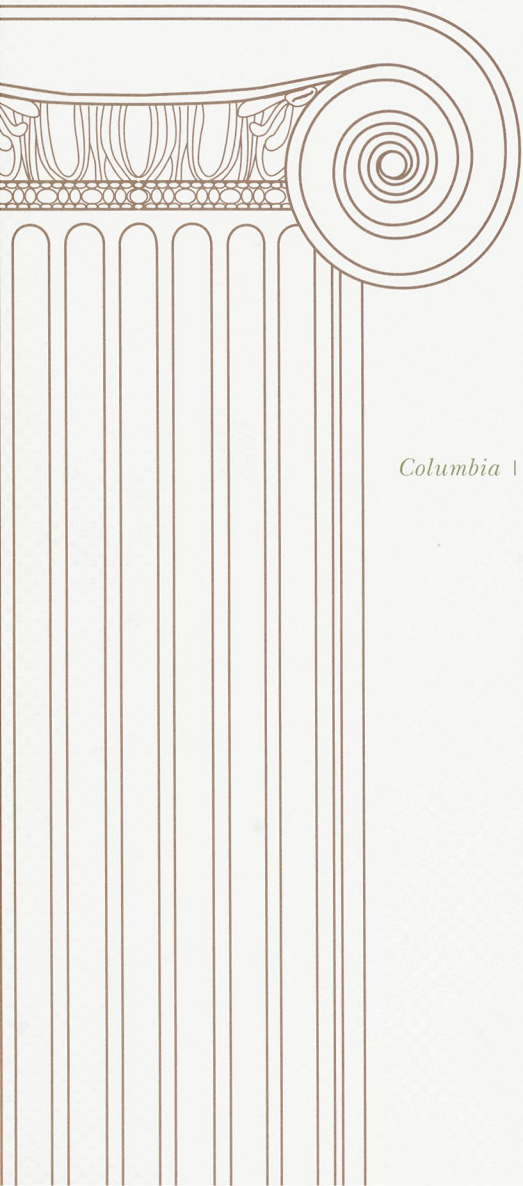
Spring 1996



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COLUMBIA LIBRARY COLUMNS

VOLUME XLV • SPRING 1996 • NUMBER 1

Contents

Two issues a year • Published by
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COLUMBIA LIBRARY COLUMNS

THE SPRING 1996 ISSUE | MICHAEL STOLLER, EDITOR

In keeping with *Library Columns*' desire to highlight the breadth and depth of all the collections of Columbia Libraries, I have asked C. V. Starr East Asian Library Director Amy V. Heinrich to guest-edit this issue devoted to the extraordinary resources of that library and the research it inspires. The fruits of her efforts are apparent in the pages that follow. Henry D. Smith provides a fascinating account of nineteenth-century Japanese *gōkan* novels, a genre of wood-block literature interweaving texts and illustrations, which presaged the modern Japanese love of comic books. Robert Hymes acquaints us with Chinese local histories, a body of literature where the needs of government bureaucrats and the pride of the gentry combined to describe the fabric of local life in China with extraordinary detail. Our guest editor discusses Starr Library's Abe Kōbō Collection and helps us to grasp the subtle and illusive brilliance of this twentieth-century Japanese novelist, playwright, and poet.* Finally Heinrich and Starr Library's Amy Hai Kyung Lee present an overview of Columbia's Korean rare book holdings and in particular Starr's Yi Sŏng-ŭi Collection, which displays Korea's unique place in the history of Asian printing. And of course "Our Growing Collections" testifies to the continued development of Columbia's library resources and to the exceptional generosity of our donors, who make that growth possible.

* All East Asian names in the articles are presented in the traditional manner, with surname first.


鳥山秋作 又女は
豊国画

PICTURED FICTION:
Popular Novels of Nineteenth-Century Japan in the Starr East Asian Library

HENRY D. SMITH II

The most striking feature of the thriving world of Japanese popular fiction in the mid-nineteenth century was the dominance of a comic-book type format that wove the written text through and around elaborate visual renditions of the narrated action. The C. V. Starr East Asian Library holds some two dozen examples of this intriguing type of book, representing fourteen different writers and nine artists.[1] While only a scattered selection, it is diverse and interesting enough to provoke a rethinking of what we mean by "literature" in Japan of the transition from Tokugawa to Meiji—and by extension in the astonishing comic-book culture of Japan today.

The story begins in the seventeenth century, in the emergence of a popular market for printed books in Japan to serve the new urban concentrations that appeared in Kyoto, Osaka, and Edo as a result of political reunification under the Tokugawa shoguns after 1600. Commercial printing in Japan began in the imperial capital of Kyoto, stimulated by the seizure of stocks of movable type for Chinese characters from Korea during Hideyoshi's invasions in the 1590s. Publishers reverted quickly, however, to the wood-block technology that would remain dominant until the 1880s, sustained by an artisanal craft of remarkable sophistication.[2] One critical advantage of wood-block over movable type was the ease of interweaving image and text on the same block in a seamless manner, providing easy opportunity for the comic-book style.

Early printing in Kyoto concentrated on older works of literature, both in Chinese and in classical Japanese, with few illustrations. With the growth of a popular print culture, however, and its spread to neighboring Osaka, the pictorial emphasis became greater, particularly for the emerging townsman literature of the time. Still, as one discovers in the novels of Ihara Saikaku, the illustrations occupied separate pages apart from the text, much in the manner of the traditional scroll painting, in which text and image were regularly alternated.

It was rather in the shogunal capital of Edo (now Tokyo) to the north, where the constraints of tradition were fewer, that the integration of text and image on the same page was systematically developed. The process began with simple books of folk tales and legends aimed at a readership—perhaps more accurately, a viewership—that was not wholly literate, providing only occasional patches of simple narrative text within the pictures. These small pamphlets came to be known as *kusazōshi*, or "grass pamphlets"—perhaps because of the cursive "grass" phonetic script, perhaps because the cheap paper was *kusai* (smelly). They emerged in the late seventeenth century, and flourished in Edo in the middle decades of the eighteenth century, distinguished by the colors of their covers, variously red, blue, or black.

The kusazōshi format was turned in a radically new direction in the year 1775, when a

Fig. 1. Cover of first section of *Nuretsubame negura no karakasa* (Nest-Umbrella for a Drenched Swallow), 1814; design by Utagawa Toyokuni.

samurai writer who called himself Koikawa Harumachi ("Loveriver Springtown") used it for a parody of an old Chinese story, a witty tale of a country bumpkin who dreamed he had visited the Edo pleasure quarters and become a true rake.[3] This was the first of the *kibyōshi* (yellow covers), which lasted for some two decades as a critical genre in the remarkable parodic culture of Edo that was spearheaded by a creative alliance of urbane samurai and sophisticated townsmen. The kibyōshi were illustrated by such leading ukiyo-e artists as Kiyonaga and Utamaro, and achieved a level of wit and sophistication that belied their appearance as chapbooks for the semiliterate. It was the increasingly frequent tone of political satire that finally brought this particular stage of kusazōshi to an abrupt end in the shogunal

reforms of the early 1790s, in which some leading kibyōshi writers and their publishers were censored or punished.

