

YALE'S HIDDEN TREASURES

UP CLOSE & PERSONAL PAGE 48

THERE'S A WOMAN IN THE

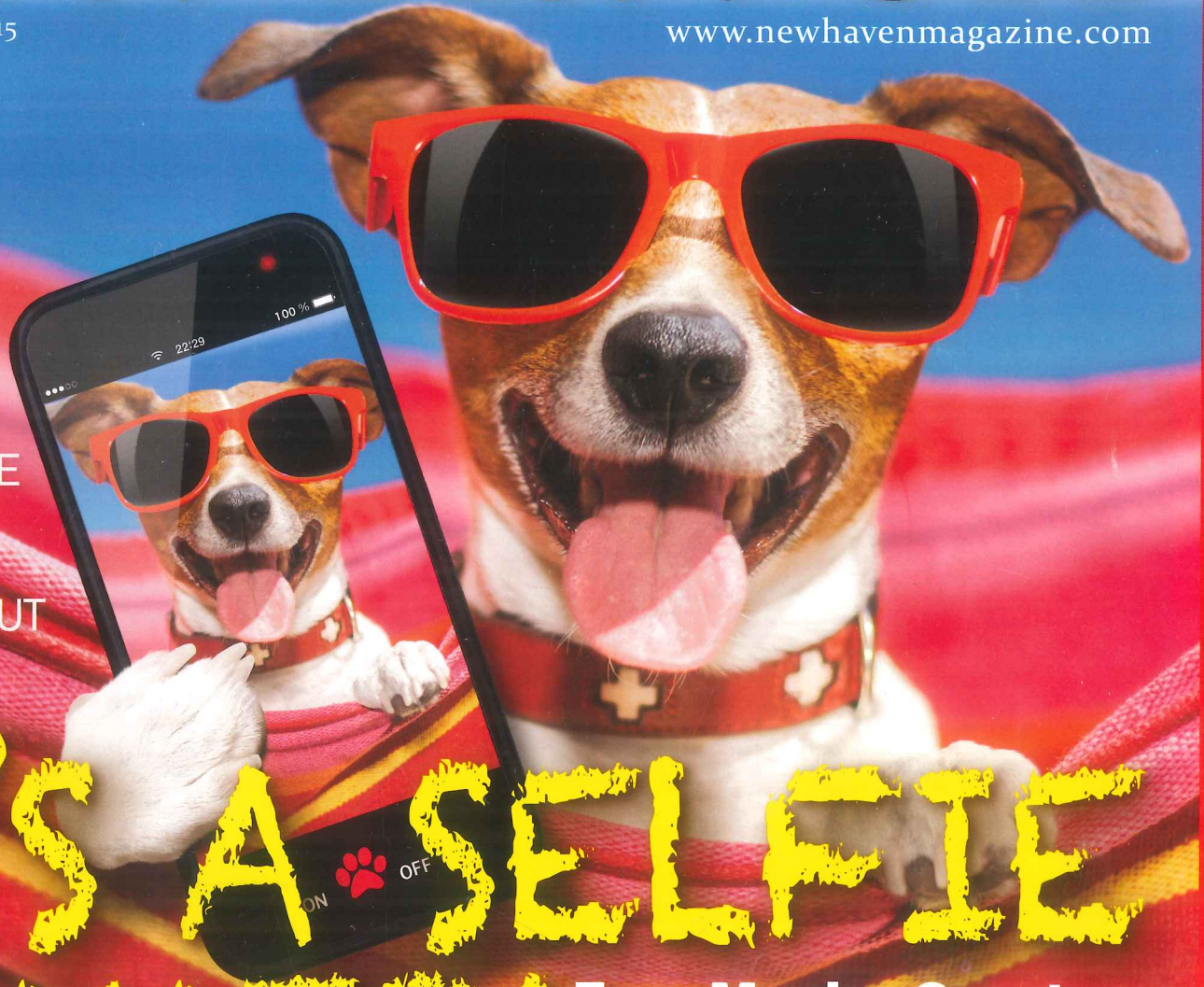
