

4-1931

# Yale University Library Gazette special issue on The Sterling Memorial Library, Volume V, Number 4 (April 1931)

Yale University Library

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## Recommended Citation

Yale University Library, "Yale University Library Gazette special issue on The Sterling Memorial Library, Volume V, Number 4 (April 1931)" (1931). *Publications on Yale History*. 1.  
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*THE*  
*YALE UNIVERSITY LIBRARY*  
*GAZETTE*

*THE*  
*STERLING MEMORIAL LIBRARY*

*APRIL 1931*

*Vol. V No. 4*



THE YALE UNIVERSITY LIBRARY GAZETTE, EDITED BY  
THE LIBRARY STAFF, IS PUBLISHED QUARTERLY BY  
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TERED AS SECOND-CLASS MATTER, JULY 6, 1928, AT  
THE POST OFFICE AT NEW HAVEN, CONNECTICUT,  
UNDER THE ACT OF AUGUST 24, 1912.  
APRIL, 1931. VOLUME V, NUMBER 4.





HIGH STREET ENTRANCE



THE YALE UNIVERSITY LIBRARY

# GAZETTE

VOLUME V

APRIL 1931

NUMBER IV

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## THE STERLING MEMORIAL LIBRARY

THE essence of a library is the bookstack, tier upon tier of self-supporting shelves with long slits of windows lighting narrow aisles. In the evolution of the modern library, it has become almost a matter of course to treat this structure as something to be subordinated in the exterior design. Not infrequently it becomes the rear façade, obscured behind a screen of monumental rooms. In the design of the Sterling Memorial Library, one of the first principles was the placing of the stack in the most accessible and important position on the site and its direct expression as the dominating feature of the façade. The great book tower is the first glimpse one gets of the library from any approach. It is so placed that it will be the terminating feature of the cross campus when Berkeley Oval is gone. This external expression of the functional core of the building gives the library a structural dignity and direct symbolism in the tradition of the great monuments of the past.

The site selected, one which is as nearly as possible the center of the University, gives the library a dominant position in a group of new buildings similar in style and material. The placing of the book tower on the plot determined the disposition of the other elements. The great Reading Room adjoins the stack on the south and faces the central court of the Sterling Quadrangle. At the base of the tower and in front of it, the main hall provides a dignified entrance



and impresses upon the visitor the memorial character of the building. At the end of the hall and in convenient relation to the catalogue room at the side is the delivery desk, the central control and distributing point on the ground floor. Additional reading rooms occupy flanking wings on High Street, while the Wall Street side is largely given over to exhibition, lecture, and study rooms. York Street, the noisiest approach and one which will eventually offer the least possibilities of a vista, is assigned to working space. Thus, the principal rooms of public character and the work rooms are placed on the first floor, a distinctive feature of the Yale Library which makes easier the supervision of the stack and special rooms for graduate scholars and faculty. For the convenience of readers, the first floor is not arrived at by a monumental flight of stairs, but is entered at a level two feet above High Street.

With the plan and external mass of the building determined, the style decided upon was Gothic as in the Harkness Memorial Quadrangle, but a Gothic of simpler planes and greater monumentality more in keeping with the purposes of the building. The freshness of the detail and the severity of the mass bespeak a Gothic which is distinctly of the present day, but which relies where possible upon the principles of true stone arch construction of the past. The book tower which is built upon a steel framework frankly belies its mediæval character by the flatness of its buttressing and emerges a superb piece of modern Gothic design, half tower and half building. The scale and simplicity of the detail give breadth and power to the mass. The decoration, which on the structural walls is restrained, runs riot at the top on leaded battlements.

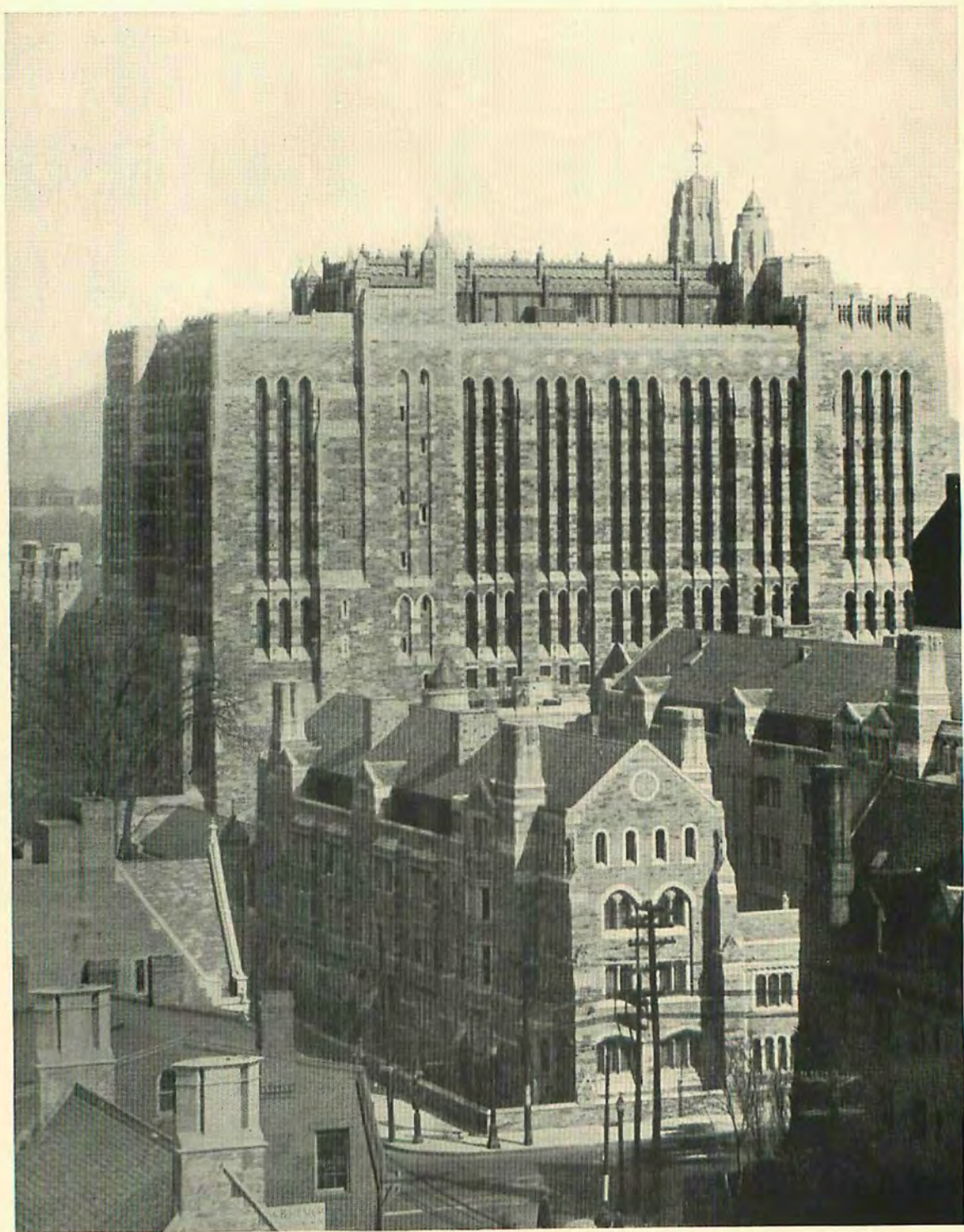
It is a tribute to the design of the Entrance Hall that it stands before the tower without appearing insignificant. Combining the form of a memorial chapel to the founder with an abstract and monumental quality appropriate to the entrance of a great library, the effect of the façade is power-





23 SEPTEMBER 1929





VIEW FROM THE UNIVERSITY THEATRE

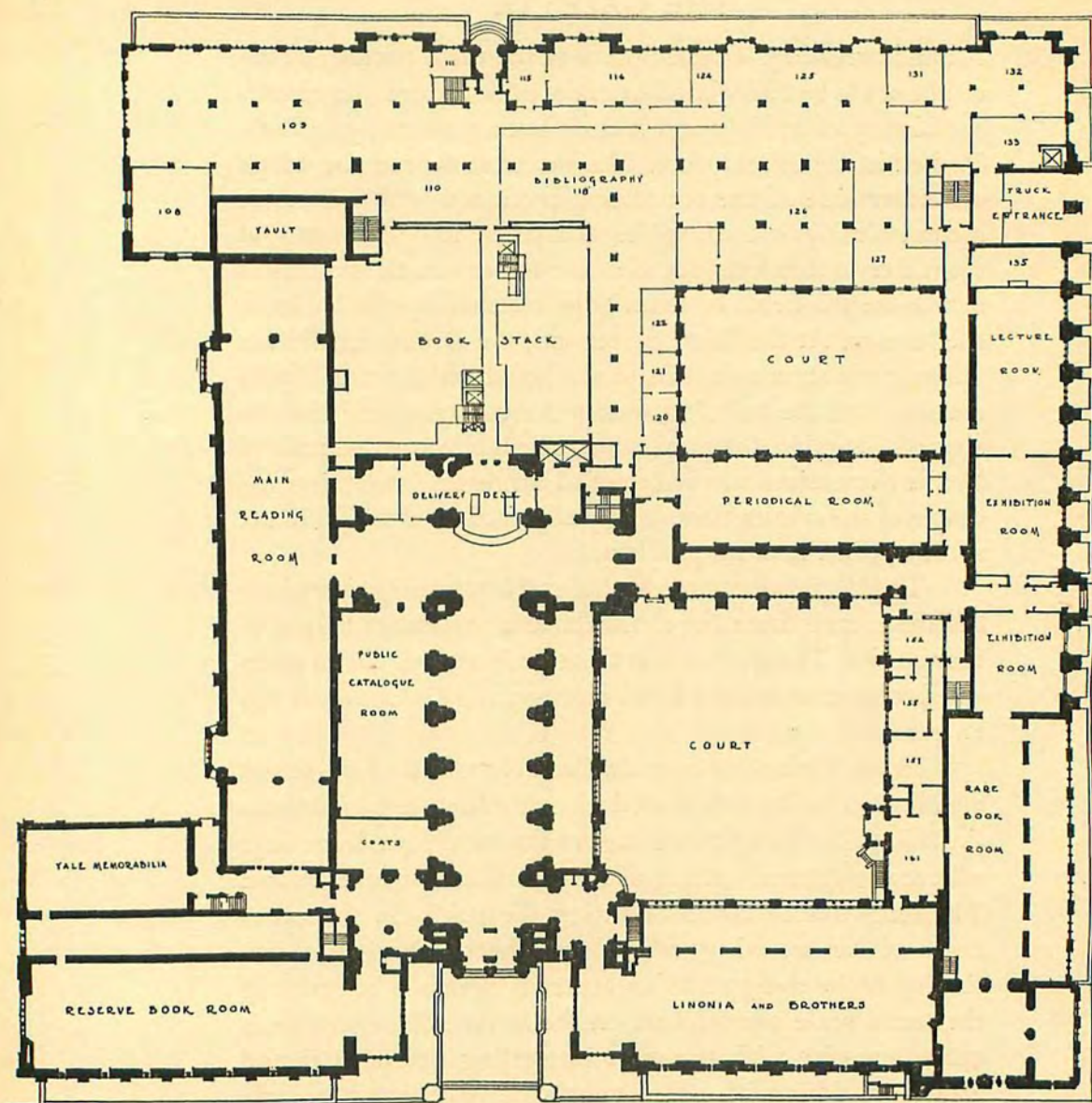


ful and arresting. The sculpture of the main portal (which ought not to be dissociated from the architecture) represents the history of writing and is itself not an unworthy episode in the history of sculpture. The bay treatment of the wings on either side of the entrance, punctuated with buttresses symmetrically spaced, gives formality and monumental character to this front façade. The figures on the buttresses symbolize the fields of knowledge covered by the books in the library. At the Wall Street end, the Grand Exhibition Room gable stands on the site of a house which was not purchased until the building was under construction. The design of the gable, the proportions of which were determined by the dimensions of the occupied lot, is an interesting example of the original and happy effects often obtained in the solution of an unusual problem.

The Wall Street façade, the least interesting view of the building, rises from the sidewalk to a maximum height of four stories. The entrance on this side is a small portal decorated with a sculptural band representing the arts and sciences allied to printing.

From York Street one obtains a close view of the tower, which rises in sharp perspective some fifteen feet back from the sidewalk. Hung on the base of the tower, two huge bays relieve the general flatness of the secondary building plane. The long line of lancets lighting the stacks in the upper floors of the two wings which abut the tower gives a continuity to the design and an austerity which is relieved by the small scale architecture on the street. The entrance, a curious motive with the most interesting detail, is carved above the door with seven panels representing the early buildings which housed the library.

When the present gymnasium is gone, one of the finest general views of the library will be from the main court of the Sterling Quadrangle. From this angle, a broadside of the tower will be presented with the great Reading Room at its base.



FIRST FLOOR PLAN



Throughout the planning of the library, the use of materials was carefully studied with a view to avoiding monotony. The low buildings and the entrance on High Street are of the same stone as the Memorial Quadrangle with a variation in the method of cutting and setting the blocks. On the Wall and York Street fronts a different stone trim was introduced to add interest to the texture of the walls.

In general, the ornamentation of the building symbolizes the history of libraries and books. The history of Yale College is engraved on the stones of Harkness, but in the words of Mr. Rogers: "A library has a broader field. As a general scheme the Main or Entrance Hall will contain in its decoration the history of the Yale Library, but the decoration in other places will symbolize the history and universality of the libraries of the world."

As the visitor passes through the portal of the great Entrance Hall, the main delivery desk confronts him at the far end. The architecture of the room leaves no doubt as to the memorial purpose of the building. Constructed in the form of a great nave with vaulted aisles and clerestoried lighting, it avoids too churchlike a character through the introduction of leaded glass in which colour is largely supplanted by intricate patterning in leadwork. A painted wood ceiling of rather simple design helps to preserve a secular character.

In its ornament the Entrance Hall relates entirely to Yale. The panels over the pier arches record significant events in the development of the library, while the windows, which are very fine, represent contemporary events in the history of the college. The twelve stone corbels supporting the ceiling beams bear emblems representing such distinguished benefactors of the early days as Abraham Pierson, James Pierpont, Elihu Yale, and Benjamin Franklin. On the eleven bosses which decorate the great arch before the crossing are carved scenes from the manuscript *Speculum* presented by Governor Yale in 1715. The field bosses of the



central bay of the vaulting in the crossing contain the names of the Sterling Trustees and the Building Committee.

The delivery desk of elaborately carved oak contains the most complete equipment for communication with the stack and other reading rooms. A conveyor in the form of a continuously moving belt brings books from any floor of the stack in a few minutes. Tubes and telephones connect with all parts of the building. The desk has separate stations for the sending of call slips and the delivery of books. Each station is connected by tube with the call slip file. Here the slips are checked against the records and sent to the level of the stack indicated by the call number. The attendant on that level, locating the book desired, places it on one of the baskets of the conveyor or, if it is an oversized book or folio, on one of the two electric lifts which carry it to the desk.

At the north side of the desk is the elevator lobby under supervision of a member of the staff. Admission cards, without which no visitor is privileged to take the elevators, are required of all persons desiring access to the stack and seminar rooms.

At the south end of the crossing is the entrance to the Main Reading Room. Monumental in treatment and lighted by large traceried windows, the room by virtue of its slender proportion and great height maintains a quality of graciousness in spite of its vast size. Decorative oak bookcases form a wainscot on two sides. The floor, which for the sake of quiet had to be of some other material than stone, is made of a special rubber composition. Above the bookcases the walls are plastered, with stone trim occurring at the windows.

From the north end of the crossing one enters a vestibule leading to the Periodical Room. In this vestibule the eight corbels which receive the vaulting ribs are carved to represent the heads of all the librarians. The head in the northeast corner is that of the present incumbent, Mr. Keogh.

The Periodical Room, the shelves of which hold 1,800



publications, is partially paneled in oak like the Main Reading Room, but its decoration is less formal and imposing. The designs of the windows, picturing the seasons of the year and the signs of the zodiac, are designed to represent periodicity.

Adjoining the east wall of the Periodical Room, a vaulted Exhibition Corridor forming an arcaded cloister to the main court connects with the Wall Street entrance. At the end of the corridor on either side of the entrance vestibule are lecture halls and exhibition rooms. Through one of the latter a door leads to the Rare Book Room, a balconied hall of great charm in the Jacobean style. In keeping with the quality of the collection which it contains, this room has been treated with unusual care. A wealth of ornament in materials varying from stone to wood, iron, and lead gives variety and interest to the interior. A sense of some intimacy is created by the warmth in the colour of stone and plaster. Recessed alcoves along the north side of the room give an opportunity of privacy for the privileged. At the end of the hall, large iron gates of handsome design open into a vaulted chamber of polygonal plan which contains the Gutenberg Bible. Both from the nature of the collection and the character of the architecture, the Rare Book Room is one of the favorites with visitors.

Behind the Rare Book Room and sheltered from the noise of the street, the librarians' offices face upon a south court. This court, which is intended eventually to be used by students as a place for outdoor reading in the open air, is treated more informally than the rest of the library. The material used is largely brick with an occasional introduction of stone in small patterns. Some of these stones are carved with printers' and engravers' marks and the names of famous printers.

In the corner across the court a door connects with the main entrance vestibule. From this vestibule and in easy communication with the door to the court is the entrance to



Linonia and Brothers, which occupies the north wing facing on High Street. Linonia and Brothers, with a tradition of one hundred and fifty years, was formed by the merging of the collections of the old debating societies. Its shelves, containing 20,000 books, are open to all undergraduates, and in reality this is what is designated in other libraries as a "browsing" room. In accordance with its character, the room is decorated attractively in the Tudor style to suggest a great private library. A series of six alcoves, comfortably furnished, occupy the court side. Large traceried windows with paneled bookcases below give a cheerful atmosphere. A slender balcony with an iron rail runs around two sides of the room. The ceiling is of plaster and is an elaborate one with ornamental drops.

Supervision of the room has been carefully considered. Upon entering, the visitor must pass on either side of the desk under the eye of an attendant. The desk is equipped with tubes connecting with the main desk. The only way out of the room other than the entrance is a door which leads through the Librarian's suite.