The kusazōshi in the Starr Library collection represent the next stage of development that followed the reining in of the kibyōshi spirit. The genre became tamer politically but more fantastic in content and more popular in audience—not in a reversion to a less literate readership, but rather as a creative response to the rapid growth of literacy among all classes that was conspicuous from the turn of the nineteenth century. Some of the literary genres that thrived in this period consisted primarily of text, notably the *yomihon*—literally, "books for reading," a term that implicitly suggested the more pictorial alternative of kusazōshi. The new development in picture fictions was simply a further evolution of the kibyōshi, now less parodic in spirit and more sustained in length, consisting of three or more covered pamphlets bound together with silk thread to form what from an early point were termed *gōkan* kusazōshi by the publishers, "bound-together" works of kusazōshi. As in the past, the smallest unit was a set of five folded-over sheets, which as kibyōshi would constitute a single pamphlet, but now the bound-together multiples of five typically reached thirty to forty sheets (sixty to eighty pages) for the single volume (or two-volume pair) that would be put on sale in bookstores.

One distinguishing feature of the new gōkan format, which was gradually developed by Edo publishers in the years 1804–1809, was a new type of cover to replace the older plain kibyōshi "yellow cover" to which a printed title cartouche was pasted. The gōkan were now provided with full multicolor covers in the manner of single-sheet ukiyo-e "brocade prints," a feature that much enhanced the aesthetic appeal of the book itself and provided a special lure when displayed on a bookseller's shelf. In design, the successive colored covers to the sections of a single volume often constituted one continuous composition—although one could view it as such only by flipping back and forth. Figure 1 shows the first cover of *Nuretsubame negura no karakasa* (Nest-Umbrella for a Drenched Swallow), published in 1814 with text by the renowned kibyōshi writer Santō Kyōden and pictures by the leading ukiyo-e artist of the day, Utagawa Toyokuni. The actor-like appearance of the protagonist shown in the cover is no coincidence, since Toyokuni was known for his actor portraits, and Kyōden's intricate tale was a skillful weaving of various kabuki plots with folk tales and historical legend. The umbrella pattern on the kimono echoes the title of the work.

Figure 2 reproduces a single two-page spread from *Nest-Umbrella for a Drenched Swallow*—the title of which was taken from a haiku by Kikaku ("Let me lend you my umbrella for a nest, rain-drenched swallow"), in allusion to one event in the convoluted plot. Here we view the penultimate scene of the book: the fateful destruction of Sagami Jirō Toshiyuki

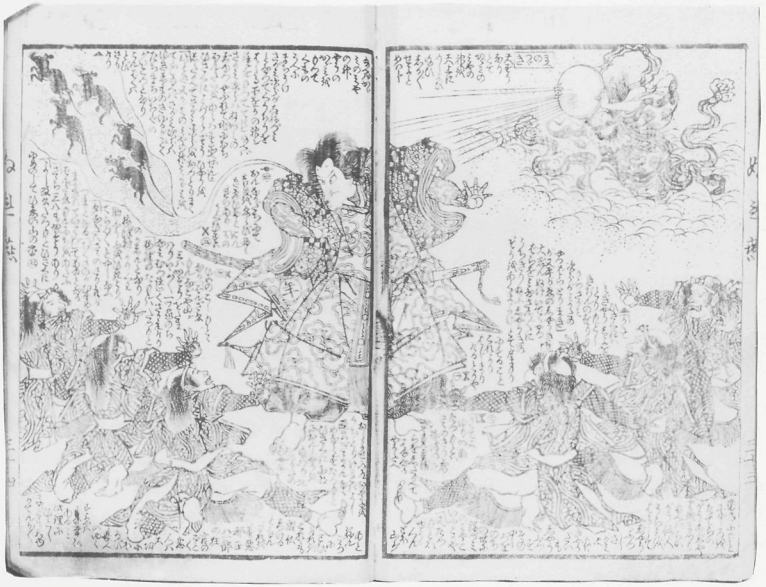


Fig. 2. Scene from *Nuretsubame negura no karakasa* (Nest-Umbrella for a Drenched Swallow), 1814, 33b–34a; text by Santō Kyōden and picture by Utagawa Toyokuni.

(in the center, identified by the encircled Chinese character for "Toshi" on his robe), who is zapped by a mirror ray from the heavenly god to the upper right and turned into a giant rat, shown escaping to the upper left in successive stages. The picture is thus intended to be read as it progresses from right to left, just as in a scroll painting, following the narrative action. The sequence of the six discrete blocks of text, similarly running in a general right to left and top to bottom pattern, is carefully indicated by two separate codes, one of matching symbols and the other of Chinese numerals.

The gōkan remained the mainstream of fiction production in Japan for over six decades, centered in Edo and distributed nationally. In sheer number of titles, gōkan accounted for over two-thirds of all new Edo fiction, and for the decade before the Meiji Restoration of 1868, one compilation lists a total of 371 gōkan, 88 percent of the total of

418 volumes of fiction.[4] Virtually none of this literature has been translated into English, or even studied outside of a small circle of specialists in Japan, with the exception of an important book on Ryūtei Tanehiko by the late Andrew Markus.[5] The difficulty lies in the very question of what kind of "translation" is appropriate when the pictures are such an integral part of the work. Although inserting translated text into the picture is one possibility, one is left with the problem of lines that properly read top to bottom and right to left; no adequate solution has yet been found. A related problem is identifying the "author": the solution adopted for cataloging in CLIO is to list the writer as author and place the artist under the field for "Other authors," but one might as easily argue for a reversal of this priority.

One new feature of gōkan in the 1840s was the inauguration of long-running serialized works, appearing at the rate of two to three volumes a year (each volume, or *hen*, typically consisting of two twenty-sheet fascicles, or forty double-page spreads). The Starr Library collection has scattered volumes of such major titles as *Jiraiya gōketsu monogatari* (Heroic Tales of Jiraiya, 11 vols., 1839–1868), *Shaka hassō Yamato bunko* (A Japanese Library of the Life of Siddhartha, 58 vols., 1845–1871), and *Inu no sōshi* (The Book of Dogs, 56 vols., 1848–1881). The greatest of all, however, was *Shiranuhi monogatari* (The Tale of Shiranuhi), which from its beginning in 1849 was to reach a total of ninety volumes a half-century later.[6] Begun by the artist Utagawa Kunisada and the writer Ryūkatei Tanekazu (a disciple of Ryūtei Tanehiko, the real consolidator of the gōkan genre), this epic saga of Shiranuhi, a cross-dressing female warrior from Kyushu who wielded the magic power of a spider, was continued by an additional writer and five more artists before concluding in the Meiji period.

The scene in figure 3 shows the character Ayahata crouching on the floor with a dagger in her hand. A young woman of noble birth, Ayahata has been sold into prostitution under the control of the evil O-Ushi, who is seen lurking behind a stone lantern outside beneath the moon. O-Ushi appears to be peeping in on the scene from the next page to the left; this was one of many clever pictorial devices used by gōkan artists to heighten suspense. Ayahata is secretly in love with the hero(ine) Shiranuhi, not realizing that he is really Princess Wakana in her male persona, and has learned that a man whom she despises wishes to buy her freedom from the brothel. Despairing, Ayahata prepares to take her own life when suddenly a tiny spider drops from the ceiling and wraps a powerful thread around her wrist to stay the dagger, then descends to the board floor to spell out in silk the advice *Ayamachi suru na* (Do not make this mistake!). Readers of the time would have known instantly that this was yet another case of the famous spider sorcery of

Fig. 3. Scene from *Shiranuhi monogatari* (The Tale of Shiranuhi), vol. 23, 19b–20a. This appears near the conclusion of volume 23, published in 1857, just two years before the opening of Japan to regular trade with the West.