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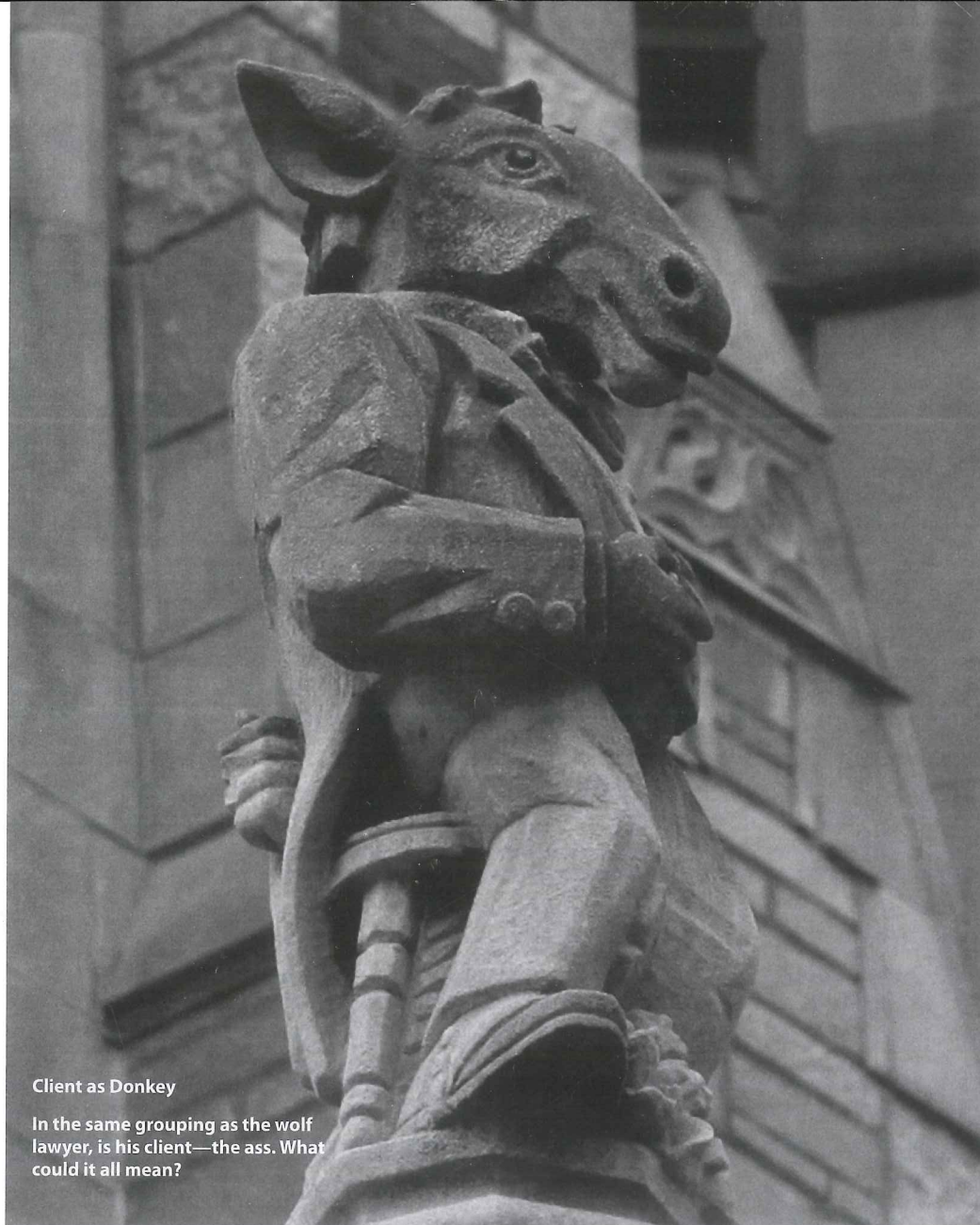
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Client as Donkey