In a wing similar to that occupied by Linonia and Brothers on the opposite side of the main entrance is the Reserve Book Room, equipped with its own stacks. The books in these stacks are partially supplied by the various departments of the University for collateral reading in conjunction with their courses. The books in the open shelves around the room number 10,000.

Inasmuch as the Reserve Book Room is really a work room where students go for study, its architectural treatment is more restrained than that of Linonia and Brothers. The windows, which have no particular significance pictorially, are similar in form to those in Linonia and show a masterful handling of lead and glass.

Behind the Reserve Book Room facing on the court, the Yale Memorabilia Room contains an exhibition collection of official Yale publications, poetical works by Yale



men, and manuscripts relating to Yale of the past. Glazed shelves, specially ventilated in a manner to preserve their contents, line the walls. Carved wood panels on the ends of the bookcases illustrate the various extra-curriculum activities in the University. A portion of the original Yale fence faces the visitor as he enters.

In the corridor outside the door of the Memorabilia Room, a small stair leads to one of the least conspicuous but most interesting collections in the library. Here in a secluded corner a room has been designed to reproduce as exactly as possible the Yale Library of 1742. Paneled in white pine and lit from narrow wood casements, this room impresses one with the remarkable evolution of the Yale Library in two hundred years. Owing to the existence of an old manuscript catalogue of the books of this early library, prepared by President Clap, which described the arrangement of shelves and the positions of the books on each shelf, it was possible to take the original volumes, about sixty per cent of which were still in the stack, and place them exactly as they were in 1742. Surrounded on all sides by the magnificence which the present library displays, this modest collection so carefully read and treasured by the early generations of Yale scholars serves as a reminder that what makes a library is not the dimensions of the building but a love of books.

ELLERY S. HUSTED, '24

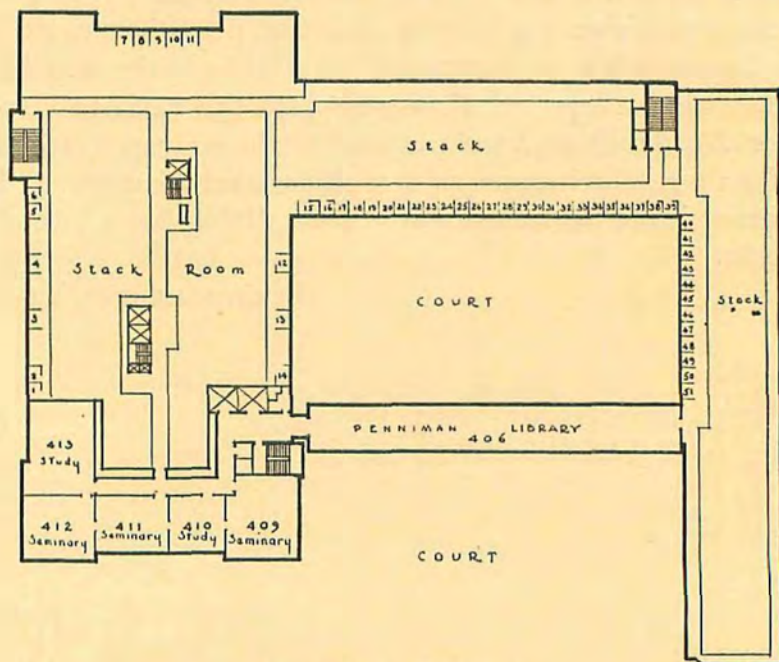


## MECHANICAL EQUIPMENT

Description of the electrical and elevator equipment and the book conveyor and pneumatic tube systems.

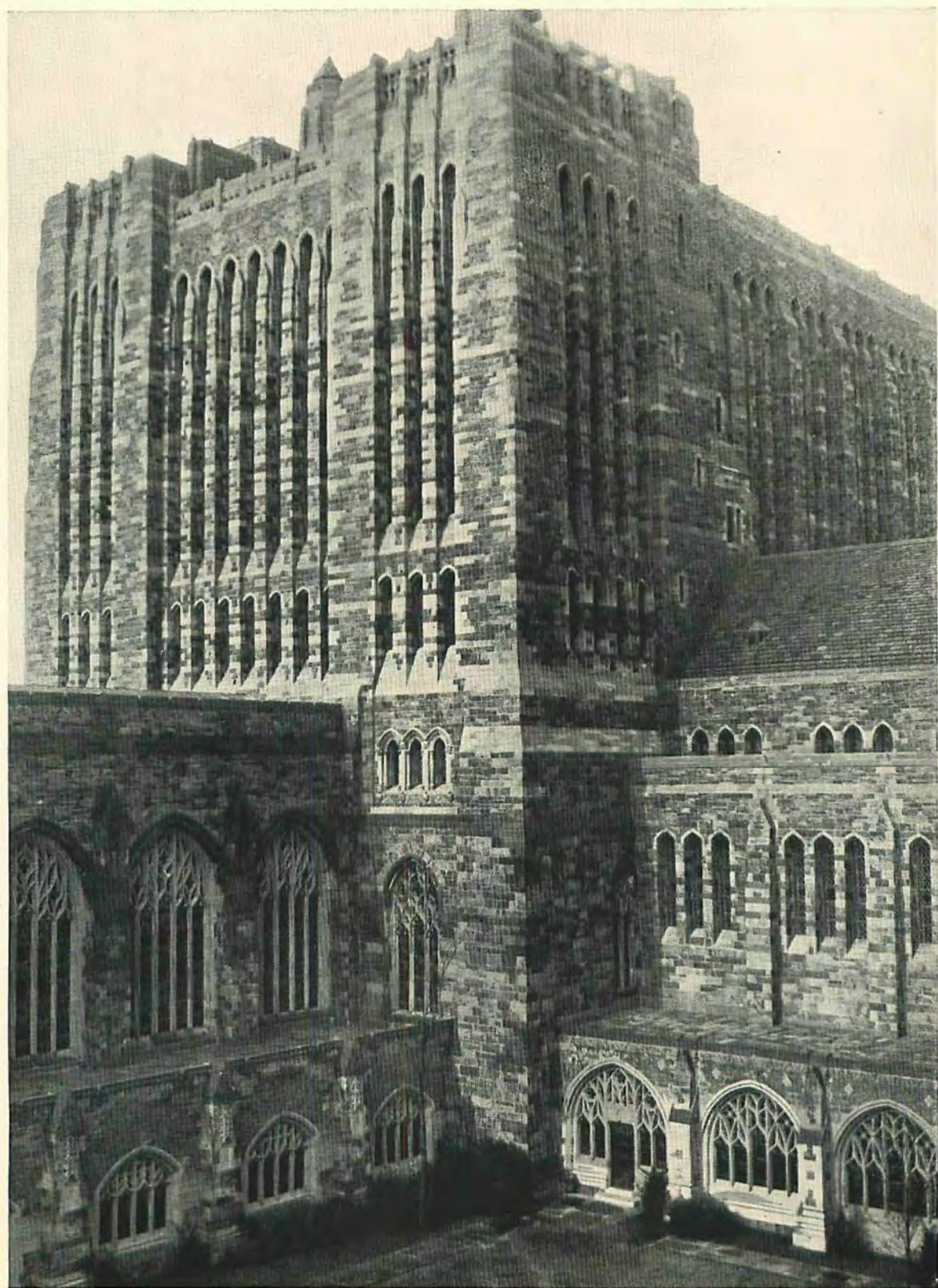
### *ELECTRICAL EQUIPMENT*

*Service.* The building is supplied with electricity for lights and power from the Central Power Plant of the University, through two feeders, in the form of direct current at approximately 220 volts, one supplying the lights and the other the power. The feeders terminate at a switchboard consisting of five panels, on which there are overload circuit breakers in the feeder connections, watt-hour meters to measure separately the power supplied to the lights and motors, and switches to control the mains distributing the power to the different parts of the building.



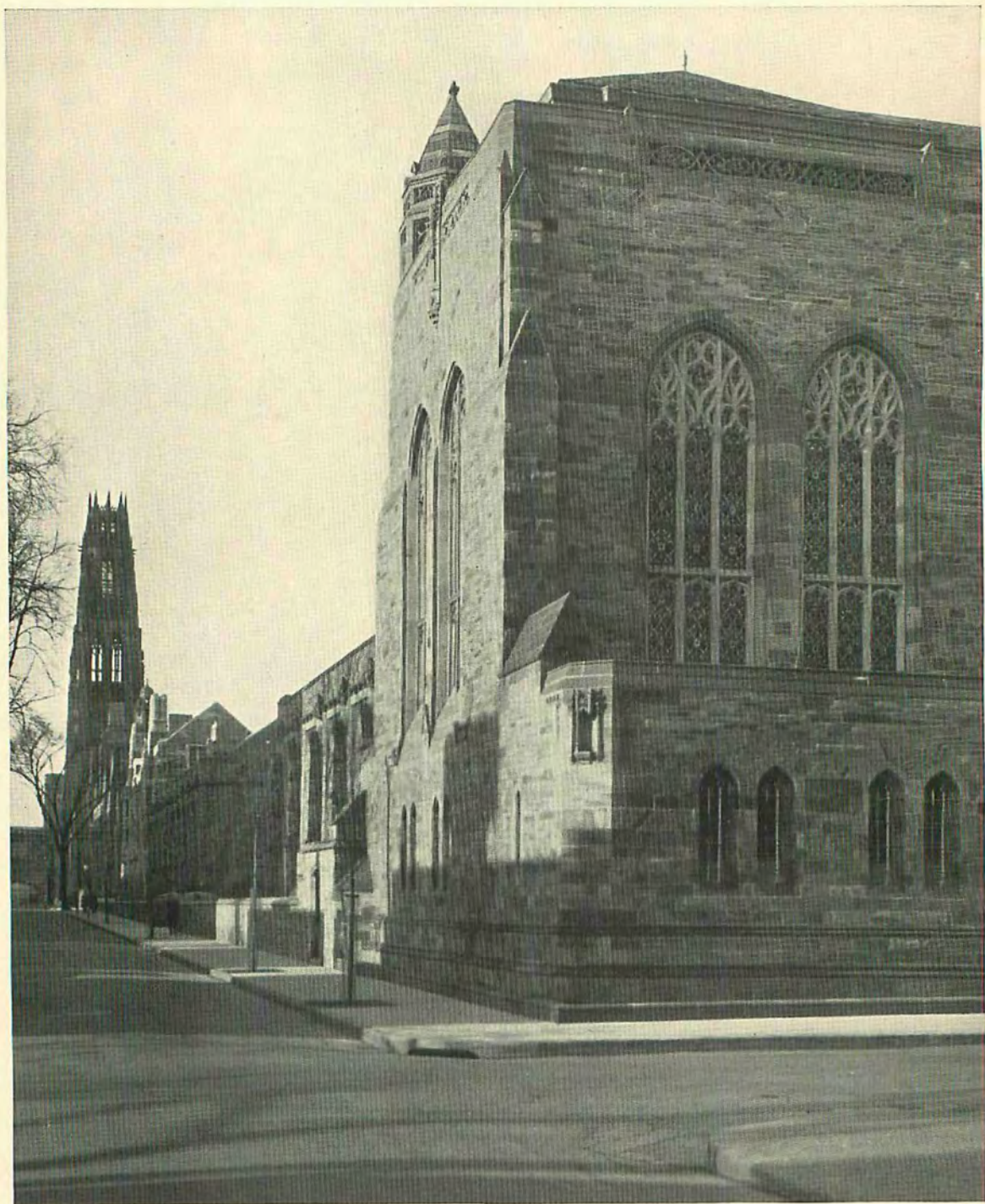
FOURTH FLOOR PLAN





BOOK TOWER FROM THE COURT





HIGH STREET FAÇADE FROM WALL STREET



[illegible]

SEVENTH FLOOR PLAN

Desk lamps have been used in some places where it was necessary to get a high level of illumination on account of the character of the work to be done.

Electricity is distributed to the various outlets by wires drawn into steel conduits concealed in the building structure.

Lights in common rooms are controlled by tumbler



switches located near the entrance doors; for important rooms the switches are of the remote control type located in the cut-out cabinets; the momentary contact switches operating them are located by the desks of the attendants in charge of the rooms.

The lights in the main aisles of the bookstack are located near the attendant's station and by the entrance doors; the lights in passages between the shelves are controlled by switches at each end of the passage, thus making the control of these lights so easy that there is no reason for burning more lamps than are absolutely necessary.

As there are about five thousand outlets in the bookstack it is very desirable to have the control of the lights so easy that only those immediately adjacent to the books sought need be burning at any time. Tumbler switches were used everywhere.

A receptacle was installed in each passage between shelves so that portable vacuum cleaners may be used for cleaning the books and shelves.

In the work spaces and in all reading and some exhibition rooms, systems of fiber underfloor ducts were installed and circuits provided so that additional outlets may be put in to provide table or desk lamps, or for the illumination of exhibition cases.

To provide proper protection for light and power circuits, sixty-one cut-out panels for lighting circuits and seven for power circuits were installed.

The connected load in lamps is about 600 kilowatts, and there are forty-five motors of a total of 264 horse power. These motors drive elevators, pumps, fans, a pneumatic tube, and a vacuum cleaner system.

*Low tension systems.* Under this head come such systems as telephone, clock, and signal systems for various purposes.

A system of conduits is installed into which the local telephone company has pulled wires to sixty-four outlets and



has provided a switchboard through which any outlet may be connected to any other outlet in the building, or to the outside system.

There is a clock system consisting of a master clock, secondary clocks, time stamps, an employees' time recorder, and bells for giving warning of the closing time of the library. This system is operated from a storage battery which is kept charged automatically.

On account of the large area of the bookstack, signal lamps in groups of three have been installed at several places in the aisles on each floor. The location of these lamps was so chosen that the attendant can see one or more of the groups from any point in the main aisles. The lamps indicate the arrival at the floor of one or both dumb-waiters, one or both elevators, or a carrier with call slips via the pneumatic tube.

### *ELEVATORS*

The building is provided with six elevators and two dumb-waiters, all driven by electric motors. This apparatus is of the most modern design and construction.

Two of the elevators carry operators and are used by passengers to the special collections and seminar rooms; they run from the basement to the seventh floor and can carry 2,500 pounds at 450 feet per minute. The winding machines are of the gearless traction type. The car gates and well doors are hand operated, and the well doors have door closers. The system of control is that known as unit multi-voltage control with hand operated switches in the cars which give smooth and quiet operation.

Two of the elevators are used principally for returning books to the shelves. These elevators have full automatic push button control; there is a group of buttons outside the well at the first floor for each car by means of which the car can be called to that floor from any point in the well, if not in use, and can be sent from the first floor to any other floor. There is a similar group of buttons in the car by means of



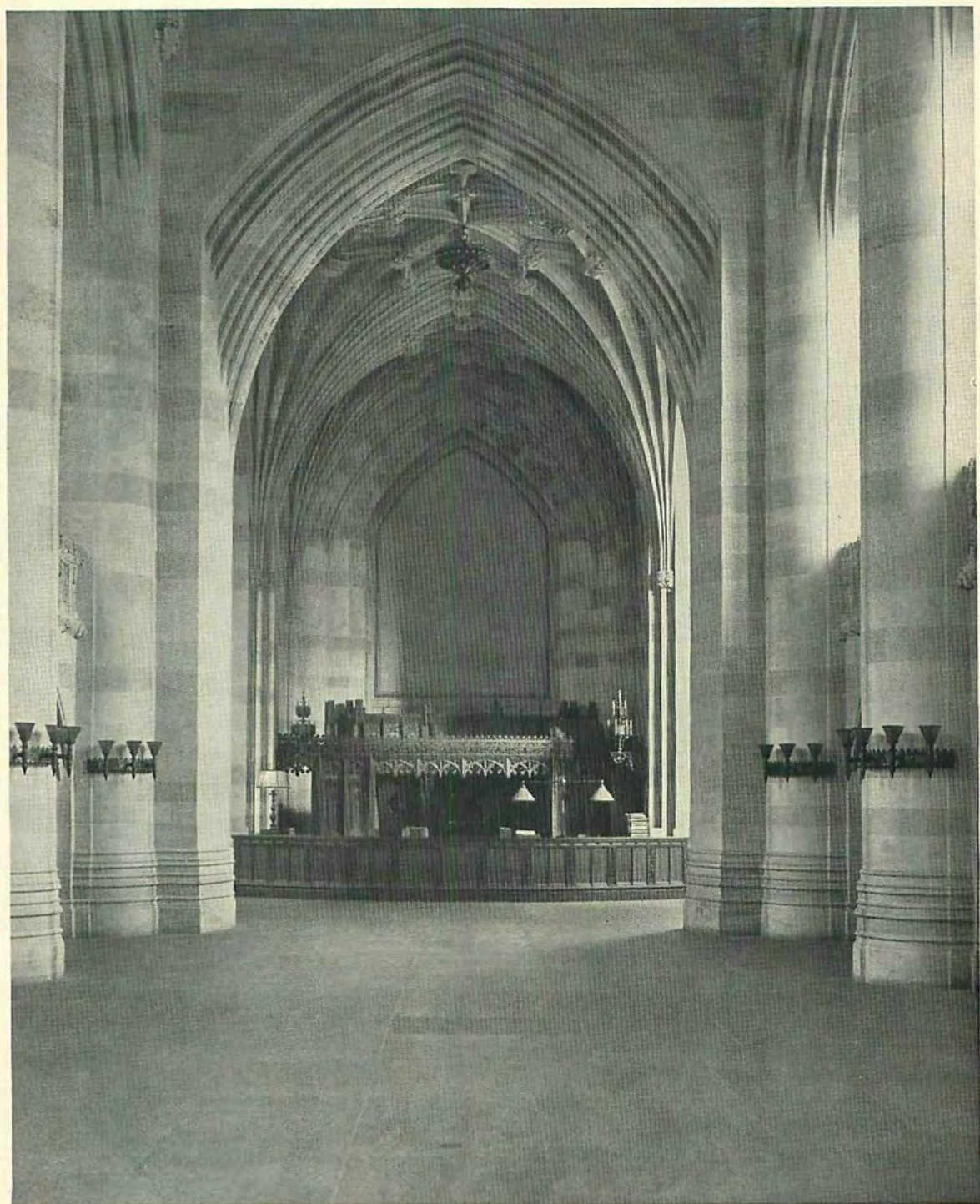
which the passenger can send the car to any floor. At each other landing there is a single button by means of which the car, if not in use, can be called to the floor. The well doors are of the swinging type and are self-closing. This arrangement prevents the holding of the car at a floor because the operator forgot to close the gate. These cars can carry 1,500 pounds at 300 feet per minute and serve sixteen landings. The winding machines are of the worm-gear traction type, located at the top of the wells. The controllers are designed to stop cars accurately level with floors.