Shiranuhi him/herself, who has intervened to save the life of Ayahata.

Unlike the text-centered works of the yomihon (reading book) and *ninjōbon* (sentimental book) genres, which were typically read on a rental basis from book-lending peddlers, the gōkan were purchased for household reading following the seasonal spring/autumn schedule by which they were typically published. One writer raised in this era later recalled the characteristic method of reading a gōkan, whereby one first leafed through the pictures in order to get a general idea of the main events and the fates of the central characters, and only then turned to the text to confirm and refine one's pictorial intuitions.[7] One can witness this form of viewing/reading daily among the comic-book consumers on the subways of Tokyo today.

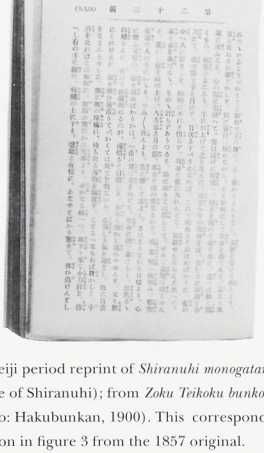


Fig. 4. Meiji period reprint of *Shiranuhi monogatari* (The Tale of Shiranuhi); from *Zoku Teikoku bunko*, vol. 28 (Tokyo: Hakubunkan, 1900). This corresponds to the portion in figure 3 from the 1857 original.

The wood-block gōkan format survived into the Meiji period, but it fell victim in the early 1880s to competition from movable type, with which it could not compete in either speed or cost. In the meantime, the emergence of a thriving newspaper readership following the lifting of the old Tokugawa ban on the discussion of current events had created a new readership eager to have news and to have it fast. The Meiji press was quick to take advantage of the speed enabled by movable type, in turn producing readers habituated to the regular and standardized forms of metal type, very different in style from the calligraphic brush forms of Edo wood-block fiction. In these ways, a generation gap quickly developed between older Edo readers and new Tokyo readers, a gap that grew with each passing year in the 1880s and after. In the process, the pictures that were so basic to gōkan were either eliminated or reduced to the occasional picture-only insets characteristic of book illustration in the West, serving as mere appendages to the written text. One American scholar has recently argued that this represented a fundamental shift from older Japanese "pictocentrism" to the text-rooted "logocentrism" of Western literature, and the resulting inability to appreciate the world of gōkan fiction.[8]

The subordination of pictorial expression did not mean that the written texts of gōkan novels were cast aside, but rather that they were recast as "literature," so that late reprints assumed the wholly different format of movable-type text with no pictures. Figure 4 shows an excerpt from the reprint of *The Tale of Shiranuhi*. The tale was reprinted in its entirety in 1900, in two volumes (totalling just under 2,000 pages) of the *Imperial Library*—a massive multivolume republication of many of the works of fiction of the Tokugawa era, in response to what was a growing nostalgia for the ancien régime. The pictorial element was reduced to a handful of frontispiece illustrations of the main characters. The publisher was Hakubunkan, a new breed of publisher that catered to a citizenry that had been trained to read text before pictures.

Yet one only has to observe the Japanese of all generations today, who ride commuter

Fig. 5. Frontispiece illustration from *Shiranuhi monogatari* (The Tale of Shiranuhi), vol. 23. This continuous composition, overprinted in gray and blue on heavy paper, would have been viewed by the reader in three frames from right to left: a single page shows a woman (really a man) holding a magic mirror as weapon; the next two-page

trains absorbed in their comic books, to realize that the deep current of pictured fiction epitomized by nineteenth-century gōkan may have survived like a subterranean stream of the popular culture, breaking into the open once again with the revolution in habits of reading and viewing created by television.[9] It may well be up to a generation of scholars reared on television and comics to revive the older tradition of pictured fiction from its long neglect.

1. Starr's wood-block printed books from the Edo and Meiji periods were cataloged under a project, "Extending Access to the C. V. Starr East Asian Library," funded by the U. S. Department of Education under Title IIC grants received during 1991–1993.

2. For the consequences of wood-block technology in Japanese printing, see Henry D. Smith II, "The History of the Book in Edo and Paris," in James McClain, John Merriman, and Ugawa Kaoru, eds., *Edo and Paris: The State, Political Power, and Urban Life in Two Early-Modern Societies* (Ithaca, NY: Cornell University Press, 1994).

3. The first kibyōshi, *Kinkin-sensei eiga no yume*, has been translated as "Kinkin Seisei's Dream of a Luxurious Life," in Shunkichi Akimoto, *The Twilight of Edo* (Tokyo: Tokyo News Service, 1952), 111–39, including the original picture-text.

spread reveals a great cat monster and a lady in distress; and in the final half-page we see the waiting warrior opponent, all against the minute detail of a distant landscape.

4. Compiled from Asakura Kamezō, [*Shinshū*] *Nihon shōsetsu nenpyō* (Tokyo: Shun'yōdō, 1926). Although incomplete, this chronology of published fiction is a good reflection of dominant trends.

5. Andrew Markus, *The Willow in Autumn: Ryūtei Tanehiko, 1783–1842* (Cambridge, MA: Council on East Asian Studies, Harvard University, 1992). In Japanese, interesting essays on gōkan as a combinatory art form are to be found in Suzuki Jūzō, *Ehon to ukiyo-e* (Tokyo: Bijutsu Shuppansha, 1969), 13–67.

6. The first seventy-one volumes of *The Tale of Shiranuhi* were published in the years 1849–1885 in traditional gōkan format, but the final volumes 73–90 (vol. 72 was lost) appeared only in a movable-type edition in *Zoku Teikoku bunko*, vols. 28–29, published by Hakubunkan in 1900 with only a few frontispiece illustrations.

7. Yazaki Sabun, "Kusazōshi to Meiji shoki," *Waseda bungaku* (October 1927), as quoted in Maeda Ai, "Meiji shoki gesaku shuppan no dōkō—Kinsei shuppan kikō no kaitai," *Maeda Ai chosakushū 2: Kindai dokusha no seiritsu* (Tokyo: Chikuma shobō, 1989), 55. Maeda's essay, a pioneering study in Meiji publishing history, originally appeared in *Kinsei bungei*, nos. 9 (June 1963) and 10 (February 1964).

8. Charles Inoue, "Pictocentrism," *Yearbook of Comparative and General Literature*, no. 40 (1992): 223–39.

9. For a good survey of Japanese comic-book culture, see Frederick Schodt, *Manga! Manga!: The World of Japanese Comics* (Tokyo: Kodansha International, 1986).