In the same grouping as the wolf lawyer, is his client—the ass. What could it all mean?

Yale's Hidden Treasures — Up Close

A Walking Tour Guide To Yale's Sculptures

BY RACHEL BERGMAN

Not so much hidden as so high up and inaccessible, that certain sculptures and stone carvings embedded into the architecture around the Yale campus are barely noticeable with the naked eye from the sidewalk—until **Michael Stern's** book of photography, **Yale's Hidden Treasures**, exposed the works for mostly what they are—symbols of irony and satire. Grab a camera with a good zoom lens, and go take a look for yourself.

The sculptures examined in the book were installed during the period from 1917-1935 by **James Gamble Rogers**, an 1889 Yale graduate and the architect charged with beautifying the newly built gothic style campus buildings. He employed many sculptors and artisans to complete the projects, like European stonemasons who

were housed with local families struggling to make ends meet during the depression. However, few historical records and documents remain detailing the intent of many of the more mysterious works. Stern culled construction documents, stonemason records, Gamble's personal papers, and Yale archives for answers to basic questions like: *Why is there a donkey in a suit installed on that law school building?*

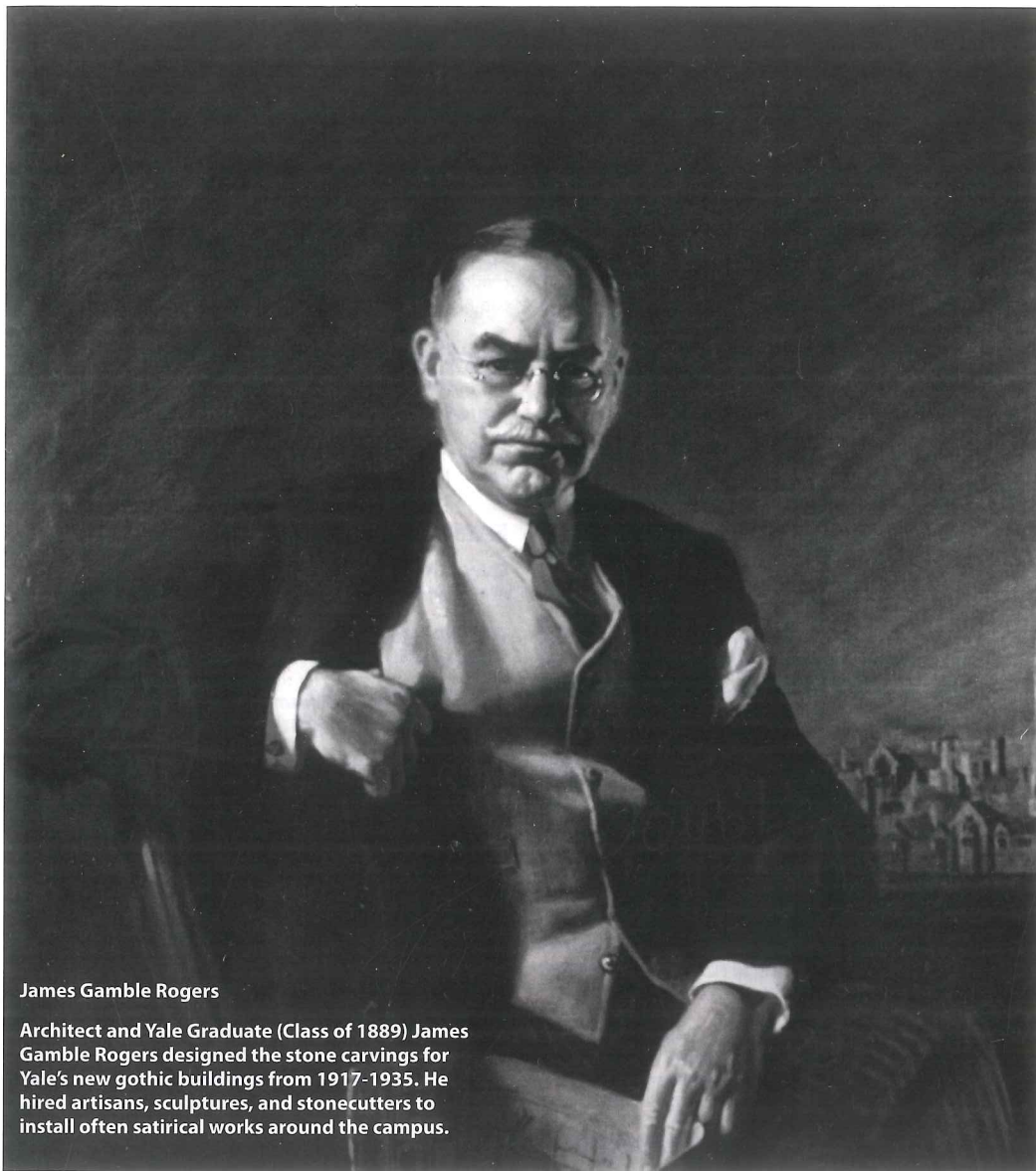
While Yale graduated its first African American student in 1857, no African American personas made the cut of Rogers' sculptures, and only two: the Virgin Mary and a naked and suggestive figure of Aphrodite, women (to be fair, Yale didn't admit women to the old campus until 1969, although women graduated from other schools beginning in 1869). Neither of those women in Gamble's sculptures went to Yale, unfortunately. At least now, we can see all of those figures up close with Stern's collection.