One elevator is provided for carrying members of the library staff and others having access to the stack; it runs in the stack from the basement to the seventh floor mezzanine, serving sixteen landings. This elevator has full automatic push button control, but differs from that of the two book elevators.

There is a group of buttons in the car to send it to any landing. At each landing there are two buttons, one marked "up" and one marked "down." Either button will call the car to the floor if it is not in use, but a waiting passenger is expected to push the button corresponding to the direction in which he wishes to go. If the car has already been started and is moving in the direction the prospective passenger wishes to go, and if it is approaching the landing at which he waits, then the car will stop and allow the passenger to enter. The new passenger pushes the proper button for the floor at which he is to leave, and the car proceeds. Several stops of this kind may be made, and the car will continue in the same direction making stops according as the buttons in the car have been pushed, until all passengers who have entered the car have reached their destination. The operation of all other buttons will have no effect on the car movement until the last passenger has reached his floor. This type of control is known as "collective" control and is valuable for elevators having a high rise.

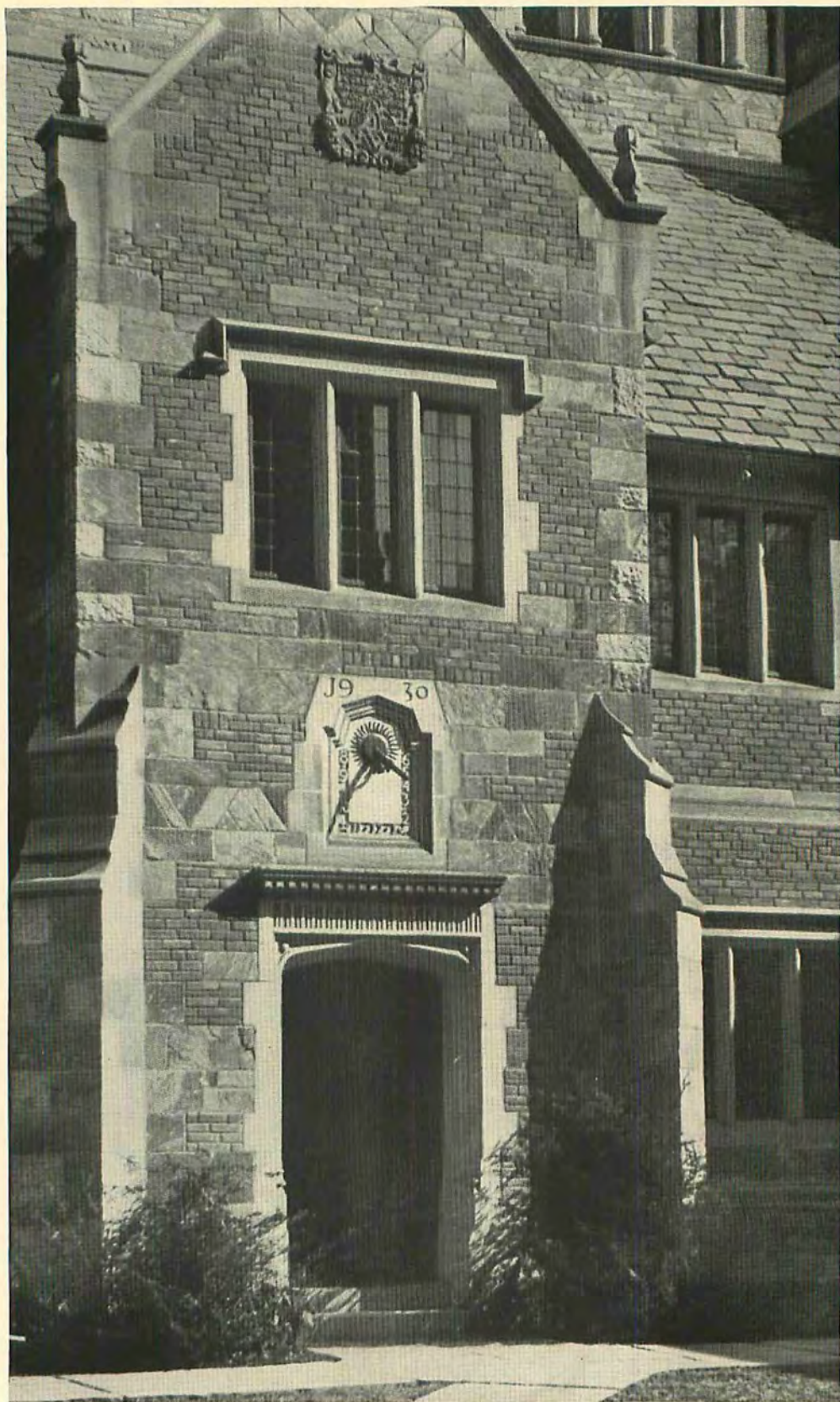
This staff elevator has the swinging type of well doors





DELIVERY DESK





ENTRANCE TO LIBRARIAN'S OFFICE FROM COURT



and self-closing, folding car gates as were previously described. The capacity of this elevator is 1,500 pounds at 300 feet per minute, and the winding machine is of the worm-gear traction type, placed over the well.

One elevator with a capacity of 2,500 pounds at 50 feet per minute is provided to carry freight between the first floor and the basement; it is operated by full automatic push button control.

All these elevators have the locks on the well doors and the switches on the well doors and car gates so connected that the cars cannot be moved unless the car gates are closed and the well doors closed and locked.

Two dumb-waiters are provided to carry small loads between the floors of the stack; they have a capacity of 200 pounds at 200 feet per minute and run from the basement to the seventh mezzanine floor, serving sixteen landings. The movements of the cars are controlled by groups of push buttons at each landing for each dumb-waiter, by means of which the cars can be called to any floor from any point in the well or sent from any floor to any other floor. The control for the dumb-waiter is such that a car moving downward may be stopped at a landing between its position at the time when the call button is pushed and its destination, but no other buttons will affect the movement of the car until it has reached the point to which it was sent. Door locks and switches are provided so that the cars cannot move unless the well doors are closed and locked. On the arrival of either or both cars at any landing, one of the sets of signal lamps previously described is lighted and remains so until the well doors are opened. The well doors are of the vertically sliding type and are not self-closing.

### *BOOK CONVEYOR*

This conveyor was installed to carry books from any of the sixteen floors of the stack and deliver them into a receptacle in the space directly back of the delivery desk. The



conveyor consists of a number of carriers, approximately 16 inches wide by 12 inches deep, attached to a single chain, the distance between carriers being 7 feet. The chain runs over a sprocket wheel at the top of a vertical shaft running from the top to the basement of the stacks; it is then carried horizontally through the basement and up in a housing on the first floor back of the delivery desk. The chain runs between steel guides in the vertical shafts and on wood-covered steel angles through the basement. At each point where a carrier is attached to the chain there is a Bakelite roller which carries the weight of the carrier on the horizontal runs. The chain passes around sprocket wheels wherever it changes direction, and an adjustable wheel provides for maintaining the proper tension in the chain.

The sprocket wheel at the top of the vertical shaft in the stack is driven through gears by an electric motor of three horse-power capacity. The motor speed may be varied so that the chain speed may be between 50 and 100 feet per minute. The motor may be started only at the motor and at the delivery station on the first floor, but if necessary may be stopped at any floor in the stack. When the starting button is pressed, audible and visible signals are given to warn attendants at the various stations that the conveyor is about to start, and the actual start of the motor is delayed for several seconds to give them opportunity to get out of danger.

At each station there is a large opening without a door past which the carriers move and through which they are loaded. Suitable devices are placed at the top and bottom of each opening so that if an attendant's hands or a book not properly placed come in contact with them the motor is immediately stopped before any injury can be done to the person or book. A device on the driving machine will open the control circuit and stop the motor if the chain becomes caught in any way, before any damage can be done. There is an electric brake which is applied to the motor shaft as soon as the current is cut off so that there is very little movement



of the chain after the operation of any one of the safety devices.

The books are placed on the carriers by the attendants as they pass the openings without stopping, but they are automatically removed from the carriers at the delivery station and deposited in a receptacle in front of the opening. If the receptacle becomes filled, the conveyor stops automatically until the receptacle is emptied, after which it can be started again.

Books can be carried from the stack to the delivery desk only; they cannot be returned to the stack.

#### *PNEUMATIC TUBE SYSTEM*

This system was installed to carry call slips, messages, etc., between the delivery desk, the call slip file, the attendants' desks in the reading rooms, and the attendants' stations in the stack.

From the delivery desk tubes run to the call slip file, to four reading rooms, to four points in the work space, and to the Librarian's office. The return tubes from all these stations terminate in the basement below the delivery desk. The carriers are discharged onto a belt conveyor by which they are brought up to a receptacle in the delivery desk near the attendant's place. Tubes from the call slip file run to the Main Reading Room and to one point on each stack floor, with a return tube from each point.

All tubes are of brass,  $2\frac{1}{4}$  inches in diameter. The carriers are small and of the closed type. They are moved by exhausting the air from the system by motor driven exhausters, of which there are two, each being of sufficient capacity to operate the system.

HOLLIS FRENCH

#### *HEATING AND VENTILATING SYSTEM*

The heating and ventilating apparatus for the building was designed to meet local climatic conditions and three



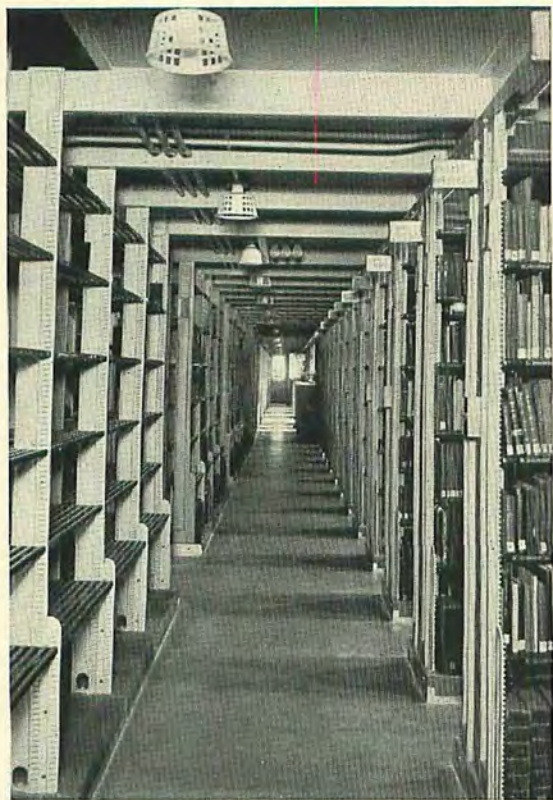
fundamental requirements. First, books and their preservation; second, the occupants of the building, both employees and students, and their comfort; third, equipment simple and durable and, at the same time, as inexpensive to operate as possible.

In designing the equipment climatic conditions had to be considered, and known data regarding the preservation of books and comfort of occupants had to be kept in mind. The climatic conditions in New Haven are approximately as follows. During the heating season the average outdoor temperature is about  $38^{\circ}$  F. with a known low of  $-16^{\circ}$  F., but with a low temperature of  $0^{\circ}$  F. possible several times in a season. The relative humidity out of doors is reasonably high, but naturally outside air has a low relative humidity after being heated to a comfortable room temperature. During the non-heating season the average temperature is about  $75^{\circ}$  F., but during the summer months temperatures of from  $85^{\circ}$  F. to  $90^{\circ}$  F., accompanied by relative humidities of 60 per cent to 65 per cent are not unusual, and in recent years there have been 8 A. M. records of about  $75^{\circ}$  F. temperature and 90 per cent relative humidity. In addition to the above conditions there appears to be a more or less definite opinion among engineers and others interested in libraries that air conditions which are good for normal human beings are about right for the preservation of books. The present recommendations are  $68^{\circ}$  F. dry bulb temperature and 40 per cent relative humidity, both kept as uniform as possible.

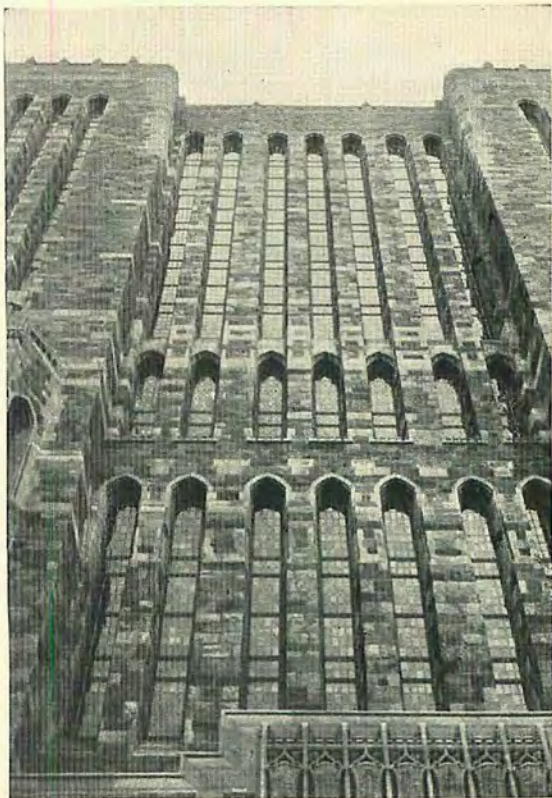
The heating and ventilating system installed is the so-called split system, that is, sufficient direct radiation is installed to keep the temperature in the building at  $70^{\circ}$  F. and the air for ventilating is delivered at room temperature.

Using the above data as a basis, the stack space was provided with ducts, fans, filters, and humidifiers to deliver 100,000 cubic feet of air per minute to the stack space. This amounts to approximately three changes per hour. This air is delivered by three fans, one for the lower third of the stack

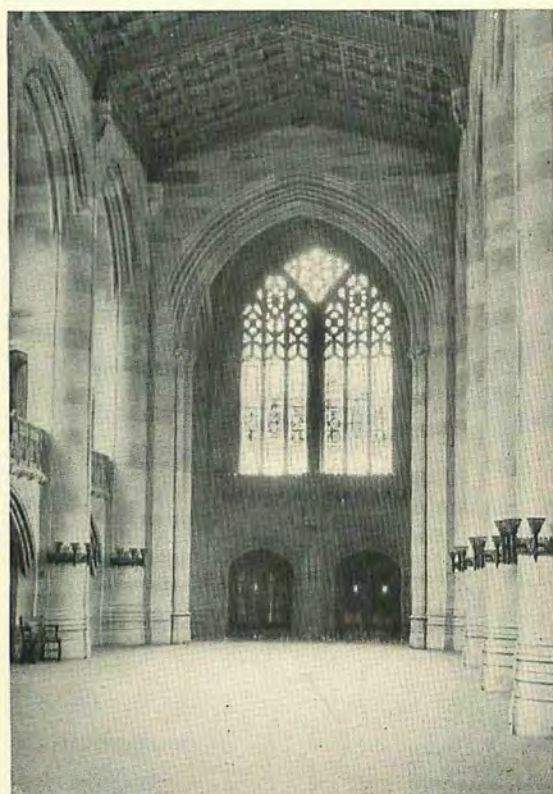




AISLE IN THE STACKS



YORK STREET FAÇADE



ENTRANCE HALL



WALL STREET ENTRANCE





LINONIA AND BROTHERS



which is entirely surrounded by other rooms, one for the center third which has some walls and windows exposed to outside temperatures, and one for the top third which has an exterior wall and windows on three sides. In each of the three sections the air is introduced as close to the bottom of the section as possible and passed to the top of the section through stair wells and through narrow horizontal slots built into the stack just above the floor of each tier. The air is exhausted from the top of each section where it can be discharged outboard by gravity, or it may be recirculated through the supply fans. This permits recirculation in cold weather, keeps the use of humidifying apparatus down to a minimum, and reduces the steam demand for this part of the system.

Each of the three stack ventilating systems consists of tempering coils, pan type humidifier with steam coil, air filter, and fan and motor. Each unit has complete temperature and humidity control, and the fan motors are of the variable speed type. Attention is called here to the type of humidifiers used. These were used because they would fulfill requirements for the locality and were economical in space and first cost. This type of humidifier would not be suitable in districts where humidification might be required in warm weather.

Attention is also called to summer climatic conditions to be met. The installation of elaborate and expensive equipment for dehumidification did not seem justified, but an ozone-producing machine is provided so that ozone may be added to the air passing through the ventilating systems. This will be used to prevent forming of mold.

Similar air supply units are provided for the Rare Book Room, Linonia and Brothers, the Reserve Book Room, the Yale Memorabilia Room, and the Main Reading Room. Excepting the Rare Book Room and Linonia and Brothers, which have fireplaces, no means have been provided for exhausting air from this group of rooms, because they all open



into the large main entrance or entrance crossings where it was believed there would be sufficient out leakage to offset the fresh air introduced. Recent tests of the systems have borne out this belief. Seminars are provided with gravity vent ducts and window air supply, in addition to direct radiators for heating.

Automatic temperature control of the pneumatic type is provided throughout for control of the temperature of air used for ventilation. All principal rooms, such as the Rare Book Room, Main Reading Room, and Exhibition rooms, and also all seminars are provided with automatic control on direct radiators. Small offices and, in general, rooms for special collections of books are not provided with air supply or exhaust.

A simple system of sectional control to help eliminate overheating was installed for the stack tower and the working space of the building. This makes it possible to turn off or turn on steam to radiation on the north, east, west, or south walls from a central control board.

A low pressure steam heating system with vacuum return lines is installed. Steam for heating is obtained from the University's Central Power Plant. Water of condensation is saved and returned to the Central Power Plant by means of motor driven pumps.

LAWRENCE A. TEASDALE, 'IO S.