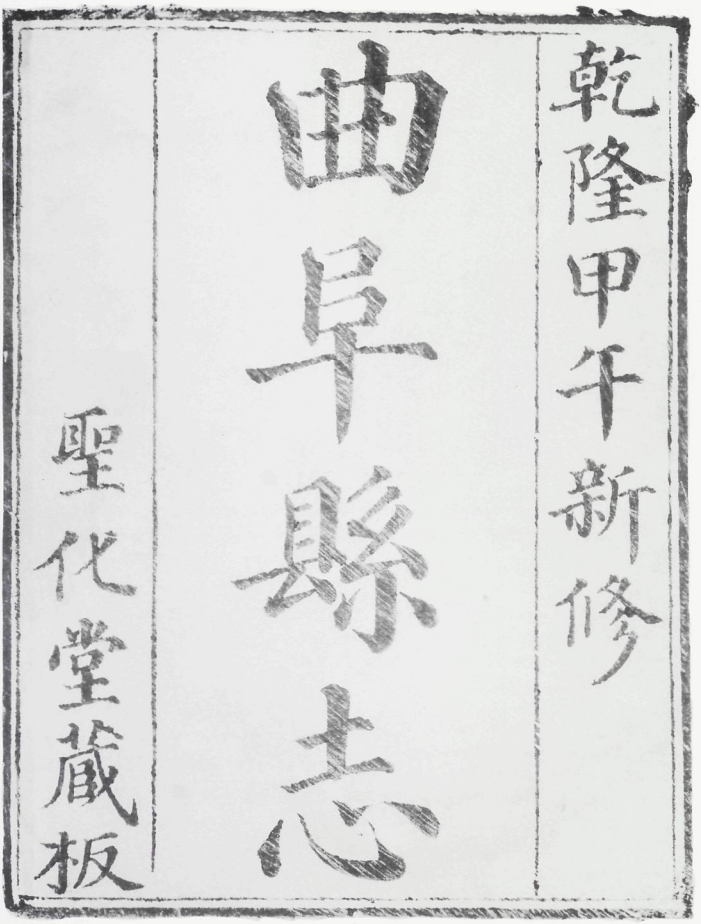


Fig.1. The title page of *Ch'ü-fu hsien ch'ih*. Published in 1774, this is one of the hundreds of rare editions of Chinese local histories preserved in the collection of the C. V. Starr East Asian Library.

WRITING PLACES:

Chinese Local Histories

ROBERT HYMES

In the summer of 1774 a Chinese imperial official named Li Chung-chien set brush to paper in a preface to the new local history of Ch'ü-fu County, long honored for having been home to the sage Confucius more than two thousand years before. Writing a local history, Li pointed out, was no easy matter:

> If the entire responsibility for the geographical records of the empire is to rest with the state officers of historiography, then by the nature of the case they must begin from separate views of each single county or single prefecture and make those their foundation. But at the start of such a work, if there is no one suitable to take charge, the local gentry will say, "It is not my affair," while the official caring for the territory will say, "It is my affair; but for now it will have to wait." And though seizing little opportunities over an accumulating period of months and years to complete a single book may seem an easy merit, yet in fact none but a man already long steeped in literary culture will even come close to it. As compared to plunging in immediately and getting the job done, there may be no advantage in waiting. Yet to demand it at once is hard.

Li devotes much of his preface to praise of Fan Tang-lua, the county administrator. Fan, spurred by an imperial decree and building on the earlier but unpublished work of a local man who was distantly descended from Confucius, had managed to produce a new edition of the county history that year. His work, whose title page appears in figure 1, is only

one of the hundreds of rare editions of Chinese local histories preserved in the extraordinary collection of Columbia's own C. V. Starr East Asian Library, an invaluable resource for work in Chinese history. Leading historians of China from universities in this country and abroad have made the collection a hub of important research for decades, and the turn toward local history, social history, and cultural history that has marked the study of China in the last ten or twenty years would not have been possible without the Starr collection and the few others like it.

Li Chung-chien's stress on the difficulty of his project suggests that problems or controversies may have dogged the writing of this particular history. It is interesting that he should picture local gentry saying "It is not my affair," since the making of a county or prefectural history, as a focus of local pride and in part a record of the accomplishments of great men and prominent families, often drew enthusiastic participation from resident elites. Indeed a local administrator in imperial China—always an outsider assigned to a post in often unfamiliar surroundings by the emperor or his central bureaucrats—might have found in compiling a local history a project in which to involve local gentry, a way to build ties of friendly association and mutual aid that could help him govern. In fact such a union of local interests and bureaucratic needs seems to have produced the genre of Chinese local history as we know it.

The earliest roots of the local history stretch back into China's middle ages. In the T'ang dynasty (608–906) and perhaps before, collections of maps with accompanying explanatory annotation called *t'u-ching*, literally "maps and text," were compiled for the use of county or prefectural administrators. Though no such works survive, contemporary references, as well as the content of surviving national geographical compilations that presumably drew on the local works for their information, suggest that the text might have included not only comment on the maps with details of routes and distances but also lists and descriptions of government buildings, temples and shrines, schools, and the like—the kinds of information a local administrator might have needed to find his way around his jurisdiction and to govern without showing embarrassing ignorance.

The "modern" local history, however, like a great deal else in Chinese elite culture, seems to have taken shape in the second half of the Sung dynasty (960–1278), during what historians call the "Southern Sung," because the Sung governed only the southern two-thirds of what had traditionally been Chinese territory. In this period and under the succeeding Yuan dynasty, when China was reunited but governed by a non-Chinese people, the Mon-

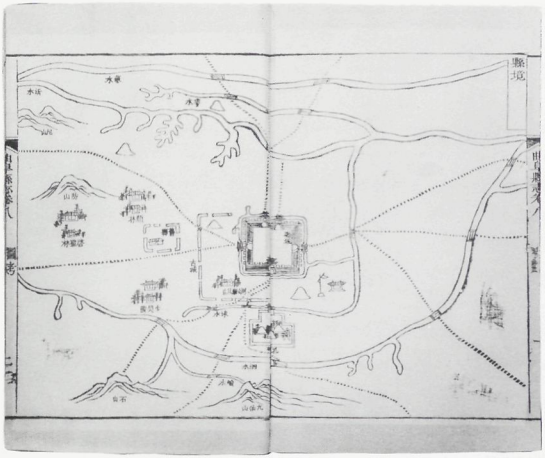


Fig. 2. A map of Ch'ü-fu County, from Fan Tang-luan's history, *Ch'ü-fu hsien ch'ih,* unusual in showing the roads in the county.

gols, the literate and office-holding elite of China reoriented itself in some part away from heavy reliance on government office as the basis of status and toward local ambitions and local prestige. New local institutions emerged—among them the local academy or *shu-yuan.* Extra-governmental schools that de-emphasized study centered on the civil service examinations and stressed learning for its own sake, the shu-yuan became centers of oppositional intellectual or political activity. Some of these academies became the sites of local history projects. Other local histories—books in some ways like the older t'u-ching—were compiled not by administrators for official use but by local gentry for their own consumption, or as often by congenial administrators and gentry in collaboration.

Later dynasties, and in particular the Ch'ing (1644–1911), under which Fan Tang-luan and Li Chung-chien wrote, recognized the localist and potentially oppositional character of independent academies and gentry-run local histories. They tried with some success to co-opt both by absorbing them into the centralized structure of imperial governance. Thus the Ch'ing emperors ordered the compiling of histories for every prefecture and

county in their domain at semi-regular intervals, and it became almost unknown for a history to be compiled without government participation. But as Li Chung-chien's ruminations also suggest, for one man to compile a local history was very difficult, and collaboration—often semi-competitive in character—between administrators and the local literati remained the norm.

