

Figure 2. Parthenon, east frieze, detail. From Robin Osborne, *Archaic and Classical*

Greek Art (Oxford: Oxford University Press, 1998), 182, fig. 111.

Figure 3. Sandro Botticelli, *Primavera*, ca. 1482, tempera on panel, 6 ft. 8 in. x 10 ft. 4 in. (2.03 x 3.15 m). Galleria degli Uffizi, Florence. From Thomas Puttfarken, *The Discovery of Pictorial Composition: Theories of Visual Order in Painting* (New Haven: Yale University Press, 2000), 66, fig. 33.

Figure 4. Baccio Bandinelli, *Hercules and Cacus*, 1525–34, marble, height 16 ft. 9 in. (5.05 m). Piazza della Signoria, Florence (photograph by author)

Figure 5. Roman sarcophagus, *Death of Meleager*, 3rd century CE, detail. Musée du Louvre, Paris (photograph provided by John Doe, Rome)

For further examples consult Sylvan Barnet, *A Short Guide to Writing about Art* the latest edition, and the *Art Bulletin* on-line: <https://www.collegeart.org/publications/art-bulletin/preparation>

Remember, try to provide as much information as possible and adhere to the same style.

Fellowships and Prizes

Prizes Awarded by the Department of History of Art:

The Andrus Prize:

Awarded for outstanding essays on American painting, sculpture, and decorative arts.

The Deitz Prize

Awarded for outstanding essays in any topic in the History of Art.

The Ehrlich Prize

Awarded for outstanding essays in any topic in the History of Art, for the purpose of assisting and encouraging the recipient in the work of collecting objects of art for personal enjoyment.

Awarded by the Yale University Art Gallery:

The A. Conger Goodyear Fine Arts Award

Three prizes are awarded for outstanding essays on any topic in the History of Art.

Prizes Awarded by Other Departments, Programs, Councils, Clubs:

Alice Derby Lang in Classics

Awarded for outstanding essays in Classical Literature and Art, given by the Classics Department.

Asian American Studies Prize

The Asian American Studies Prize for the best essay in Asian American Studies, given by the American Studies Department.

Canadian Studies Prize

The Canadian Studies Prize for the best essay on a Canadian topic, awarded by the Canadian Studies Council.

Elizabethan Club Prize

The Elizabethan Club at Yale awards a prize for the best undergraduate essay related to the literature, arts, and culture of the Renaissance and/or outstanding work done at the Beinecke's Elizabethan Club Library.

Gala Prize

The Yale Gay and Lesbian Alumni/ae Association established the GALA Prize to be administered through the fund for Lesbian and Gay studies for the best senior essay in

any area of gay and lesbian studies. Submit essays to the office of the Fund for Lesbian and Gay Studies, 143 Elm Street, Room B13 Call for deadline date.

Henry K. Hayase Prize

Awarded for the best student paper or senior thesis dealing with a topic relating to Asian American experiences in the United States.

Justice Carlos R. Moreno Prize

Awarded annually for the best senior essay focusing on the field of Latina/o Studies or on the Latina/o experience in the United States.

Library Map Prize

The Map Collection of Sterling Memorial Library awards a prize for the best senior essay making good use of maps. Submit essays to Fred Musto, Curator, Map Collection.

Steere Prize in Women's Studies

The Women's Studies Program awards a prize for the best essay accentuating women or gender roles or using feminist theory. Submit essays to the Women's Studies Program.

Williams Prize in East Asian Studies

Submit essays with a faculty letter of endorsement, to the Williams Prize Committee, Council on East Asian Studies, YCIAS, Luce Hall.

Wrexham Prize

The Yale College Dean's Office awards the Wrexham Prize to the best senior essay in the field of the humanities. A committee nominates the entries from the department of History of Art.