## THE BOOKSTACK TOWER

SYMBOL of the spectacular creation of a distinctly American library, keyed to the tempo of the times, the massive steel bookstack tower of the Sterling Memorial Library is a dominant and integral part of the architectural, engineering and administrative concepts of its builders.

Two major principles were regarded as fundamental in the construction of the stack tower—expansion flexibility, so that future growth can be taken care of without marring the symmetry or beauty of the original structure, and centralization of books to minimize time and effort in handling.

The library is a working laboratory in the true sense of the word, and the bookstack tower is the heart of the structure, bringing readers and books quickly and easily together. With a present capacity of three and a half million volumes, the tower rises to approximately 150 feet. Built on skyscraper principles, it is subdivided into sixteen tiers or horizontal sections by means of thin marble deck floors, one and a quarter inches thick, and supported in a light steel horizontal framework of the bookstack. The waste of thick building floors is thus avoided, and the maximum amount of the cubical contents of the building utilized for the storage of books.

Two thousand tons of steel and iron are incorporated in the construction of the stack, and one thousand tons of marble in the floor and stair treads. All steel connections, both horizontal and vertical, were welded together instead of being riveted, resulting in a solid, self-supporting, free standing, massive unit of steel. This was the largest welding job of its kind. The steel framework, supported on an eighteen inch thick concrete mat, carries the roof and braces the heavy stone walls.

An interesting construction detail, originated for the Yale tower, is the adjustability of the shelf supports. These may be adjusted to take eight, ten, or twelve inch shelves.



Extension pieces at the bottom of the shelf supports permit two sizes of shelves to be used in the same compartment. The librarian may therefore arrange together all books on the same subject regardless of size of the volumes. Shelves are readily adjustable vertically at intervals of five eighths of an inch so that maximum book capacity may be obtained together with instant and convenient access to the books.

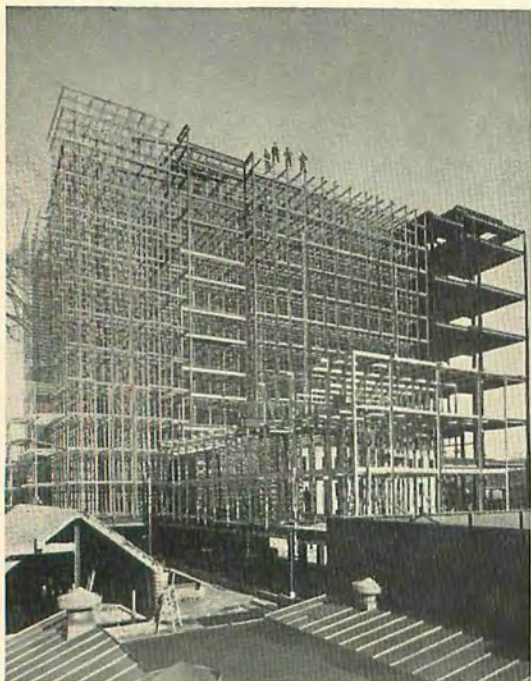
Open bar book shelves are used. Light, flexible, and strong, they provide support for the books along the full length of their lower edges. Further, the shelves present a minimum surface for the collection of dust and assist in the ventilation and preservation of the books. Under the fixed bottom shelves, Z-shaped curbs protect the books on decks below from damage and dirt.

To take care of expansion of various collections of books, provision has been made so that auxiliary aisles running parallel to the five-foot main aisle may be converted to book storage purposes. There are six and a half miles of aisles in the bookstack tower.

Inasmuch as modern students of specialized subjects desire access also to books on general or allied subjects, books housed together for one department of study are as far as possible made accessible to all departments. Two stack tiers are equivalent to one building story, and correlation of books is thus facilitated, each two tiers of stack serving the special departments on the adjacent floors.

For the serious student, the study carrel or cubicle is increasingly popular. The stack floors in the Yale Library are equipped with carrel partitions at the windows, forming some 330 cubicles four by five feet. They are designed so that students studying special subjects may be conveniently located with reference to books in the adjacent stack sections. Each carrel is equipped with three adjustable shelves and a desk with a drawer which may be locked. Here students can collect their books and manuscripts and work in peace, with volumes required for reference near at hand and available





THE BOOKSTACK



STACK WITH LIGHTS



A STALL



ATTENDANT'S DESK AND  
BOOK CONVEYOR



without formality. They can continue work from day to day, with their books on the shelves in the cubicle left intact.

Of vital importance to the smooth functioning of the library is the book conveyor. Especially designed for Yale, the conveyor pours a continuous stream of books out of the stack tower to the delivery desk. The time required to transport a book from the farthest point in the tower to the desk is two and a half minutes; from the nearest point, one and a half minutes—an average of less than two minutes for delivery of the book to the reader. The conveyor consists of an endless chain, automatically and continuously operated at an average speed of 75 feet a minute and fully protected by automatic devices against accidents. An obstruction in the shaft causes an automatic overloading device to stop the conveyor instantaneously.

Books placed in the carriers on the various stack deck levels are automatically combed from the carriers into a receptacle at the delivery desk. The receptacle contains a spring bottom which sinks with the weight of the books and, if they continue to pile up, the sinking bottom rings a bell, announcing to attendants that the receiving capacity has been reached. If this call is unanswered, the conveyor stops automatically. Inventive ingenuity has thus provided a more than human machine which responds with superhuman accuracy and speed to the call of higher education.

Highly important also was the problem of properly lighting the bookstacks. To this end a new stack aisle lighting device was designed, there being none available which it was felt met the requirements. The principle upon which the stack aisle reflector was designed is based on control of light by means of a perforated reflecting surface. The amount of light passing through is regulated by the size and position of the perforations, the rest being reflected to distant books by a white vitreous enamel surface. A light baffle along the axis of the aisle protects the eyes from glare and softens the illumination.



Steel, enameled for reflecting properties, was selected because of its durability, and the reflector itself was designed to direct the light rays properly and evenly over the surface of the books. The vitreous enamel coating provides a high reflecting value together with a pleasing quality of illumination. Some 4,500 reflectors were installed—the largest single bookstack lighting installation in the world.

In the center of each stack floor is brought together the machinery for service—the elevator for passengers and book trucks, the stairway to adjacent floors, the book conveyor, the pneumatic tube for call slips, a telephone, and the stack attendant's desk. Throughout, major considerations have been books and their accessibility, comfort of students and research workers, and equipment which was simple, durable, and inexpensive to operate.

The tower of books, then, from foundation to roof, represents the combined efforts of architect, engineer, and librarian to take care of the present need of one of the world's greatest universities, as well as to provide for future growth. The Sterling Memorial Library, perhaps more than any other library, is prophetic of the future importance of the library as an institution.

WILLIAM S. SNEAD, '15 S.



## THE DECORATION OF THE STERLING MEMORIAL LIBRARY

MUCH symbolical and illustrative ornament is found in the Sterling Memorial Library, and we give here a summary of the decoration.

### *EXTERIOR*

#### HIGH STREET FAÇADE

(Main Entrance, with Reserve Book Room to the left and Linonia and Brothers Library to the right, and, at the Wall Street corner, Exhibition and Rare Book rooms.)

Inscription above the main entrance:

#### STERLING MEMORIAL LIBRARY

The main entrance is symbolic of the ancient civilizations, based upon written records. The sketch model was made by Mr. Lee Lawrie, of New York City, while Mr. René P. Chambellan followed this sketch in his own way in doing the full size sculpture. The doorway is divided into two parts by a figure of a Mediæval Scholar, the central panel over the left door representing the more ancient civilizations: the symbol of Egypt, the Phœnician ship, and the winged bull of Babylon. On each side of this central panel are two panels with Cro-Magnon, Egyptian, Babylonian, and Hebrew inscriptions, with typical scribes below. Identifications and translations of these inscriptions are as follows:

#### *Cro-Magnon.*

1. Wall engraving of a bison and horse from Les Combarelles. Second phase. Aurignacian epoch.
2. Wounded bison and claviform signs in the Cavern of Pindal.
3. Engraving on a mass of stalagmite in the Cave of La Mairie at Teyjat, Dordogne, France. Third phase. Magdalenian epoch.



4. Wall engraving of a mammoth in the Cavern of Les Combarelles, Dordogne, France. Second phase. Aurignacian epoch.
5. Bone pendant which had served as a hunter's tally. From the Cave of Raymonden at Chancelade, Dordogne, France.

[From George Grant MacCurdy : *Human Origins*, Vol. I.]

### *Egyptian.*

Would that I might make thee love books more than thy mother.  
Would that I might bring their beauty before thy face. Verily it is greater than [that of] any office.

[From Papyrus Sallier II. Dr. Ludlow S. Bull writes: "The Papyrus was actually written down in the XIX Dynasty, about 1300 B.C., but the work itself, which is in praise of schools and education, is shown by internal evidence to belong to the Middle Kingdom, the best literary period. In transcribing the text from the hieratic I made certain changes to bring the inscription into accord with monumental hieroglyphic writing."]

### *Assyrian.*

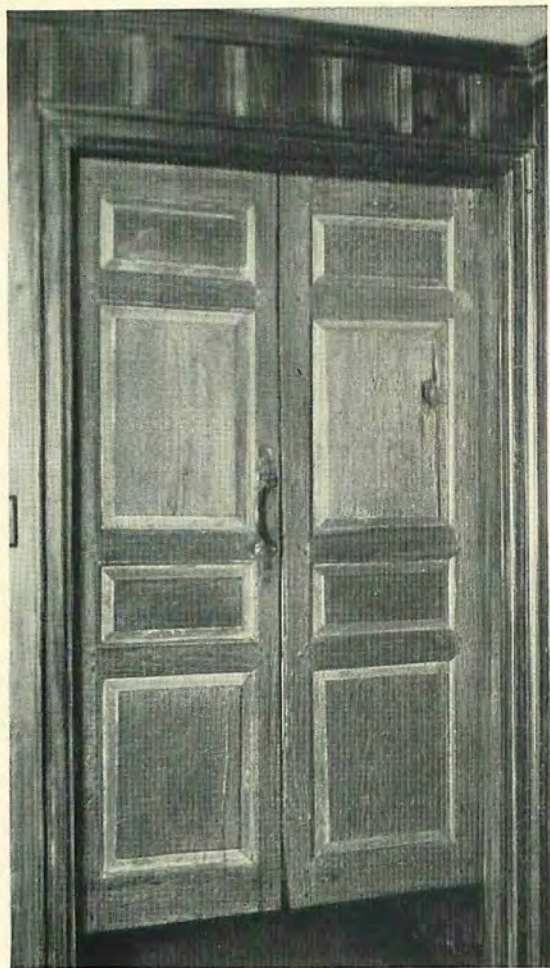
The wisdom of the god Êa, the science of priesthood, the lore of the wise, that which is suitable for the contentment of the heart of the great gods, upon tablets in accordance with the documentary copies of Assyria and Akkad [Babylonia] I wrote, condensed, revised, and placed in the library of Êzida, the temple of the god Nabû, which is in the midst of Nineveh, my lord. Forever may the god Nabû, the king of heaven and earth, look with joy upon that library and upon Ashurbanipal, the chief, the venerator of thy divinity, grant daily favor! Decree his [continuance of] life! [So] shall I exalt thy great divinity!

[Part of a cuneiform inscription from the library of Ashurbanipal at Nineveh. Selected by Professor Dougherty.]

### *Hebrew.*

Lord, thou hast been our dwelling place in all generations.  
Before the mountains were brought forth, or ever thou hadst formed the earth and the world: even from everlasting to everlasting thou art God.  
Thou turnest man to destruction: and sayest, Return ye children of men.  
For a thousand years in thy sight are but as yesterday when it is past: and as a watch in the night.  
Thou carriest them away as with a flood, they are as a sleep: in the morning they are like grass which groweth up.  
In the morning it flourisheth, and groweth up: in the evening it is cut down, and withereth.





THE RUSSEL DOORS



THE YALE LIBRARY IN 1742



THE FOUNDING OF THE COLLEGE





RESERVE BOOK ROOM



Let thy work appear unto thy servants : and thy glory unto their children.  
And let the beauty of the Lord our God be upon us, and establish thou  
the work of our hands upon us.

[Psalms XC ; 1-6, 16-17. This passage was selected by Professor Charles C. Torrey, and the lettering designed by Ralph Marcus.]

The central panel over the right doorway stands for early European and American civilizations: the Mayan serpent, the Athenian owl, and the Roman wolf. The four inscriptions, with their scribes below, are Arabic, Greek, Chinese, and Mayan.

### *Arabic.*

Recite in the name of thy lord who hath created. He hath created man from blood-clots. Recite, for verily thy lord is most gracious, he who hath taught the use of the pen. He hath taught mankind what it did not know.

God ! there is no God but he ; the living, the self-subsisting : neither slumber nor sleep seizeth him ; to him belongeth whatsoever is in heaven and on earth. Who is he that can intercede with him, but through his good pleasure ? He knoweth that which is past, and that which is to come unto them, and they shall not comprehend anything of his knowledge, but so far as he pleaseth. His throne is extended over heaven and earth, and the preservation of both is no burden unto him. He is the high, the mighty.

[Koran, sura 96, verses 1-5, and sura 2, verse 256, Sale's translation. These two passages from the Koran were selected by Professor Charles C. Torrey. The characters are old Kufic, one of the earliest, found on a Nilometer on an island opposite Cairo, dating from the year 199 A.H. (815 A.D.).]

### *Greek.*

Ignorant they of all things till I came  
And told them of the rising of the stars  
And their dark settings, taught them numbers too,  
The queen of knowledge. I instructed them  
How to join letters, making them their slaves  
To serve the memory, mother of the muse.

[From Æschylus, *Prometheus Bound*, lines 457-461, from the famous speech in which Prometheus enumerates his services to mankind, selected by the late Professor Horatio M. Reynolds, and engraved in the style of Æschylus's own time, the fifth century B.C. The translation is from Dean Mendell's *Prometheus*, pages 26-27.]



The arrangement of the letters, and the forms of the epichoric alphabet (in local use before the adoption of the Ionic alphabet) are taken from an inscription from the Acropolis of the year 424 B.C. recording resolutions of the Athenian people (*Corpus inscriptionum Græcarum* I, 40; reproduced in O. Kern, *Inscriptiones Græcæ*, plate 15). The copy for the inscription was made by Professor Harmon.]

### *Chinese.*

Thy brother [i.e., Yen Kau-k'ing], in his great fidelity as subject, by his single effort stemmed the wicked current of rebellion, capturing its chief counselors and killing its principal felons. When he should have been reinforced with troops, he was isolated, and fell into the hands of the rebels. Dauntlessly he enumerated their crimes, abandoning his limbs to the sword, and expressing his loyalty in his countenance. Ancient annals knew no like example. We praise the deed highly.

[This inscription, selected and translated by Professor Asakawa, is in a writing of the eighth century, taken from a rubbing of an epitaph, carved in stone, of the Yen family, illustrious in Chinese history for the high literary attainments and the patriotic acts of several of its members. The quoted passage concludes the Emperor Suh-Tsung's eulogy of Yen Kau-k'ing. The rebellion referred to is that of An Lu-shan in 755-757.]

### *Mayan.*

Upper left-hand portion of the Mayan inscription from the Temple of the Cross.

Corner stone: STERLING MEMORIAL LIBRARY MCMXXXVIII

The following inscriptions are on the sides of the Entrance Court:

Left of the entrance, on the Reserve Book Room:

A LIBRARY IS A SUMMONS TO SCHOLARSHIP

[Sir Michael Sadler.]

Right of the entrance, on Linonia and Brothers:

THE LIBRARY IS THE HEART OF THE UNIVERSITY

[Sir William Osler.]

On the High Street façade of the low pavilions, at the left and right of the Entrance Court:

AED. MDCCCCXXVII

DED. MDCCCCXXXI



The fifteen buttresses on the High Street façade are surmounted by figures representative of the fields of knowledge covered by the classification of the contents of the library:

Moses, <i>Religion</i> .	Adam Smith, <i>Economics and Sociology</i> .
Socrates, <i>Philosophy</i> .	Justinian, <i>Law</i> .
Herodotus, <i>History</i> .	Aristotle, <i>Natural Sciences</i> .
Columbus, <i>Geography</i> .	Galileo, <i>Astronomy and Mathematics</i> .
Varro, <i>Language</i> .	Newton, <i>Physics and Chemistry</i> .
Shakespeare, <i>Literature</i> .	Æsculapius, <i>Medicine</i> .
Leonardo da Vinci, <i>Fine Arts</i> .	Vitruvius, <i>Engineering</i> .
Bach, <i>Music</i> .	

On the roof of the main entrance: a figure of a student.

The figures on the roof of the Reserve Book Room: South, the Bibliophile, from Brant's *Ship of Fools*; North, a Scribe, St. Mark writing his Gospel, from the Bedford Hours; on the roof of Linonia and Brothers, a Student in eighteenth century dress.

Two lanterns near the entrance: grotesques from the block book, *Ars Moriendi*.

Two shields on each side of the entrance, with a ribbon band: on the corner of the Reserve Book Room, a Roman lamp and YALE in a knotted rope; on the corner of Linonia and Brothers, the same shields in reverse order.

High Street front of the Rare Book Room, two shields: Laurel and sceptre, and Athenian owl and mistletoe.

### WALL STREET FAÇADE

(Rare Book rooms, Exhibition rooms, Wall Street entrance, Lecture Hall, Shipping entrance, and Work rooms.)

Inscription on the wall of the Rare Book Room:

FESTINALENTE

High shields on the Rare Book Room wall: a series of five designs repeated: oak leaves, pine leaves, ivy leaves, rose, and grapes.



Six low seals on the Rare Book Room wall: Lamp, seal of Connecticut, seal of the United States, coat of arms of Elihu Yale, Yale seal, and Lux et Veritas.

#### ENTRANCE

Above the door: Yale seal.

Panel: Sterling Memorial Library.

Decorative band with figures: paper maker, type-caster, engraver, woodcutter, illuminator, printer, binder.

Corbels: papyrus and flax plants.

Panel in the arch above the inner door: Roman reading a roll (suggested by a photograph of a sarcophagus in the garden of the Villa Balestra, Rome, in Clark's *The Care of Books*).