It is precisely the combination of bureaucratic and governmental with local and gentry-centered concerns, and the often fruitful tension between the two, that makes the Chinese local history an extraordinarily rich resource for the historian. Here are all the technical geographic-cum-administrative data that a just-unpacked local administrator needed—maps (see for example the map of Ch'ü-fu County from Fan Tang-luan's history in figure 2), population figures, land surveys, tax data, and the like. But here too are records that celebrate the particularities of local life as objects of pride, especially local elite, held up for the admiration of gentry descendants and the elite of other regions. Biographies of prominent men, lists of successful examination candidates, inscriptions copied from stone, retelling the founding and history of local institutions both public and private—temples, shrines, schools, granaries, militia organizations, gardens, poetic and philosophical societies—with the names of sponsors and donors and records of the amounts spent, epitaphs, also copied from stone, and offering the most detailed record of a man's life of any Chinese biographical genre, selections from the poetry and prose of a county's famous writers: all of these, in quantity, will find their way into a typical local history. Some works give special attention to a county's visual character: Li Chung-chien praised Fan Tang-luan particularly for the quality of the Ch'ü-fu history's maps and illustrations (see the example in figure 3, a woodcut of an important local academy).

The Starr Library's collection is especially rich in Ch'ing and to a lesser extent Ming dynasty editions, and it also holds reprints of all the forty or so surviving Sung and Yuan local histories (these, unfortunately, represent only a small fraction of the hundreds originally compiled in those periods). The Library is also beginning to acquire the new local histories that are appearing as this exceptionally flexible genre revives under transformed conditions in the People's Republic. It will be fascinating to see whether and how the genre's paired tasks of serving governmental needs and celebrating local pride continue to coexist in a contemporary setting. Together with the Library's almost unparalleled wealth of rare genealogies from the same periods, the local histories collection makes Columbia's holdings a resource unsurpassed in this country for research in the social and cultural history of both premodern and modern China.

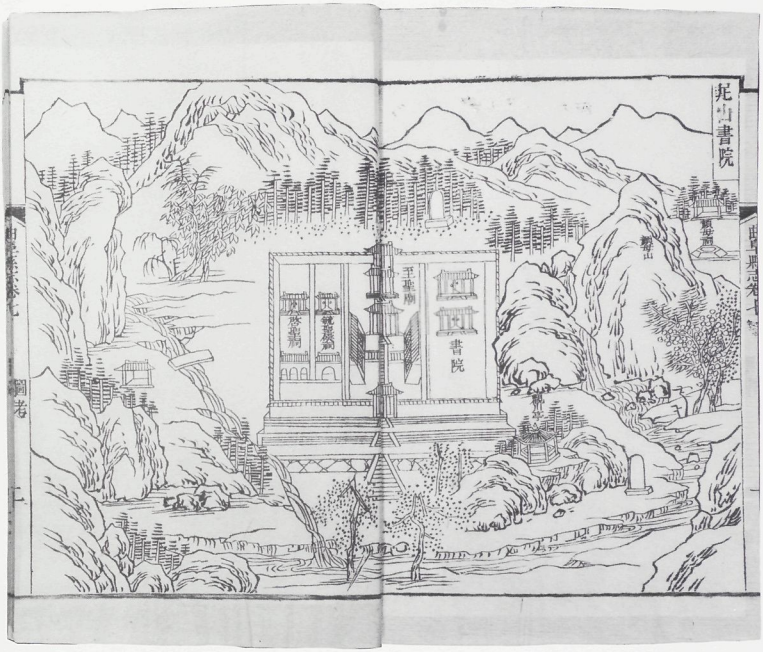


Fig. 3. Li Chung-chien praised Fan Tang-luan particularly for the high quality of the Ch'ü-fu history's maps and illustrations, such as this woodcut of an important local academy.

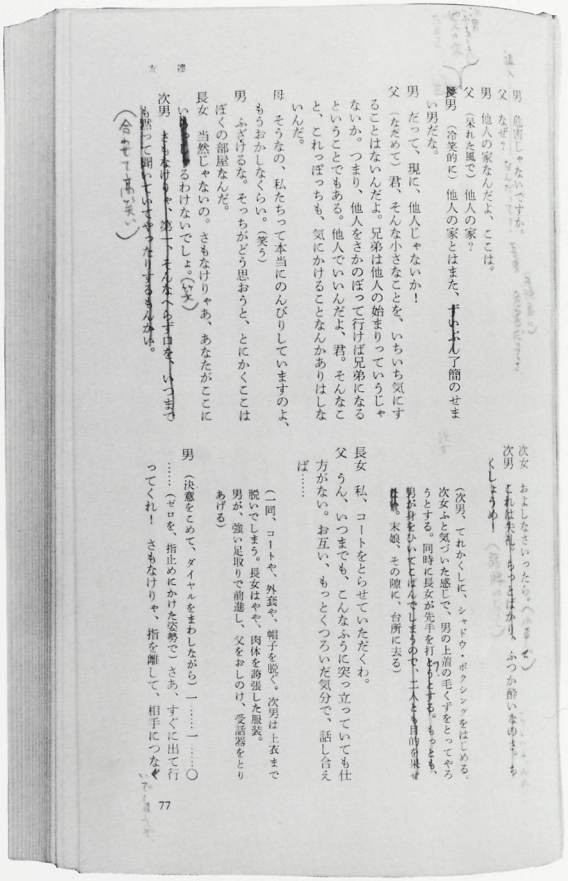
LABYRINTHS:

The Abe Kōbō Collection

Amy Vladeck Heinrich

The self-portrait in the Starr East Asian Library's Abe Kōbō Collection is a photograph by the writer of his own shadow on the ground in front of him. In many ways the writer is indeed as elusive as this portrait makes him seem. Abe Kōbō (1924–1993) was the author of many well-known novels, including some from which famous films were made, such as *Suna no onna* (Woman in the Dunes), *Hako otoko* (Box Man), and *Moetsukita chizu* (The Ruined Map). In addition to his novels and essays, Abe was a noted playwright and the founder of the Abe Kōbō Studio, which experimented with a method of developing and producing plays that relied on the company as a whole, under the direction of the writer/director, to contribute to shaping a dramatic presentation. Abe referred to himself as a "guidebook" for the actors involved in a production.[1]

When Abe died in early 1993, the Abe Kōbō Collection was established in his memory on the basis of many materials donated by his close friend, University and Shinchō Professor of Japanese Literature Emeritus Donald Keene. Abe's association with Columbia University includes his receiving an honorary Doctor of Humane Letters in 1975—the only Japanese writer to be so honored. The materials in the Starr Abe Kōbō Collection include letters from Abe to Keene stretching from the early 1960s through the early 1990s; signed first editions of his published



男　危険じゃないですか。

父　なぜ？

男　他人の家なんだよ、ここは。

父　（呆れた風で）他人の家？

長男　（冷笑的に）他人の家とはまた、手ぬるい了簡のせまい男だな。

男　だって、現に、他人じゃないか！

父　（ためて）君、そんな小さなことを、いちいち気にすることはないんだよ。兄弟は他人の始まりっていうじゃないか。つまり、他人をさかのぼって行けば兄弟になるということでもある。他人でいいんだよ、君。そんなこと、これっぽっちも、気にかけることなんかありはしないんだ。