To explore the sculptures detailed in Stern's book, start with Harkness Tower at 74 High Street. Look up. See those bulbs sticking out of the building? Those are carved heads. When you've had your fill, walk through library walk next to John Edwards College, or down High Street to Chapel, turn left and then right onto York Street to Davenport College, the next marvel. Look up. Make your way down York Street to Sterling Memorial Library next. The library building sports many sculptures of Rogers' design. The final destination is the Yale Law School Building, featuring various farm animals dressed for court. The building sits on the corner of York and Wall, just past the library. Did you take your own pictures? Share at rbergman@contact.com



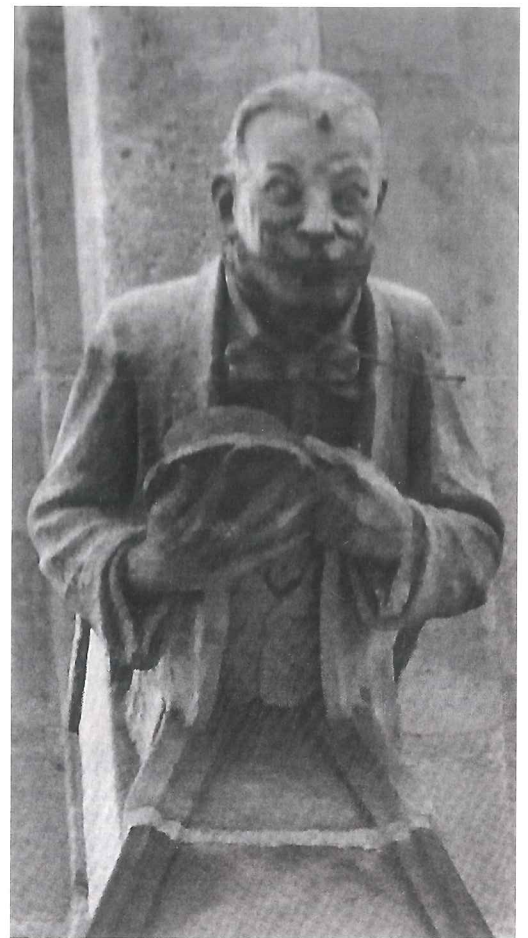
Lawyer as Wolf

Rogers produced a handful of courtroom "characters" to adorn the law building. At the top of the gable ends of the auditorium near the corner of High and Grove Streets, a lawyer is represented as a wolf.



James Gamble Rogers

Architect and Yale Graduate (Class of 1889) James Gamble Rogers designed the stone carvings for Yale's new gothic buildings from 1917-1935. He hired artisans, sculptures, and stonecutters to install often satirical works around the campus.



The Socialite

Horizontal carvings at the top of Harkness Tower represent the type of "top" students: the Scholar, the Athlete, the Literary Man, and pictured here, the Socialite. These carvings protrude out four feet from the tower and are partially secured by support wires.

Sterling Memorial Library is adorned with "The Ancients," including this carving of the Goddess of Love and Beauty, Aphrodite, found on both sides of the Art Gallery Bridge facing Harkness Tower.