Lanterns on each side of the door surmounted by a book-worm in different stages of development.

Lead panels in the windows on the book tower, repeated:

Open book	Scales
Retort	Axe
Palette	Transit
Lyre	Microscope
Dividers	Caduceus

#### YORK STREET FAÇADE

##### *History of the Yale Library.*

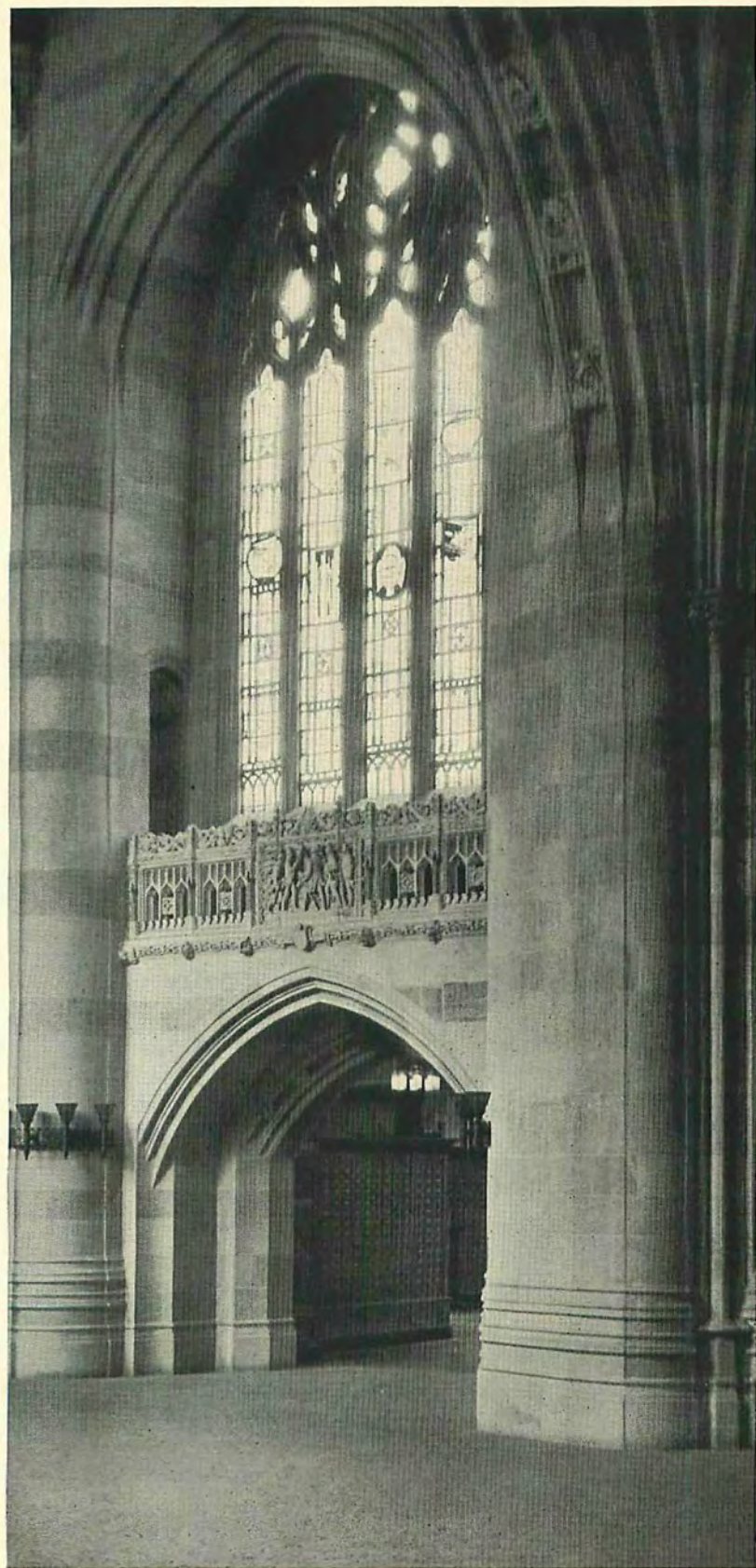
Two high shields on the book tower: Ivy and laurel, Oak and grape.

Two low shields near the corner of Wall Street: Seal of New Haven, Seal of Connecticut.

Two shields between windows on bays: Chained book, Parchment and seal.

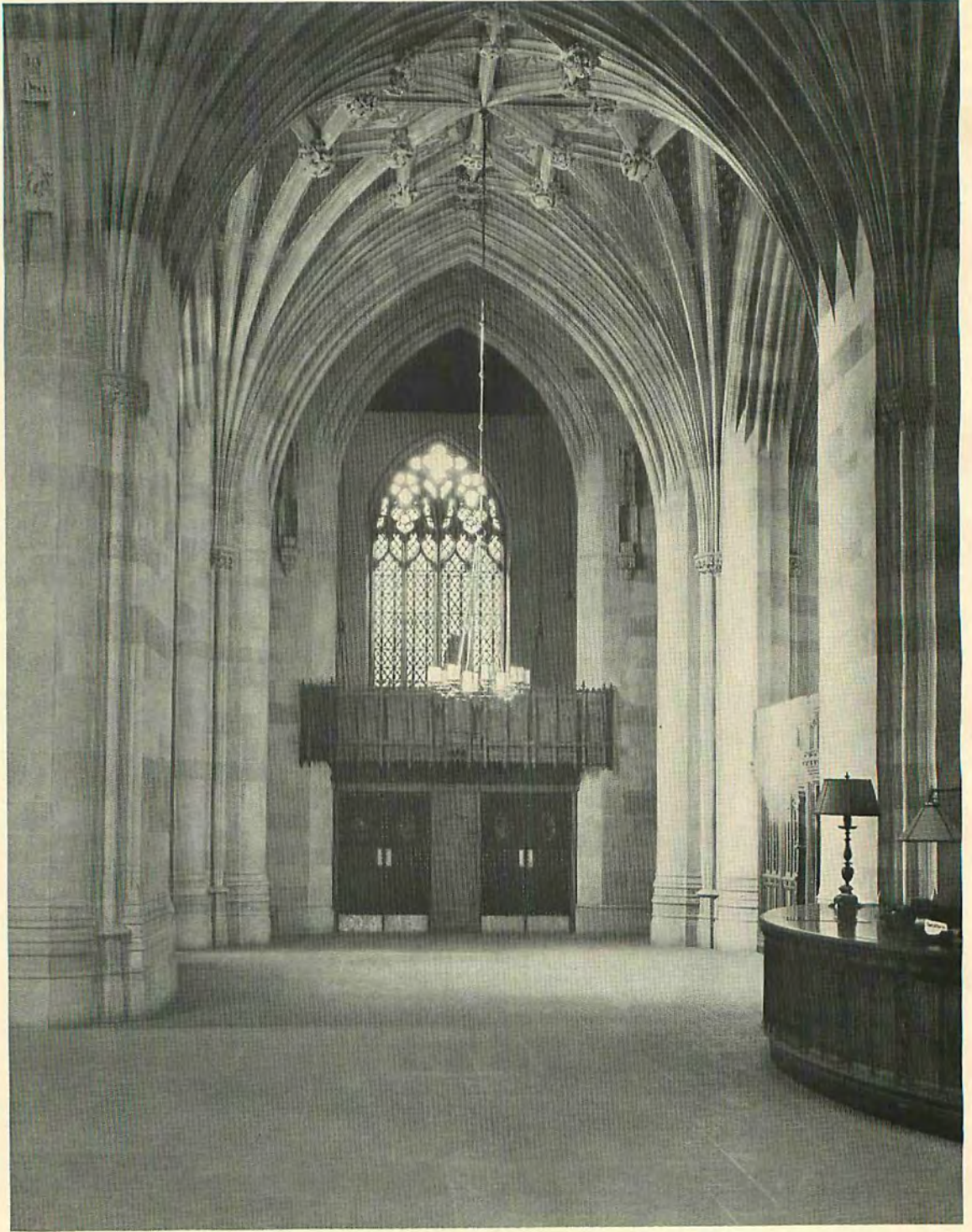
Two shields on the bays: Meeting of the Trustees to found the College, Landing of the gift of books from Jeremiah Dummer.





ENTRANCE HALL BAY





ENTRANCE TO READING ROOM



## ENTRANCE

## Inscription:

## STERLING MEMORIAL LIBRARY

Two panels: Moving the books from Saybrook to New Haven, 1718, Moving the books from Linsly Hall to the Sterling Memorial Library, 1930.

Seven panels in decorative space above the door, representing the various buildings in which the Yale Library has been housed, with the names and dates above the shields:

Russel House, Branford, 1701.

First College building, 1717-1763.

Chapel, 1763-1804.

Lyceum, 1804-1825.

Old Chapel, 1825-1843.

Old Library, 1843-.

Chittenden Hall, 1890-.

The figure on the left of the door is a Colonial Clergyman, representing the Church, and on the right a Colonial Lawgiver, representing the State.

The two shields on the left abutment: Lamp of Knowledge, Torch of Learning.

Two shields on the right abutment: Open Book, Speculum.

The corbels in the arch of the door: Student and Tutor, and an Indian and a Puritan.

The bosses: Lamps of the ages from the torch to the incandescent lamp: kerosene, candle, gas, incandescent, whale oil, Roman, and torch.

## ELM STREET OR SOUTH FAÇADE

(Catalogue Department, Main Reading Room, Yale Memorabilia, and Reserve Book Room.)

On the buttress tops between the windows of the Reading Room are heads typical of the nationalities of the world. The first four are repeated at the end.



American or British	Hindu	Slav
African	Japanese	Esquimaux
Indian	Moor	Arab
Jew	German	French
Turk	Dutch	Italian
Scandinavian	Chinese	Spanish

The two shields: Pen and Scroll, Urim we Thummim.  
On the roof of the Reading Room: a grotesque from the  
Tenison Psalter.

On the roof of Yale Memorabilia: two grotesque animals from *Ars Moriendi* and the Tenison Psalter.

## COURT NO. 1.—PRINTING AND THE GRAPHIC ARTS

(Linonia and Brothers, Main Hall, Administration Offices.)

### SOUTHEAST ENTRANCE

Gutenberg and his press, with the following inscription taken from the colophon of Johannes Balbus's *Catholicon* printed in 1460, and attributed to Gutenberg's press:

NON CALAMI STILI AUT PENNAE SUFFRAGIO  
SED MIRA PATRONARUM FORMARUMQUE  
CONCORDIA PROPORTIONE ET MODULO

Two shields, one on each side of the arch of the entrance: Head of Gutenberg, "In the beginning was the Word."

Four bosses, in the arch: mallet and shooting-stick, galley, ink-ball, type mould.

South wall, on the entrance hall: four high panels, with mottoes of famous printers:

Anchora Spei [Thomas Vautrollier].  
Bonté et Valeur [L'Imprimerie Royale].  
Praestat [Jean Blaeu].  
Qui Legit Regit [Roberts Brothers].



Ten panels on the sides of the windows of the exhibition corridor with the names of famous printers:

Lourens Janszoon Coster.	François Didot.
Johann Mentelin.	William Caslon.
Sweynheym and Pannartz.	Stephen Daye.
John of Speier.	William Bradford.
Nicholas Jenson.	Benjamin Franklin.
Anton Koberger.	Theo. L. DeVinne.
Ulrich Zel.	Joachim Ibarra.
Johann of Amorbach.	John Baskerville.
Badius Ascensius.	Giambattista Bodoni.
Juan Pablos.	William Morris.

Four corbels on the triple window in the stack tower:  
Head of a student, Two demon heads from *Ars Moriendi*,  
Head of a Yale.

In the arch of the northwest door: two paper makers.

Marks of famous printers on shields along the wall of the exhibition corridor, administration offices, and Linonia and Brothers, beginning at the southwest corner:

Peter Schoeffer.	Sebastian Gryphius.
Geoffrey Tory.	Thielman Kerver.
Johann Froben.	Wynkyn de Worde.
Erhard Ratdolt.	Christophe Plantin.
Richard Pynson.	Aldine Press.
Julian Notary.	Elsevier Presses.
Richard Grafton.	William Caxton.
Andrew Myllar.	Robert Estienne.
Simon Vostre.	Colard Mansion.
Simon de Colines.	

On the small gable above the administration offices:  
The puzzle from Dürer's *Melancholia*.

Over the door of the Librarian's office: the inscription

IGNORANCE IS THE CURSE OF GOD

KNOWLEDGE THE WING WHEREWITH WE FLY TO HEAVEN

[*Henry VI*, Pt. 2, Act 4, Scene 7.]



in a border made up of part of the mark of the Aldine Press in 1546-1554, and a winged lion from an old watermark.

In the window embrasures of the Linonia and Brothers Library: the marks of famous engravers, selected by Professor Theodore Sizer:

Master E. S.	Marcantonio Raimondi.
Martin Schongauer.	Jacques Callot.
Albrecht Dürer.	Robert Nanteuil.
Hans Holbein, the Younger.	Jean Honoré Fragonard.
Lucas Cranach.	Honoré Daumier.
Daniel Hopfer.	Francisco Goya y Lucientes.
Augustin Hirschvogel.	William Hogarth.
Lucas Huygensz van Leyden.	William Blake.
Hendrik Goltzius.	Thomas Bewick.
Rembrandt Harmansz van Rijn.	Kitagawa Utamaro.
Master I. B. with the Bird.	James McNeill Whistler.

### INTERIOR

#### *Entrance Porch.*

Vaulted ceiling, with stone webs; six bosses; sea monsters, ship, compass, etc., from old maps; three from "The Northern Regions," Ortelius, *Theatrum Orbis Terrarum*, 1570; three from "The North Polar Regions," Linschoten, *Navigatio ac Itinerarium*, 1599.

Eight corbels: the winds, heads from "Charta cosmographia," Peter Apianus, *Cosmographia*, 1545.

The iron grilles in front of the radiators by Samuel Yellin.

#### *Vestibule, central bay.*

Vaulted ceiling, with painted plaster webs. Eight bosses: four initials from early Spanish and Visigothic manuscripts; four grotesques from *Heures de Théroutanne* (XIII<sup>e</sup> s.). Bibl. nat. ms. lat., 14284, vol. 49.

On the wall at the right: Memorial inscription.





ARCHITECT'S DRAWING OF THE HIGH STREET FAÇADE



## THE GAZETTE

91

ERECTED IN MEMORY OF  
JOHN WILLIAM STERLING  
BORN 12 MAY 1844  
DIED 5 JULY 1918  
B.A. 1864 : M.A. 1874  
LL.D. 1893 : LAWYER  
LOYAL FRIEND  
TRUSTED ADVISER  
AGGRESSIVE LEADER  
DEVOTED ALUMNUS  
JAMES GAMBLE ROGERS  
ARCHITECT

The window, of tracery and leaded glass, designed by G. Owen Bonawit who designed all the other decorated windows in the building. The six figures represent Honesty, Imagination, Courage, Tolerance, Wisdom, and Wit.

### *South bay.*

Vaulted ceiling, with painted plaster webs. The four bosses: grotesques from a Flemish Book of Hours, circa 1300 (Brit. Mus. Stowe 17).

Two panels in stone on the east wall: Scholars, one reading and one writing, from an early woodcut in *Libro deuoto et spirituale del glorioso sancto Giouanni Chrysostomo*.

Panel over the door into the corridor to the Yale Memorabilia Room: The gift plate of Hildebrand Brandenburg of Biberach to the Monastery of Buxheim, circa 1480. The corbels: Heads of Dean Clarence W. Mendell and Secretary Carl A. Lohmann.

### *North bay.*

Vaulted ceiling, with painted plaster webs. The bosses: grotesques suggested by illuminated manuscripts.

### *Main Entrance Hall.*

Floor of mankato stone, walls of "Indiana" limestone and "Briar Hill" sandstone, with a wood coffered ceiling.



The twelve corbels, beginning at the left of the entrance arch: Benefactors of the Yale Library;

Abraham Pierson : his chair.  
 Israel Chauncy : coat of arms.  
 James Pierpont : coat of arms.  
 Jeremiah Dummer : bookplate.  
 Elihu Yale : coat of arms.  
 Sir John Davie : coat of arms.  
 Isaac Watts : bar of his hymn "Our God, our help in ages past."  
 George Berkeley : coat of arms.  
 Jared Eliot : coat of arms.  
 Thomas Ruggles : coat of arms.  
 Benjamin Franklin : seal.  
 Samuel Lockwood : coat of arms.

The ten stone panels below the large windows on the sides of the hall represent scenes from the history of the Yale Library. The carved panels are the work of Mr. René P. Chambellan. The designs of the bands below the panels were suggested by fine bindings:

A Scottish binding.  
 A sixteenth century Italian binding.  
 Boileau, *Oeuvres*, 1747, bound by Lefébure.  
*Romeo and Juliet*, bound by Mercier.  
*La Relation de l'entre du Roy au Havre*, 1742, bound by Padeloup.  
*Reynard the Fox*, 1853, bound by Bedford.  
 A binding in the Cracherode Bequest, British Museum.  
*Le tableau de la Croix*, 1651, bound by Le Gascon.  
*Mlle. de Maupin*, bound by Chambolle.  
 Carved ivory cover on a manuscript copy of the Gospels in South Kensington Museum.

*In the first bay*: on the left, Meeting of the ministers in 1701;  
 on the right, Jeremiah Dummer's gift of books, 1714.  
*In the second bay*: on the left, Demanding the books in Saybrook, 1718;  
 on the right, Commencement in New Haven, 1718.  
*In the third bay*: on the left, Bishop Berkeley's gift to Yale, 1732;  
 on the right, The first catalogue, made by President Clap, 1742.  
*In the fourth bay*: on the left, Founding of Linonia Society, 1753;  
 on the right, Founding of Brothers in Unity, 1768.  
*In the fifth bay*: on the left, British invasion of New Haven, 1779;  
 on the right, Daniel Coit Gilman resigning as Librarian, 1865.



In each of the ten windows above these panels are eight decorated panes, representing scenes in the history of New Haven and Yale University. Many of them were suggested by Mr. Diedricksen's drawings in Oviatt's *The Beginnings of Yale*, while others were left to the imagination of the artist, Mr. Bonawit. The order of the windows described is the same as that for the panels, i.e., the left and then the opposite one in each bay.