母　そうなの、私たちって本当にのんびりしていますのよ、もうおかしなくらい。（笑う）

男　ふざけるな。そっちがどう思おうと、とにかくここはぼくの部屋なんだ。

長女　当然じゃないの。さもなけりゃあ、あなたがここにいるわけないでしょ。（笑う）

次男　まあ本当のところ第二のそんな本人の方を、いつ当てるか賭けてもいいですがね。

（合せて笑い）

次女　およしなさいったら。（笑う）

次男　それは失礼ちょっとばかり、ふつか酔いをしましょうめ！

（次男、てれかくしに、シャドウ・ボクシングをはじめる。次女ふと気づいた感じで、男の上着の毛くずをとってやろうとする。同時に長女が先手を打ってとろうとする。もっとも、男がお尻をひいてとにかくそれをしまうのでと十人とも目的を果せず仕舞い。末娘、その隙に、台所に去る）

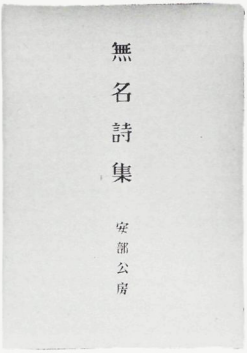
長女　私、コートをとらせていただくわ。

父　うん、いつまでも、こんなふうに突っ立っていても仕方がない。お互い、もっとくつろいだ気分で、話し合えば……

（一同、コートや、外套や、帽子を脱ぐ。次男は上衣まで脱いでしまう。長女はやや、肉体を誇張した服装。男が、強い足取りで前進し、父をおしのけ、受話器をとりあげる）

男　（決意をこめて、ダイヤルをまわしながら）一……一……〇……（ゼロを、指止めにかけた姿勢で）さあ、すぐに出て行ってくれ！　さもなけりゃ、指を離して、相手につなぐ

Abe's revisions can be seen in this text of *Friends*, as published in *Abe Kōbō zensakuin*, vol. 11 (Tokyo: Shinchōsha, 1973), 77.



Cover of the pamphlet *Mumei shishū* (Untitled Poetry Collection).

works; manuscripts, photographs, and play scripts; and some very rare publications, such as the pamphlet *Mumei shishū* (Untitled Poetry Collection). As a whole the Abe Kōbō Collection permits an intimate look at the writer and his attitudes toward his work.

Abe's world as portrayed in his writing has a mysterious quality similar to the atmosphere of the photographic self-portrait. The novels concern experiences on margins: margins of society, such as *Woman in the Dunes* or *Box Man*; margins of imagination, such as the science-fiction-like *Inter-Ice Age Four*; margins of experience, such as *The Man Who Turned into a Stick*. The title of a short essay manuscript in the Collection is a case in point: "Chikyū no mushikui ana e no tabi" (Journey to the Worm-Holes of the Earth). The essay begins:

> Once the earth was a giant labyrinth. It wasn't only a spacial maze; many different times were entangled in a mosaic—that is to say, it existed like an aggregation of cul-de-sacs.
>
> The modern earth has changed into a far smaller, more easily understood thing. . . .

To Abe, however, and perhaps his many readers as well, the understanding never seemed simple. In the mid-1970s, in an essay in a volume of collected works, Donald Keene wrote that Abe's works seem to convey more meaning than is clearly stated—a situation that can unnerve his audience—and that his works can only be truly grasped with rereading.[2] Perhaps the most remarkable feature of Abe's work is that the author himself seems to have approached his own writing this way, and to have reread, reperformed, and rewritten major texts even after publication and performance. The Abe Kōbō Collection includes two printed versions of his play *Tomodachi* (Friends), annotated with Abe's own handwritten revisions. One version was published in the literary magazine *Bungei* in 1967, the year Abe's play shared the Tanizaki Prize with Ōe Kenzaburō's *Football*.[3] A later version is one which appeared in a volume of his collected works in 1973. A comparison of the two texts shows that the later version incorporates some of the corrections made on the earlier one, and that further changes reversed earlier alterations. In the third scene, for example, a stage direction was expanded in the margins of the earlier printed version to include

unspoken interactions among the younger son and his sisters. The section in the translation by Donald Keene, published in 1969, incorporated the revisions handwritten in the 1967 publication:

> YOUNGER SON shadowboxes briefly to cover his confusion. MIDDLE DAUGHTER, acting as if she has suddenly noticed it, puts out her hand to remove a bit of wool fluff from Man's jacket. ELDEST DAUGHTER tries to beat her to it. But MAN shrinks back from both of them, and neither is successful. YOUNGEST DAUGHTER chooses this moment to disappear into the kitchen.[4]

The handwritten revisions in the 1973 version delete what became the fourth sentence of the above translation (see page 22).[5] In a more recent set of translations of other Abe plays, Donald Keene acknowledges this difficulty of finding an "authorized" text of an Abe script, and writes:

> Abe did not consider any text of his plays to be definitive. Although he did not disavow earlier versions, each was considered a work-in-progress. For this reason, I have chosen to translate the most recent text available to me.[6]

Some of the alterations relate to experiences in performance; others, to alterations of meaning. The Collection offers the possibility of careful review of such changes. In a letter postmarked October 12, 1967, for example, Abe mentions working on a revision of the play *Dorei-gari* (Slave Hunt), which he says is a harder process than writing a new work. Several years later, in a letter postmarked March 28, 1975, he mentions revising it again, with a new title, *Uē* (Oo-way).[7] A review of the evolution of a play script can also take into account Abe's thoughts on his plays as he mentioned them in letters. A forthcoming production of *Friends* is mentioned in a letter dated April 23, 1970:

> When *Friends* is performed in America, what do you think about having the actor playing the Man not white, but an advantaged black intellectual? The Family would remain decent white folks.
>
> When I think it over, it may not be such a bright idea, but at the moment, I think it *is* a bright idea. . . .

While best known for his fiction and drama, early in his career Abe self-published the *Untitled Poetry Collection*, which included a number of poems and two essays. He intended to sell the copies himself, but the venture was not a great success. Although only a few of the pamphlets remain, the Collection in Starr has a copy. One of the poems shows an early interest in ambiguity and paradox, more fully developed in his later prose works:

Wakare

namida naku nakitareba
koe mo naku emitariki
yūgure ni kimi yuku hi

Separation

Since you wept without tears
I smiled without words
the day you left in the evening

The Japanese language can function very well without subjects in sentences, a quality that allows for a suggestive ambiguity that has been used by poets throughout the Japanese literary tradition, as it is here. In the original, above, the poem does not specify who wept, or who smiled; it only suggests reciprocal responses.

Abe himself left the world rather suddenly. Fortunately his work remains, and the Abe Kōbō Collection includes not only unique items and autographed first editions, but photocopies of all his articles, manuscripts, and the contents of his study at the time of his death. Postwar literary history is included in discussions of his early friendship with the Nobel laureate Ōe Kenzaburō and the reasons for the rift between them later on. In one letter Abe expresses envy of Ōe's command of English, which made travelling easier for him. In addition, a strong sense of the man himself emerges, from the clear block-style handwriting of his letters and from his warmth and humor. Abe frequently addressed his correspondent Donald Keene using Chinese characters to pun on the sounds Donarudo, and often signed his own name—as if giving a sense of his perceptions—as OBOK. Each spring he looked forward to Professor Keene's return to Japan with imagined trips they would take together, and concluded his letters with warm words of friendship. A letter dated March 22, 1969, ends with the request: "Come to Tokyo as soon as you can, and serve as aspirin for me!"

1. *Three Plays by Kōbō Abe*, translated and with an Introduction by Donald Keene (New York: Columbia University Press, 1993), x–xi.

2. Donald Keene, "Abe Kōbō: hito to bungaku" (Abe Kōbō: the Man and the Literature), in *Abe Kōbō Kojima Nobuo shū* (Tokyo: Chikuma shobō, 1976), 499.

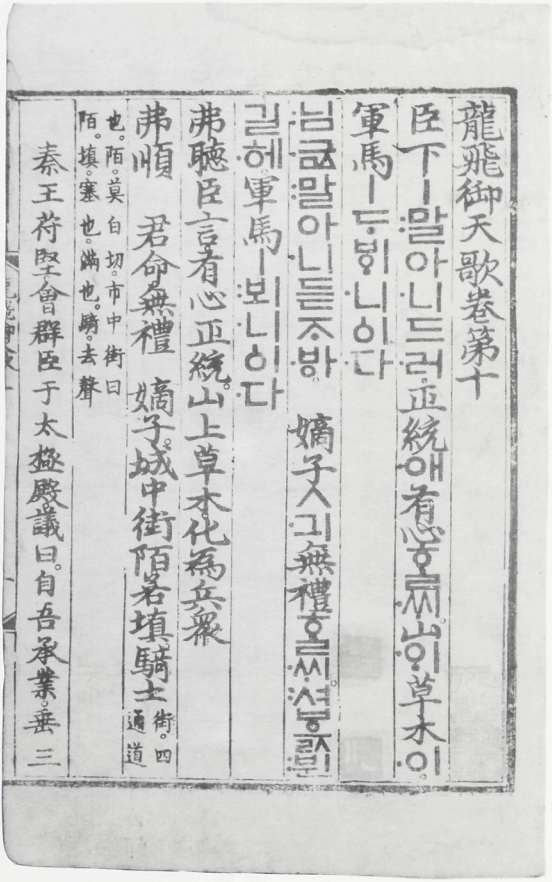
3. In a letter to Keene dated October 11, 1967, Abe wrote that he was glad that while they split the honor, they each received the full amount of prize money.

4. *Friends: A Play by Kōbō Abe*, translated by Donald Keene (New York: Grove Press, 1969), 18–19.

5. See the copies in the Collection of *Bungei* 6 (March 1967): 85, and *Abe Kōbō zensakuin*, vol. 11 (Tokyo: Shinchōsha, 1973), 75.

6. *Three Plays*, xii.

7. See also *Three Plays*, x, n. 1, where Donald Keene notes that the new title mimics "the cry that gives the strange animals of the play their name. . . ."


龍飛御天歌卷第十

臣下ㅣ말아니드러 正統애 有心ᄒᆞᆯᄊᆡ 山ᄋᆡ 草木이
軍馬ㅣ ᄃᆞ뵈니이다
님금ᄋᆞᆯ 말아니ᄃᆞᆫ조ᄫᅡ 嫡子ㅅ긔 無禮ᄒᆞᆯᄊᆡ 셔ᄫᅳᆯᄫᅴ
길헤 軍馬ㅣ 보니이다
弗聽臣言有心正統山上草木化爲兵衆
弗順 君命無禮 嫡子城中街陌皆填騎士 街。四通道
也。陌。莫白切。市中街曰陌。填。塞也。滿也。騎。去聲
秦王苻堅會群臣于太極殿議曰。自吾承業。垂三

This page opens volume 10 of the late-fifteenth-century printed edition of *Yongbi Ŏch'ŏn-ga* (Songs of the Dragons Flying to Heaven). The Starr East Asian Library holds volumes 9 and 10, believed to be printed from the original blocks.

A TREE WITH DEEP ROOTS:

The Starr Korean Rare Book Collection

Amy Vladeck Heinrich and Amy Hai Kyung Lee

A tree with deep roots,
Because the wind sways it not,
Blossoms abundantly
And bears fruit.
The water from a deep spring,
Because a drought dries it not,
Becomes a stream
And flows to the sea.[1]

Although for the past decade or so Starr Library tradition has maintained that the Korean collection was started in 1953, it actually began with a donation of books by Korean students at Columbia University in 1931. According to a recently discovered article in *The Korean Student Bulletin* of December 1931, "the much needed and the long planned Korean Library and Culture Center was recently established at Columbia University. . . . At present the Korean Library has nearly 1,000 volumes of Korean books, largely contributed by the Korean students in New York." It goes on to declare, optimistically, that "the Library Committee expects to have over 2,000 volumes of Korean books" by the end of 1931, and that "a large collection of books is expected in the near future and according to the plans of the committee, the library will have at least 20,000 to 25,000 books by 1936."[2] This was not how it turned out. Although the Library still has some of those early donations, the Library Committee mentioned in the article seems to have dissolved, and other and perhaps more urgent concerns

occupied Korean students. There was a long hiatus, which we are still in the process of reconstructing; however, it is clear that the systematic collecting of Korean materials began only after renewed interest and University commitment in the early 1950s. But the roots, planted by Korean students in the 1930s, had taken hold. The collection now has a total of approximately 40,000 volumes, plus subscriptions to 330 periodicals.

Among those volumes are the 517 titles in 1,857 volumes of the Yi Sŏng-ŭi Collection of rare books, acquired by the Library in the late 1960s. Yi Sŏng-ŭi was an antiquarian book dealer in Seoul, and became the foremost authority on old movable type in Korea. When he died in the winter of 1964–1965, his personal collection was put on the market by his heirs. Columbia spent close to two years negotiating the purchase. The collection as finally acquired was smaller than the one originally sought, since strong pressure developed in Korea to keep the whole collection or at least the typographically oldest items within the country. Some particularly valuable and unique items did remain in Korea. The 1,857 volumes Columbia acquired are housed in over 700 cases and printed, either with woodblocks or movable wood or metal type fonts, on Korean paper made from mulberry tree fiber. A significant number of these are books printed with movable metal type, and some of the type fonts used predate the 1590s.[3]

Over the years many of the volumes, which are in generally good condition, were cataloged. However, it is only recently that the collection has been reviewed by a specialist in Korean rare books. The first expert to examine the collection, Paek Rin, formerly of the Harvard-Yenching Library, identified fourteen titles that he labelled "most rare." Then, in August 1994, the C. V. Starr East Asian Library hosted four Korean rare book experts: Chon Hye Bong, former member, Committee on Cultural Properties, and professor, Academy of Korean Studies; Lee Jung Sup, specialist member, Committee on Cultural Properties; Kim Ki Yong, executive secretary, Association of Bibliography; and Park Sang Kuk, consultant, Committee on Cultural Properties. They worked in Starr for several weeks, cataloging the Korean rare book collection, as part of a Korean national project designed to catalog and confirm the status of Korean bibliographic cultural properties outside Korea.