I. The Ministers arriving at the Russel House in 1701.

Branford stockade.

Killingworth meeting house.

Russel House, Branford.

Connecticut troops in Boston, 1710.

Taking the "College corn" to Cambridge.

Phantom ship, 1647 [From Townshend's *Pictorial History of Raynham*].

Granting the charter.

II. Yale's house at Wrexham.

Sir Isaac Newton turning to his bookshelves to select books for the library of the Collegiate School.

Dummer's ship unloading.

Elihu Yale [From the Elihu Yale snuffbox in the Library].

Jeremiah Dummer.

Sir John Davie receiving word of his succession to the title.

Saybrook, Connecticut.

Sir Richard Blackmore riding up in his chariot in London, bringing his own books to Dummer as a gift to the College.

III. New Haven market place.

Black Horse Tavern.

Collegiate School at Saybrook.

Lord House, at Saybrook.

*Hector* entering New Haven Harbor.

Ox carts fording the stream, bringing the books to New Haven.

Miles's Tavern, New Haven.

Old New Haven wharves.

IV. Building the college house.

The Gallant Colonel and the ladies, first commencement [From the *Book of the Yale Pageant*].



Procession to meeting house, first commencement at New Haven.  
 Second meeting house, New Haven.  
 Undergraduate of 1720.  
 Cutler and the Trustees.  
 Banquet in the library, first commencement.  
 President's house, 1722.

V. Berkeley family portrait [From Kingsley's *Yale College*].

Laying out the college farms at Litchfield, 1739.  
 Student "Rought" in 1738.  
 Berkeley's home in Rhode Island [From Kingsley's *Yale College*].  
 "Friendly argument" in the Library, 1722/23.  
 Students auctioning food in Commons, 1752.  
 "Monumental gratitude," 1727.  
 Buck's view of Yale College, 1742-1750.

VI. Student caught in the act of ringing the college bell and receiving a box on the ears from President Clap, 1753.

Presentation day, 1751.  
 Interior of the Library, 1717—reconstructed [From the *Alumni Weekly*].  
 Stiles's view of the College [From the Stiles manuscripts in the Library].  
 Public reception to Benjamin Franklin, Stiles delivering a Latin oration, 1755.  
 Connecticut Hall, 1752 [From Kingsley's *Yale College*].  
 Freshmen clearing the snow from the College Yard.  
 Inspection of student's room by the Scholar, 1755.

VII. Powder Horn view of the college, 1759 [From the *Pot Pourri*, 1903].

Five Sophomores and Freshmen steal eight hens from Widow Brockett's henhouse, pluck and cook them, and are caught in the act of eating them, 1764.  
 James Hillhouse planting the trees on Hillhouse Avenue, 1792.  
 Linonia play—*Beaux' Stratagem* [From the program of the revival of the play in New York].  
 Nathan Hale, Hillhouse, etc., give the first books to Linonia, 1769.  
 Earl of Loundon visits New Haven, 1757.  
 Commencement, 1760—a humble confession in the meeting house instead of the salutatory.  
 Hale's school at New London.





READING ROOM





SCREEN AND TRACERY AT NORTH END OF CROSSING



## VIII. Demanding the keys of the Powder House.

Washington passes through New Haven and witnesses the students drill.

Privateer *Satisfaction*, 1777.

Bowen's Yale College, 1786.

President Daggett, with his musket, going out to defend the town.

Nathan Hale's execution [From the *Book of the Yale Pageant*].

Soldier of the Revolution [From the Brooks bookplate].

Removing the books from the library for safety.

## IX. Jocelyn View of Yale College, 1822/23.

Going to Chapel, 1824.

Soldier of 1812 [From the Brooks bookplate].

Moral Library, 1828 [From the bookplate].

Society of the Cincinnati emblem [From Trumbull's insignia].

Camp Putnam, 1832 [From the *Book of the Yale Pageant*].

Doolittle's View of the Green, 1807.

Old Library, 1842.

## X. Junior Exhibition [From the program of 1842].

Yale Pageant—wedding [From the colored photograph].

Burial of Euclid, 1867.

Linsly Hall.

Examination in Alumni Hall.

Yale Fence [From Kingsley's *Yale College*].

Initiation, 1867.

Elizabethan Club, founded 1911 [Bookplate].

*North aisle—Exhibition corridor.*

The decoration in the windows, except the first and fifth, which are knights, are taken from illuminated manuscripts in the library:

*Second bay:* David and Goliath, and the Shepherds, from a French Breviary.

*Third bay:* two miniatures from a Persian manuscript of the *Dīvān* of Auhadi of Kirman.

*Fourth bay:* two miniatures from a French Psalter.

*The fifth bay,* for new books, is separated from the fourth by a carved wood screen, linen fold paneling, and three figures, a writer, printer, and reader.



*Reserve Book Room.*

Decorated plaster ceiling, with the arms of Elihu Yale in the central panel of the anteroom. The panels in the ceiling of the main room contain the initials of the ministers who founded the college:

	A P [Abraham Pierson]	
J W [Joseph Webb]		N R [Noadiah Russel]
	T B [Thomas Buckingham]	
S M [Samuel Mather]		T W [Timothy Woodbridge]
	J P [James Pierpont]	
S A [Samuel Andrew]		I C [Israel Chauncy]
	J N [James Noyes]	

The panels in the south window:

A University lecture and lecture room, from a woodcut printed at Strassburg, 1608.

Library of the University of Leyden, after an engraving by J. C. Woudanus, dated 1610.

New College, Oxford, as it was in the fifteenth century, from drawings in the manuscript of Thomas Chandler, Warden of New College.

The sergeants of the provosts of Paris apologizing in 1440 for having infringed the privileges of the clergy and the University.

The twenty-eight panels in the east and west windows are grotesques from Walter de Milemete, *Treatise . . . de nobilitatibus*. . . .

*Corridor to Yale Memorabilia.*

Four small windows looking into the Reading Room, with knights and ladies in the glass.

Four decorated panels in the large windows between the corridor and the Reserve bookstack: Scenes from the life of Emperor Maximilian First, from Hans Burgkmair's *Woodcuts of the Late Fifteenth Century*.

*Yale Memorabilia.*

The woodwork with carved figures representing various types of readers and scholars. The panels on the bookcase ends represent undergraduate activities:



Dramatics.  
 Social—The Prom.  
 Publications—*Yale News*.  
 Omega Lambda Chi.

Athletics.  
 Calcium night procession.  
 Forensics—Class day.  
 Music—quartet on the fence.

*Yale Library in 1742.*

[Up the stairs near Yale Memorabilia.]

Doors from the Rev. Samuel Russel's house in Branford where the ministers met to found the College.

*Linonia and Brothers.*

Carved panels on the inside of the door from the Societies' bookplates: on the left on entering, the Linonia bookplate, on the right, the Brothers in Unity.

On each side of the fireplace, five carved wooden panels: on the left, three decorated linen fold alternating with two from bookplates of the Brothers in Unity Society; on the right, three decorated linen fold alternating with bookplates of the Linonia Society. A panel on the carved stone mantle:

LINONIA AND BROTHERS

and below the inscription:

HAEC STUDIA ADULESCENTIAM ALUNT, SENECTUTEM  
 OBLECTANT

[Cicero.]

The window decorations are readers or scholars from early woodcuts and illustrations:

St. Mark writing his Gospels, from the *Bedford Book of Hours*.  
 The disputation, Mediæval universities.

Paulus Attavanti, *Breviarium totius juris canonici* . . . Memmingen,  
 1486.

Bookplate of the Alexander Kohut Memorial Collection.

Jacob Locher, the editor of Horace, at his desk. Woodcut from the first  
 illustrated edition of Horace, Strassburg, Grüniger, 1498.

Petrus de Montagnana, Ketham, *Fasciculus medicinæ*, Venice, 1522.



The lecture, Mediæval universities.

Gafurius lecturing to his pupils. Woodcut from Gafurius, *Angelicum opus musice*, Milan, 1508.

Hieronymus, *Epistolae*, Lyon, 1513.

Erasmus, *Hieronymi Stridonensis uita*, Cologne, 1517.

Lactantius Firmianus, *Opera*, Paris, 1509.

The translator and the Duke of Norfolk. Barclay's version of Sallust's *Jugurtha*, London, Pynson, c. 1520.

A lecturer addressing an audience, from a manuscript of *Livre des cas des malheureux nobles hommes et femmes*, France, fifteenth century.

Bibliophile from Brandt's *Ship of Fools*.

Reception of a doctor. Facsimile of a wood engraving taken from a German edition of Cicero's *De Officiis*, Paris, Bibliothèque Nationale.

A school, after a design of the sixteenth century, Paris, Bibliothèque Nationale.

A playing card, from Jost Amman, *Kartenspielbuch*, 1588.

*Epistole* of Pulci, Florence, c. 1495.

Two figures from the *Hortus Deliciarum*.

Author, possibly Caxton, presenting a book to Margaret, Duchess of Burgundy, from Chatsworth copy of the *Recuyell*.

Cyprianus. Nürnberg, 1553.

Two figures from the *Hortus Deliciarum*.

### *The Crossing.*

The eleven bosses on the arch before the Crossing: Scenes from the manuscript *Speculum humanæ salvationis* presented in 1715 by Governor Elihu Yale. The subjects from left to right:

Jonah and the whale.

Fishermen drawing in their nets.

The fiery furnace.

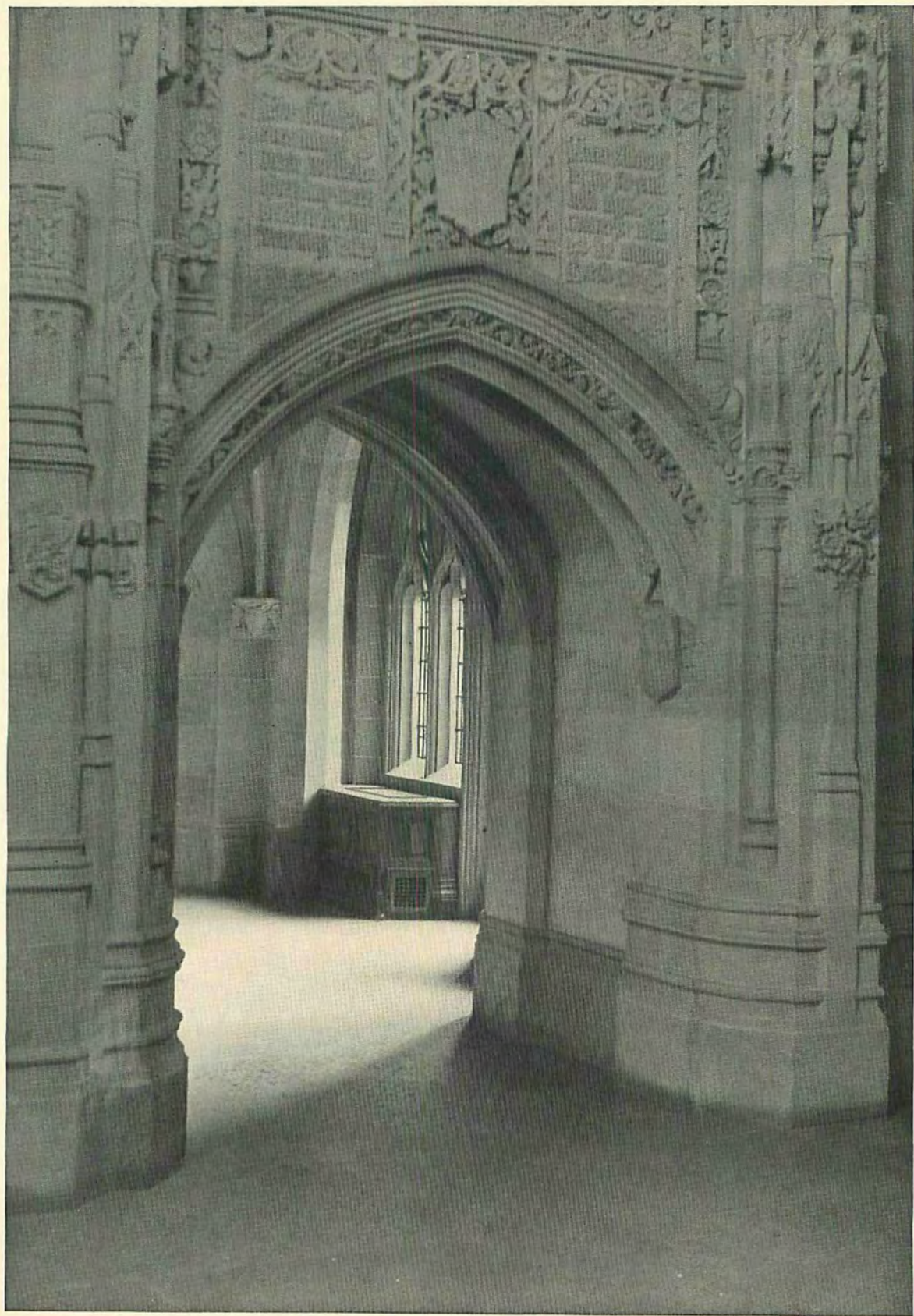
Daniel and the lions.

The adoration of the Magi.

The Nativity (central boss of the arch).

The creation of Eve.





DETAIL OF THE SCREEN AT EAST END OF CROSSING





PERIODICAL READING ROOM



David and the beasts.  
 Noah.  
 The Baptism in Jordan.  
 The flight into Egypt.

Vaulted ceiling, with plaster webs. Twenty bosses: eight are floral, and the remaining twelve have the names of the Sterling Trustees and the Building Committee:

*Sterling Trustees*

James H. Perkins.  
 George H. Church.  
 Percy Rockefeller.  
 James A. Stillman.  
 Samuel McRoberts.  
 George Cortelyou.  
 John Garver.

*Building Committee*

James R. Angell.  
 Edwin M. Herr.  
 Clarence Blakeslee.  
 George P. Day.  
 Thomas W. Farnam.

In the northern bay: eight floral bosses and twelve field bosses with figures from a carved ivory cover of the Psalter of Queen Melissenda, c. twelfth century, in the British Museum.

The panels under the windows contain the names of the librarians and their dates:

Senior Tutor, before 1805.  
 James Luce Kingsley, 1805-1824.  
 Josiah Willard Gibbs, 1824-1843.

Inscriptions on the stone screen between the Crossing and the Exhibition corridor:

AND OUT OF OLDE BOKES, IN GOOD FEITH  
 COMETH AL THIS NEWE SCIENCE THAT MEN LERE

[Chaucer.]

IF I MUST BE A PRISONER I WOULD DESIRE TO HAVE NO OTHER  
 PRISON THAN THAT LIBRARY

[James I. of the Bodleian.]

FOR WHATSOEVER THINGS WERE WRITTEN AFORETIME, WERE  
 WRITTEN FOR OUR LEARNING

[Romans XV, 4.]



THERE STUDIOUS LET ME SIT

AND HOLD HIGH CONVERSE WITH THE MIGHTY DEAD

[Thomson.]

In the southern bay: eight floral bosses similar to those in the central bay; eight field bosses, grotesques from the Harleian MS. No. 928 in the British Museum; three field bosses, three grotesques from fifteenth century manuscript *Heures de Philippe le Bon* (Bibl. nat. ms. lat., 10538); one figure from a sixteenth century arithmetic, *Arithmetices introductio ex uarijs authoribus*, 1542.

The panels under the east windows continue the names of the librarians:

Edward Claudius Herrick, 1843-1858.

Daniel Coit Gilman, 1858-1865.

Addison Van Name, 1865-1905.

John Christopher Schwab, 1905-1916.

Andrew Keogh, 1916-.

Janitors' closet at the left of the entrance to the Reading Room, with a mop and pail, and a broom and brush over the door.

Small window at the right with a knight.

*Delivery desk* [Vaults D and B].

Inscription on the front of the desk:

MANY SHALL RUN TO AND FRO, AND KNOWLEDGE SHALL BE  
INCREASED

[Daniel XII, 4.]

The ridge bosses adjacent to the central vault of the Crossing are grotesques from Milemete, and two are the arms and device of Grolier. The boss in the last arch of Vault D is an animal from the cover of Queen Melissenda's Psalter, and the remaining field bosses are writing materials:



Roman scroll.	Typewriter keyboard.
Roman writing box.	Chisel and hammer.
Quill pen and scroll.	Brush and ink stick.
Sand shaker.	Palette, brushes, and tubes.
Ink well and pen.	Telegraph key.
Fountain pen and notebook.	Telephone.
Pencils and scrap pad.	Radio dials.

The mural above the desk by Professor Eugene Savage.

The bosses in Vault B adjoining the delivery desk: the central boss, grotesque from the cover of Queen Melissenda's Psalter; field bosses, a bird from the Psalter, and grotesques from the Flemish Book of Hours (Brit. Mus. Stowe 17).

### *Elevator lobby.*

Vaulted ceiling with plaster webs. The corbels, starting at the left:

Shelving the books.  
Sorting the books.  
Unpacking.  
Shipping on small book truck.

Center bosses of the vault: grotesques from the thirteenth century manuscript, *Heures de Théroutanne*. Bibl. nat. ms. lat., 14284.

The iron doors of the elevators by Samuel Yellin. The figures, starting at the top left, represent Medicine, Law, Shipping, Manufacturing, Agriculture, Chemistry, Husbandry, Machine work.

### *Reading Room.*

Wood coffered ceiling, the panels filled with tracery. The figures along the cresting represent mediæval kings, scholars, churchmen, etc. Woodwork of oak. The windows decorated with heraldic shields.

### *Vestibule to the Periodical Reading Room.*

Vaulted ceiling, with painted plaster webs. The corbels; heads of the librarians:



## THE GAZETTE

Senior Tutor, before 1805. [Imaginary head.]

James Luce Kingsley, 1805-1824.

Josiah Willard Gibbs, 1824-1843.

Edward Claudius Herrick, 1843-1858.

Daniel Coit Gilman, 1858-1865.

Addison Van Name, 1865-1905.

John Christopher Schwab, 1905-1916.

Andrew Keogh, 1916-.

Over the door to the court are shields with the names of the assistant librarians:

Franklin Bowditch Dexter, 1869-1912.

Joel Sumner Smith, 1875-1903.

The panel in the glass of the door: Daniel in the lions' den from the Nuremberg Bible, 1485.

*Periodical Reading Room.*

Wood beamed ceiling with painted panels.

The decorations in the lead work of the windows are the signs of the Zodiac, and the decorations in the glass are the months, seasons, etc.:

January	July
February	August
Winter	Summer
Aquarius—water bearer	Leo—lion
Pisces—fishes	Virgo—virgin
Sun (Sunday)	Mercury (Wednesday)
March	September
April	October
Moon (Monday)	Jupiter (Thursday)
Aries—ram	Libra—balance
Taurus—bull	Scorpio—scorpion
Hourglass	Venus (Friday)
May	November
June	December
Spring	Autumn
Gemini—twins	Sagittarius—archer
Cancer—crab	Capricornus—goat
Mars (Tuesday)	Saturn (Saturday)



*Exhibition Corridor.*

Vaulted ceiling, with painted plaster webs. The central bosses: grotesques from the fifteenth century manuscript *Tres riches heures*, of Jean duc de Berry (Chantilly, Musée Condé), and grotesques from *Heures à l'usage de Paris*, fifteenth century (Bibl. nat. ms. lat., 10548).

The remaining bosses: grotesques from manuscripts, alternating with floral bosses: laurel leaves, oak, ivy, grape, juniper berries and leaves, and maple leaf; St. Michael and the dragon, from the cover of a manuscript *Statuts de l'ordre de Saint-Michel* in the Bibliothèque Nationale; head from the title-page of *The Bloody Brother*, London, 1639; grotesques from *Heures de Louis de Savoie*, fifteenth century (Bibl. nat. ms. lat., 9473).

The iron gates by Samuel Yellin.

The corbels, beginning at the northeast corner, near the iron gates, represent readers and students:

- Fifteenth century scholar.
- Group of three Greeks reading.
- Student drowsing over books.
- Reader with book and jug, smoking.
- Reading an exciting book.
- Reading a sad story.
- Reading a humorous tale.
- Scholar with a typewriter.
- Guide with sight-seer.
- Student with radio earphones, books neglected.
- Scholar and tutor, dress of seventy-five years ago.
- Student with diploma, on top of the world.

The window decorations, beginning at the northeast corner, are woodcuts taken from early printed books in the library:

- Frontispiece from Wynkyn de Worde, *Ordinary of Christian Men*.
- Theseus and the Centaur—Plutarch.
- Leander swimming the Hellespont—Plutarch.
- Schoolmaster—Brandt's *Ship of Fools*.
- Astronomia—sacro Bosco's *Sphæra mundi*, Venice, 1488.



*Hall at north end of Exhibition Corridor.*

Modified fan vaulting. Four bosses, devices from a fifteenth century German Bible; and four bosses, adapted from roses on the cover of a sixteenth century manuscript of *Le Chappellet de Ihesus*, Margaret Tudor.

Over the door to the Court: Lux et Veritas.

Two high windows: a merman and a mermaid in lead.

Inscription on the east wall:

UN LIVRE EST UN AMI QUI NE CHANGE JAMAIS

Two stone tracery inset panels, one on the west wall with a mediæval scribe and a modern writer.

Glass panels in the screen between the hall and the administrative offices: woodcuts from Jost Amman.

*Exhibition Rooms and Lecture Room.*

Painted plaster beamed ceilings.

The window decorations: heraldic shields, episodes from mediæval life, and knights from manuscripts and monk drawings of the time.

*Rare Book Room.*

The iron work and gates by Samuel Yellin; the leaded glass doors to the cases by Bonawit.

Carved Jacobean screen.

Painted plaster ceiling.

Inscription on the gates:

THERE IS NO PAST SO LONG AS BOOKS SHALL LIVE

[Bulwer Lytton, *Souls of Books.*]

*Grand Exhibition Room.*

Fan vaulted ceiling, with painted plaster webs, with bosses suggested by illuminated manuscripts.

The corbels on the low windows:



Reader by candlelight.  
Singer.  
Lute player.  
Printer.

Two panels over the arches to the exhibition alcove:

Elihu Yale's coat of arms.  
Yale University coat of arms.

Linen fold oak panels by the fireplace.

*Exhibition Alcove.*

Carved beamed ceiling.

*Administration Offices.*

The floors of teakwood, the walls oak paneled, and the ceilings of plaster with plaster cornices, with the exception of the oak-beamed ceiling in the waiting room.

*Waiting room:* The decorated panels in the glass and stone screen: woodcuts by Jost Amman:

The Cloth Maker.	The Merchant.
The Wagon Maker.	The Doctor.
The Potter.	The Sculptor.
The Painter.	The Baker.
The Miner.	The Organ Player.
The Coin Maker.	The Barrel Maker.
The Carpenter.	The Wood Engraver.

The decorated panels in the windows from old maps:

Portion of Africa from Fra Mauro's map illustrating Cadamosto's voyage beyond Cape Blanco.

The West Coast of Africa.

A Ship.

The voyage to Cape Blanco from Cape Bojador.

Peru and South America.

*Associate Librarian's Office:* The panel in the door to the corridor is from an old map of New Netherlands; the other panels in the glass screen between the office and the corridor are from Jost Amman:



The Gormand.	The Fisherman.
The Farmer.	The Hunter.
The Astronomer.	The Skipper.
The Musician.	The Jester.
The Peddler.	The Army Drummers.
The Grape Grower.	The Pipers.
The Miser.	

The panels in the windows also from Jost Amman :

The Fisherman.	The Book Printer.
The Astronomer.	The Weaver.
The Lantern Maker.	The Skipper.
The Wagon Wheel Maker.	The Merchant.
The Peddler.	The Armor Maker.
The Miller.	The Gun Stock Maker.
Bee.	Dragon fly.

*Secretary's Office:* The panels in the windows from Jost Amman :

The Drinking Cup Maker.	Spider.
The Illuminator.	The Sculptor.
The Clock Maker.	The Farmer.
The Mirror Maker.	The Baker.
The Black Smith.	Goat.
The Glass Painter.	The Carpenter.

*Librarian's Office:* The inscription over the fireplace, from the placard over the door of Aldus Manutius' office :

QVISQVIS ES, ROGAT TE ALDVS ETIAM : ATQVE ETIAM : VT SI QVID  
EST, QVOD A SE VELIS : PERPAVCIS AGAS : DEINDE ACTVTVM  
ABEAS :

The panels in the windows from Jost Amman :

The Copper Smith.	The Wood Engraver.
The Scale Maker.	The Painter.
The Wood Turner.	The Sword Maker.
The Barrel Maker.	Bookworm.
Lantern tower, St. Nicholas Cathedral, Newcastle-upon-Tyne.	The Bell and Cannon Caster.
	The Lead Glazier.

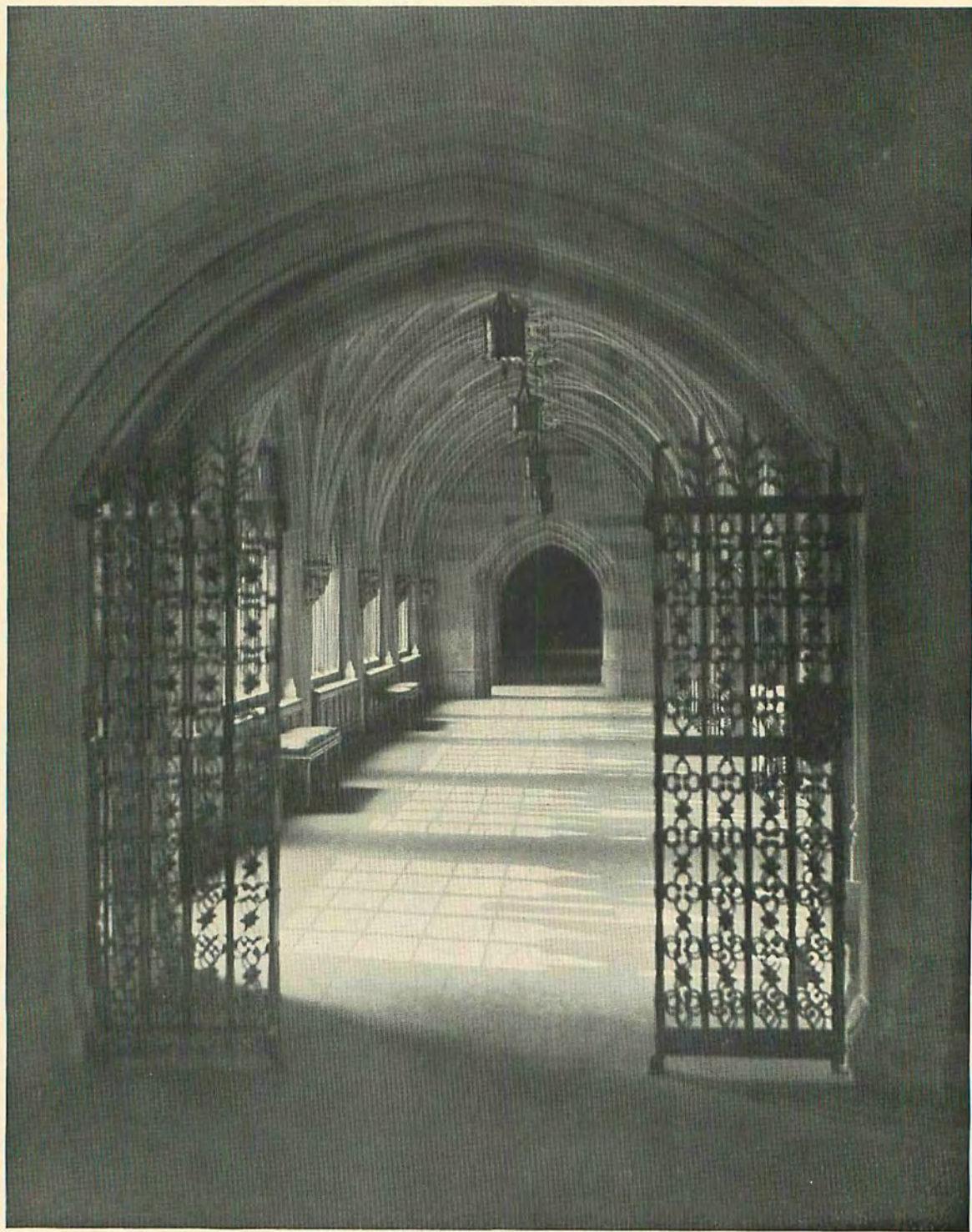




WINDOW  
DECORATIONS







EXHIBITION CORRIDOR



*Committee Room.*

The inscription over the fireplace:

FARRE MORE SEEMELY WERE IT FOR THEE TO HAVE THY STUDDYE  
FULL OF BOOKES, THAN THY PURSE FULL OF MONEY

[Lyly.]

The window decorations from Jost Amman:

The Tanner.	The Cloth Maker.
The Miser.	The Lute Maker.
The Goldsmith.	The Brush Maker.
The Cross Bow Maker.	The Chain Mail Maker.
The Singers.	The Grape Grower.
The Optician.	The Thimble Maker.

*The Bibliographical Press* [No. 116 M].

The window decorations from Jost Amman:

The Potter.	The Oil Maker.	The Saddle Maker.
The Sieve Maker.	The Gold Beater.	The Cook.
The Silk Weaver.	The Pipers.	The Organ Player.

*Bibliography Seminar* [No. 117 M].

The window decorations from Jost Amman:

The Butcher.	The Apothecary.
The Rope Maker.	The Army Drummers.
The Musician.	The Coin Maker.
The Doctor.	The Book Binder.
The Jester.	The Gormand.
The Miner.	The Comb Maker.

The decorations in the glass in the staff rooms on the first floor and in the lead work of the windows in the corridors on the upper floors are copied from watermarks in old papers.



*Staff Lunch Room* [No. 107 M].

The window decorations are:

Cornucopia with fruit and flowers.  
 Flaming plum pudding.  
 Queen of Hearts and her tarts.  
 Omar under the bough.  
 Negro with a watermelon.  
 Jack Spratt and his wife.  
 Taffy and his marrow bone.  
 Jack Horner.  
 Cook.  
 Innkeeper.  
 Boar's head.

*Staff Rest Room* [No. 112 M].

The window decorations are heraldic shields in color.

*Romance Languages Study* [No. 207].

The window decorations:

Dante and Virgil, *Divina Commedia*, Venice, 1493.  
 Petrarch, *Trionfi*, Venice, 1488. Triumph of Fame.  
 Ariosto, *Orlando Furioso*.  
 Boccaccio, *Decamerone*, Venice, 1492. Procession to the Garden.  
 Tasso, *Jerusalem delivered*.  
*Commedia dell'Arte*, Scapino.  
 El Cid.  
 Santa Teresa, the Mystic.  
 Cervantes, *Don Quixote*.  
 Lazarillo de Tormes—Picaro.  
 Camoens, *Lusiad*. The giant Adamastor.  
 Lope de Vega, Cloak and sword drama.

*Romance Languages Seminar* [No. 210].

The window decorations:

*Chanson de Roland*.  
*Romance of the Rose*.  
 Troubadour.  
 Rabelais, *Gargantua*.



Molière, *La Malade Imaginaire*.

La Fontaine, Animals sick of the plague.

Voltaire crowned at the theatre; an incident of his triumphant reëntry into Paris just before his death.

Chateaubriand, Funeral of Atala.

deMusset comforted by his Muse.

Dumas, *The Three Musketeers*.

Victor Hugo, *The Hunchback of Notre-Dame*.

Rostand, *Cyrano de Bergerac*.

*Special Collection* [No. 212].

The window decorations are eight scenes from the manuscript *Speculum humanæ salvationis*, presented to the Library by Governor Elihu Yale.

*Special Collection* [No. 213].

The window decorations:

Knight of the Swan.

Tristan and Iseult.

Thor, *Den aeldre Eddas*.

Russian folk story.

Reynard the Fox.

Voyage of St. Brendan.

Beowulf.

Charlemagne.

*English Seminar* [No. 214].

The window decorations, scenes from Shakespeare:

*King Lear*.

*Macbeth*—Lady Macbeth.

*Hamlet*—Hamlet with the skull.

*Merchant of Venice*—Choosing the chest.

*Midsummer Night's Dream*—Helena.

*Merry Wives of Windsor*—Falstaff and the clothes basket.

*English Study* [No. 215].

The window decorations:

Stevenson, *Treasure Island*, John Silver.

Rossetti, *Blessed Damsel*.



Dickens, *Oliver Twist*, Oliver asking for more.

Thackeray, *Vanity Fair*, Rebecca's farewell.

Burns, Tam o'Shanter.

Scott, *Ivanhoe*, Rowena crowning Ivanhoe.

Swift, *Gulliver's Travels*.

Coleridge, *Ancient Mariner*, The albatross shot by the mariner.

DeFoe, *Robinson Crusoe*.

Bunyan, *Pilgrim's Progress*.

Arthur and the Round Table, from the *History of Prince Arthur* published in 1634.

Everyman.

Milton, *Paradise Lost*.

Spenser, *Fairie Queene*,

"Right well, Sir Knight, ye have advised bin,"  
Quoth then that aged man; "the way to win  
Is wisely to advise."

[Bk. I, Canto I, verse 33.]

### *Closet* [No. 216].

The window decoration from *Amadis de Gaula*, 1519.

### *Cooper Collection* [No. 218].

The window decorations from early editions of Cooper's works:

*The Pathfinder.*  
*Lionel Lincoln.*  
*Homeward Bound.*  
*Last of the Mohicans.*  
*The Pioneers.*  
*The Prairie.*  
*The Deerslayer.*

### *Yale Collection of American Literature* [No. 219].

The window decorations:

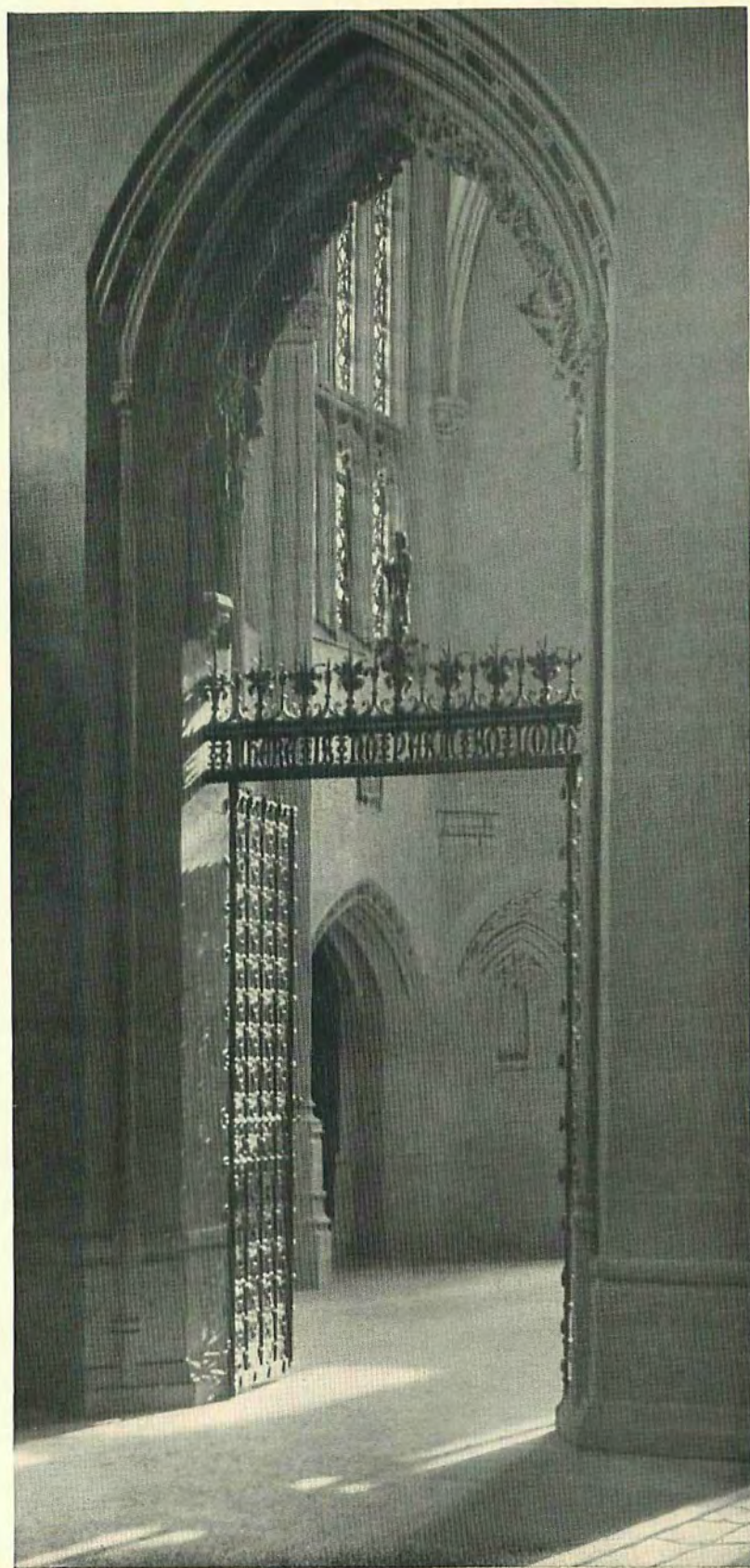
Owen Wister, *The Virginian*.  
Howells, *Silas Lapham*.  
Jackson, *Ramona*.  
Dana, *Two Years before the Mast*.  
  
Mitchell, *Reveries of a Bachelor*.  
Hale, *Man without a Country*.





RARE BOOK ROOM





GRAND EXHIBITION ROOM



## THE GAZETTE

III

Clemens, Huckleberry Finn.

Clemens, *Innocents Abroad*.

Harris, Brer Rabbit and the Tar Baby.

Longfellow, *Hiawatha*.

Hawthorne, Hester Prynne.

Holmes, *Autocrat of the Breakfast Table*, The Deacon.

Poe, *The Raven*.

Harte, *Luck of Roaring Camp*.

Harte, *Heathen Chinee*.

Stowe, *Uncle Tom's Cabin*.

Franklin, Poor Richard.

Irving, Ichabod Crane and the Headless Horseman.

Irving, *Rip Van Winkle*.

Melville, *Moby Dick*.

### *Fielding Collection* [No. 221].

The window decorations from Fielding's *Tom Jones*  
and *Joseph Andrews*:

Frontispiece, *Tom Jones*, vol. I.

The Wedding, *Joseph Andrews*.

Frontispiece, *Tom Jones*, vol. VI.

Frontispiece, *Tom Jones*, vol. VII.

### *English Seminar* [No. 222].

The window decorations from Chaucer's *Canterbury Tales*, starting at the right:

The Prologue.

Monk.

Squire.

Chaucer.

Friar.

Physician.

Prioress.

Merchant.

Wife of Bath.

Cook.

Clerk.

Miller.

### *Germanic Seminar* [No. 223].

The window decorations:

Des Knaben Wunderhorn.

Andersen's Flying Chest.

Erlekönig.

Walter von der Vogelweide.



*Speck Collection, Office* [No. 224].

The window decorations:

Faust and Gretchen.  
Mephisto.  
Goethe's Gartenhaus.  
The Sorrows of Werther.

*Drama Collection* [No. 228].

The window decorations:

Mask of Tragedy.  
Puppet show.  
Mask of Comedy.

*Classics Seminar* [No. 229].

The window decorations:

Agamemnon sacrificing Iphigenia.  
The Argonauts.  
Prometheus Bound.  
Œdipus and the Sphinx.

*Classics Study* [No. 230].

The window decorations:

The Trojan horse.  
Romulus and Remus.  
Ulysses and the Sirens.

*Special Collection* [No. 232].

The window decorations from Æsop's *Fables*:

The town mouse and the country mouse.	The wolf and the crane.
The peacock and the magpie.	The fighting cocks.
The proud frog.	The dog and his shadow.
The kid and the wolf.	The fox and the grapes.
The grasshopper and the ants.	The dog and the wolf.
The dog in the manger.	The lion and the mouse.
The fox and the lion.	The old man and Death.
The crow and the pitcher.	The tortoise and the hare.
The stag looking into the water.	The ass in the lion's skin.



*Stair No. 3, Second Floor.*

The window decorations, two warriors from *Primer Libro de don Polindo*.

*Stair No. 3, Third Floor.*

The window decorations, two illustrations from Blake:

*Songs of Innocence.*

*Songs of Experience.*

*House Collection* [No. 307].

The window decorations:

Lloyd George and Lord Reading.

Wiseman and Plunkett.

Northcliffe and Tardieu.

Paderewski and Venizelos.

Woodrow Wilson.

Georges Clemenceau.

Edward M. House.

Balfour and Grey.

Benson and Bliss.

Lansing and Polk.

Orlando and Sonnino.

Makino and Chinda.

*History Seminar* [No. 310].

The window decorations, primitive man.

*History Study* [No. 311].

The window decorations:

The Phœnicians.

Pheidippides.

Tartar invasion of Europe.

Theodoric the Great.

The Crusades.

King John signing the Magna Charta.

The landing of William the Conqueror.

Luther nailing his theses on the door at Wittenberg.

Frederick the Great.



Peter the Great.  
The French Revolution.  
Napoleon at St. Helena.

*Orientalia Seminar* [No. 313].

The window decorations, four scenes from the *Book of the Dead*, *Papyrus of Hunefer*.

*Orientalia Study* [No. 314].

The window decorations, Persian and Arabic:

One from the Persian manuscript of the *Dīvān* of Auhādi of Kirman.

Three from Binyon's *The Poems of Nizami*.

Four from Arabic manuscripts, *Les enluminures des manuscrits orientaux*, Paris, Bibliothèque Nationale.

*History Study* [No. 315].

The window decorations:

King Canute.  
Alfred the Great.  
Venerable Bede.  
St. Augustine.

*Political and Social Science Study* [No. 316].

The window decorations, the history of government, starting at the right:

Athenian senate.  
Cicero addressing the senators.  
Althing, Iceland.  
Edward VI, England.  
States-General, France.  
House of Commons, Great Britain.  
United States Senate.

*Political and Social Science Study* [No. 317].

The window decorations, the development of transportation by water:

Trireme.	Clipper ship.
Santa Maria.	Ocean liner.





COMMITTEE ROOM





SPECK COLLECTION OF GOETHEANA

*Political and Social Science Seminar* [No. 318].

The window decorations, the development of trade, starting at the right:

- Greek merchants.
- German merchants of the fourteenth century.
- Indians trading with the whites.

*Law Seminar* [No. 319].

The window decorations:

- Court scene, from an early woodcut.
- Ordeal of Cold Water.
- Trial court at Prag, 1536.

*Closet* [No. 320].

The window decoration:

- Maat, Goddess of Justice.

*History Seminar* [No. 322].

The window decorations, scenes from the history of the United States, starting at the right:

- Pizarro, Conqueror of Peru.
- Columbus discovering America.
- Norsemen.
- Quinnipiak settlement.
- Boston Tea Party.
- Lewis and Clark expedition to the Northwest.
- Lincoln and his proclamation abolishing slavery.

*Babylonian Collection.*

*Seminar* [No. 323]. The window decorations:

- Babylonian lion. From Nebuchadnezzar's Procession Street in Babylon.
- Head of Bearded Assyrian. Bas-relief from an Assyrian Palace.

*Curator's Office* [No. 324]. The window decorations:

- Human-headed winged bull. From the Palace of Sennacherib at Nineveh.
- Captives bringing tribute to an Assyrian king. From an Assyrian Palace at Nimroud.



*Tablet Room* [No. 325]. The window decorations:

Bas-relief of a Phœnician galley. From an Assyrian Palace at Nineveh.  
 Assyrian soldiers crossing a stream on inflated skins. From the Palace of Sennacherib at Nineveh.

*Assistant Curator's Office* [No. 326]. The window decorations:

Eagle-headed winged figure. From the Palace of Ashurnasirpal at Nimroud.

Two archers and an attendant. From the Palace of Ashurnasirpal at Nimroud.

*Study* [No. 327]. The window decorations:

Sennacherib's camp. From the Palace of Sennacherib at Nineveh.

Royal chariot. From the Palace of Sennacherib at Nineveh.

*American Oriental Society Library* [No. 329].

## The window decorations:

Four from Sanskrit manuscripts.

From an Arabic manuscript of the *Fables de Bidpāi*.

From a Persian manuscript of the *Dīvān*.

From an Ethiopic manuscript of the *Miracles of the Blessed Virgin Mary*.

From a Syriac manuscript.

Japanese picture from *Ancient Tales and Folklore of Japan*, Gordon-Smith.

Confucius. From *San tsze-king*.

Two from the *Book of the Dead*.

*Special Collection* [No. 331 A].

## The window decorations:

Woodcut of St. Christopher, 1423.

Block book: *Ars Moriendi*.

*Special Collection* [No. 331 B].

## The window decorations, woodcuts from Jost Amman:

The Binder.

The Printer.

The Paper Maker.

*Special Collection* [No. 331 C].

The window decorations, from the *Nuremberg Chronicle*:

The fall of the bridge with the unbelievers.  
Ulysses.  
Noah.

*Special Collection* [No. 331 D].

The window decorations, two woodcuts of the creation of the world from the *Nuremberg Chronicle*.

*Far Eastern Collection* [No. 333].

The window decorations, Japanese warriors and dancers from drawings of the early eighteenth century, the Japanese characters on each panel referring to the subject of the panel.

*Special Collection* [No. 335].

The window decorations, various types of birds.

*Penniman Memorial Library of Education* [No. 406].

Inscription at the entrance, to the right of the door:

THE PENNIMAN MEMORIAL LIBRARY OF EDUCATION  
OF YALE UNIVERSITY ESTABLISHED BY  
JAMES HOSMER PENNIMAN  
YALE 1884  
IN MEMORY OF HIS PARENTS  
JAMES LANMAN PENNIMAN, YALE 1853  
MARIA DAVIS HOSMER

Wood paneled ceiling.

The window decorations, history of education:

A Chinese School.  
Hindu School in the open air.  
A Jewish School.



Education at Athens, Didascaleum.  
 A Roman School, from a mural decoration at Pompeii.  
 Education at Athens, Palæstra.

A Monastic School.  
 The Mediæval Curriculum.  
 A Mediæval School.

A German Protestant School of the sixteenth century.  
 A Christian Brothers School.  
 Apprenticeship training in a gild.

Port-Royal des Champs.  
 A Typical Sixteenth Century School.  
 A Dutch Village School, 1662.

Father Pestalozzi at Stanz.  
 German Schoolroom of the eighteenth century.  
 A Naturalistic School.

Rev. Thomas H. Gallaudet teaching the deaf and dumb.  
 Little Red School House.  
 A Colonial Summer School.

Boston Latin School, 1635.  
 A London Dame School in 1870.  
 Hopkins Grammar School, 1700.

*Education Seminar* [No. 409].

The window decorations, famous educators:

Friedrich Froebel.  
 Johann Amos Comenius.  
 Jean Jacques Rousseau.  
 Heinrich Pestalozzi.  
 Horace Mann.  
 Roger Ascham.  
 Henry Barnard.

*Education Study* [No. 410].

The window decorations:

Begging students of the Middle Ages.  
 Mediæval student reading.  
 Heracles and his pedagogue.

*Education Seminar* [No. 411].

The window decorations:

Page from the New England Primer.  
Slate.  
Horn book.  
Abacus.

*Philosophy and Psychology Seminar* [No. 412].

The window decorations:

William James.  
Wilhelm Wundt.  
John Locke.  
René Descartes.

*Philosophy and Psychology Study* [No. 423].

The window decorations:

Socrates.  
Zeno.  
Democritus.  
Epicurus.  
Aristotle.  
Plato.

*Religion Study* [No. 506].

The window decorations, two scenes from St. Augustine, *Le Cité de Dieu*.

*Religion Seminar* [No. 507].

The window decorations, woodcuts from the *Nuremberg Chronicle* and Bible:

Babylon.  
Sodom and Gomorrah.  
Abraham and Isaac.  
The Ark.  
Crossing the Red Sea.



*Religion Study* [No. 508].

The window decorations, scenes from the parable of the Prodigal Son, from *Spiegel der menschlichen Behältniss*, c. 1481.

*Medical Seminar* [No. 509].

The window decorations:

Dentist.  
Doctor.  
Surgeon.  
Nurse.

*Medical Study* [No. 510].

The window decorations:

- Woodcut of five botanists in council, from *Hortus sanitatis minor*, Augsburg, 1488.  
An apothecary preparing a draught, from Hieronymus Brunschwig, *Buch der Vergift der Pestilenz*, Strassburg, 1500.  
The doctor in his laboratory, from *Le Jardin de Santé*, Paris, c. 1510.  
Woodcut from Bartholomæus Anglicus, *Le propriétaire des choses tresutile et prouffitable*, Lyons, 1500.  
The physician's visit, from Bartholomæus de Glanvilla, *De las propriedades de las cosas*, Toulouse, 1494.

*School of Nursing Study* [No. 511].

The window decorations, woodcuts from Jost Amman:

The Apothecary.  
The Doctor.

*Medical Study* [No. 512].

The window decorations:

- Witch shooting pain into a man's foot, from Molitoris, *De laniis et phitonicis mulieribus*, Reutlingen, c. 1490.  
The physician, the surgeon and the pharmacist, from Guy de Chauliac, *Le Grande Chirurgie*, Paris, 1890.  
The manner of giving public instruction in medicine in the Middle Ages, from Meaux Saint-Marc, *L'École de Salerne*.

*Natural Sciences Study* [No. 606].

The window decorations:

Woodcut, De Cetis, from Gesner, *Nomenclator aquatiliū animantium*, 1560.

Woodcut, De animalibus et eorum differentiis, from Bartholomæus Anglicus, *De proprietaribus rerum*, Westminster, Wynkyn de Worde [1495].

*Natural Sciences Seminar* [No. 607].

The window decorations, from *Dialogus creatorum*:

Birds.

Fish.

Reptiles.

Dragon.

Serpents.

*Map Room* [No. 608].

The window decorations, old maps:

Planisphærii coelestis hemisphærium meridionale, C. Allard, Amsterdam.  
Mappemonde, Macrobius, *In somnium Scipionis expositio. Saturnalia*, Venice, 1500.

Holy land, a map inserted at the end of Ptolemy, *Geographia universalis*, 1540.

Amos Doolittle's map of New Haven, 1812.

Nova Belgica et Anglia Nova, W. J. & J. Blaeu, *Nieuwe Atlas*, 1642-43.

Novvs Orbis, Ptolemy, *Geographia universalis*, 1540.

Secunda etas mundi, *Nuremberg Chronicle*.

*Mathematics Seminar* [No. 609].

The window decorations:

Ptolemeus et Astronomia, from Flammarion, *Astronomical Myths*.

Peurbach, *Theoricæ Novæ*, Paris, 1515.

Mathematics in warfare, from Leonhard Zubler, Zurich, 1607.

Typus Arithmetices, from *Margarita philosophica nova*, Argentinae, 1512.

Astronomia, from Sacro Bosco, *Sphæra mundi*, Venice, 1488.

A blackboard, from Johann Böschenteyn, *Rechenbiechlin*, Augsburg, 1514.



*Mathematics Study* [No. 610].

## The window decorations:

Watt and the tea-kettle (steam).

Franklin and his kite (electricity).

Woodcut from Brunschwig, *Das Buch zu Distillieren*, Strassburg, 1532.

DeSilver bookplate, Yale University Library.

*Art Study* [No. 706].

## The window decorations:

Architecture—The Parthenon.

Landscape architecture—Villa d'Este.

Painting—Raphael, self-portrait.

City planning—L'Enfant's plan of Washington.

Sculpture—Michelangelo, Tomb of Lorenzo de Medici.

Music—Flores Musices, woodcut from Pietro de Cannuzi, *Regule florum musices*, Florence, 1510.

Musical experiments, from Gafori, *Theorica musice*, Milan, 1492:

Pipes.

Zither.

Anvil.

Bells and glasses.

*Print Room* [No. 707].

## The window decorations:

Wood engraver, from Jost Amman.

Engraving on metal.

Washing the etched plate.

Etching.

Engraving press.

Lithograph.

Blackening the plate for etching.

*Art and Music Seminar* [No. 708].

## The window decorations:

Organ, from Hawkins, *General History of Music*.

Goldsmith, woodcut from Rodler, *Unterweisung der Kunst des Messens*, 1531.

Glass. Glassmaler, from Jost Amman.

Tapestry. Weber, from Jost Amman.



ALCOVE IN THE PENNIMAN MEMORIAL LIBRARY OF EDUCATION





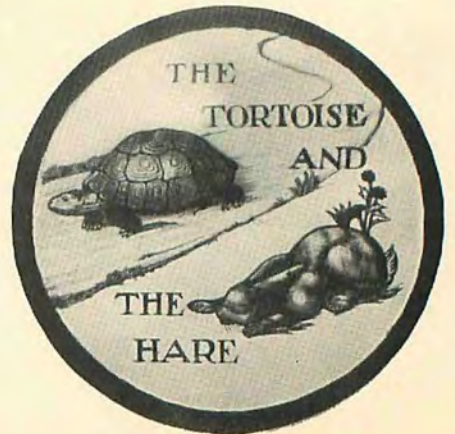
WINDOW  
DECORATIONS



STAFF WORK ROOM



WINDOW  
DECORATIONS





Singing. Woodcut from Prasberg, *Clarissima plane atque choralis musicæ Interpretatio*, Basel, 1507.

Piano, from Minguet, *Reglas y Advertencias generales*, 1752.

Chorus. Title-page from Gafurius, *Practica musicæ utriusque cantus*, Venice, 1512.

Strings. Drei Geiger, from Jost Amman.

*Technology Study* [No. 709].

The window decorations, mining:

Two plates from Agricola, *De re metallica*, Basileæ, 1556.

*Technology Seminar* [No. 710].

The window decorations:

Building, *Legend des Heiligen Keyser Heinrichs*, Bamberg, 1511.

Waterwheel, from Vitruvius, *De Architectura*, Venice, 1567.

Tubal Cain, from the *Nuremberg Chronicle*.