Their work was published in November 1994, in *Haeoe Chŏnjŏk Munhwajae Chosa Mongnok: Miguk Columbia Taehak Tonga Tosŏgwan Sojang Han'gukpon Mongnok* (Bibliography of Overseas Rare Book Cultural Treasures: Korean Rare Book Catalog of Columbia University, United States), published by the Korean Association of Bibliography, Seoul. It includes annotated records for the Korean rare book collection and an additional sec-

tion on modern fiction, detailing Starr's holdings of Korean fiction from the first half of the twentieth century that are no longer readily available in Korea.

Among the rare books are two *kwŏn* (volumes) of an extremely early printed version of *Yongbi Ŏch'ŏn-ga* (Songs of the Dragons Flying to Heaven), volumes 9 and 10 (of 10). The bibliographers all believe these two volumes were printed from the original blocks, in the late fifteenth century.

Songs of the Dragons Flying to Heaven is a poem in 125 cantos, written in Korean, with a Chinese translation following, celebrating the history of the establishment of the Yi dynasty. It was commissioned by King Sejong (1419–1450) in praise of his ancestors and forebears, the founders of the Chosŏn (or Yi) dynasty, and was compiled in 1445 by three court poets and scholar-officials. Sejong invented the Korean script in late 1443 or early 1444. He ordered a commission to compile "explanations and examples," and these were published in 1446 under the title *Hunmin chŏng'ŭm haerye*. Korea had used Chinese for official purposes—much as Latin was used throughout Europe. King Sejong, however, not only acknowledged that the Chinese writing system was inappropriate for the Korean spoken language, he believed it was important to convey the spoken language in writing. According to his promulgation concerning the new script, he wrote:

> The sounds of our country's language are different from those of Chinese, and are not confluent with the sounds of Chinese characters. Therefore, among the innocent people, there have been many who, having something to put into words, have in the end been unable to express their feelings. I have been distressed because of this, and have newly designed twenty-eight letters, which I wish to have everyone practice at their ease and adapt to their daily use.[4]

The volumes in the Starr Library are a tangible legacy of these seminal historical and cultural events. The poem itself was composed to celebrate the legitimacy of the Chosŏn dynasty, which lasted from 1392 until 1910. In the history of Korean culture, it was a kind of declaration of cultural independence. The invention of *hunmin chŏng'ŭm*, or "the correct sounds for the instruction of the people" (called *han'gŭl*, or "Korean writing," since about 1913), a true alphabet that reflects the sounds of Korean, had enormous implications for the development of a national literature, and ultimately national consciousness. The history of printing in Korea, the most advanced in East Asia in the fifteenth century, is also illustrated by this first printing of han'gŭl.

The verse cited at the beginning of this paper is the second canto of the long poem, and refers metaphorically to the strength of the new dynasty; it can also be interpreted as referring to the lasting value of the culture it-

self, whose deep roots in the written and printed word have fostered the growth of Korean scholarship around the world.

1. *Songs of the Dragons Flying to Heaven: A Korean Epic*, translated and with an Introduction by James Hoyt, rev. 2d ed. (Royal Asiatic Society, Korea Branch; Seoul: Seoul Computer Press, 1979), 44.

2. *The Korean Student Bulletin* IX (December 1931): 1, 7.

3. A more complete description of the whole collection can be found in Amy Vladeck Heinrich and Amy Hai Kyung Lee, "The Yi Sŏng-ŭi Collection of Korean Rare Books in the C. V. Starr East Asian Library of Columbia University," *Committee on East Asian Libraries Bulletin* 95 (February 1992): 19–31.

4. Translation adapted and revised from Gari Ledyard, *The Korean Language Reform of 1446*, Ph.D. diss., University of California, Berkeley (Ann Arbor, MI: University Microfilms, 1966).

OUR GROWING COLLECTIONS

The Avery Architectural and Fine Arts Library

Mitchell gift: Herbert Mitchell, recently retired curator of rare books at the Avery Architectural and Fine Arts Library, has donated an extremely rare book that fills a significant gap in Avery's collection: *A Description of the Five Orders of Columnes and Tearms of Architecture* by Hans Blum, printed in London in 1668, shortly after the great fire.

Not much is known about Blum. He was a German who spent some time in Rome and was settled in Zurich by 1550. In that year he published, in Latin, what proved to be the most successful architectural book of the Renaissance. Perceiving the need, he produced the first easy-to-use, clear and simple manual showing the correct proportions of the classical columns (Doric, Ionic, etc.), with full instructions for their design. The book consists mainly of diagrammatic illustrations with relevant texts on the same page. Between 1554 and 1678 thirty-one editions translated into modern languages appeared in Switzerland, Germany, France, the Netherlands, and England.

English language versions of Blum's book were issued seven times between 1601 and 1678, but only thirteen physical copies are known to exist today, including the one just donated by Mr. Mitchell to Avery. The reason for the scarcity may be explained by the subtitle of Columbia's copy: *For the use and benefit of free masons, carpenters, joyners, carvers, painters, bricklayers; in general, for all that are concerned in the famous art of building.* Apparently most of the copies were used by these craftsmen until they wore out and were thrown away. Very few entered libraries, public or private.

It is thus most fortunate that our friend and colleague found this thirteenth copy in excellent condition, purchased it, and has donated it to the library for which he collected with unequalled passion and insight for a great part of his professional career.

Augenfeld gift: An additional gift of letters, photographs, drawings, and memorabilia of Felix Augenfeld has been given to Avery Library by his step-daughter, Trudy Jeremias. Included in a recent exhibition on emigré Viennese architects, Augenfeld is best known as the designer of Sigmund Freud's office and the Buttinger Library in New York City.

McGee gift: This collection is a series of gifts of drawings from Mrs. Dorothy H. McGee including drawings for miscellaneous projects by the twentieth-century architects William H. Russell of the firm of Russell and Clinton, Harrie T. Lindebergh, and James Casale. Mrs. McGee had previously donated a large group of architectural books from the professional library of her great uncle, William H. Russell.

The Columbiana Library

Friedman gift: In autumn 1995 Robert Friedman (CC 1969) gave the Columbiana Library materials relating to the history of Columbia College during his tenure as editor of the *Columbia Daily Spectator*, 1968–1969. The collection includes handouts, leaflets, and random correspondence that Friedman collected and saved on a day-to-day basis from February through May 1968. It provides an insight into the activities and ideals that shaped that vital moment in Columbia's history. Among the approximately two hundred items are the original manuscript and galley proofs for *Up Against the Ivy Wall: A History of the Columbia Crisis*, by Jerry L. Avorn and members of the *Spectator*. As interest in the history of the late 1960s continues to increase, this gift complements and enhances our resources and increases our ability to provide information to researchers.

The Library also received from the archives of Yale University several photos of the Columbia College crew in the 1920s, and Ms. June Lord-Wood has kindly donated a paperback copy of *The Strawberry Statement*, which is now quite rare.

The C. V. Starr East Asian Library

Japanese first editions: The C. V. Starr East Asian Library has a growing collection of first editions of Japanese literature. Many of the volumes are autographed and inscribed by the author to Professor Emeritus Donald Keene, who has donated them to the Library over the years. This collection is currently being cataloged with full bibliographic records in RLIN

and CLIO and housed in the Starr Library's Rare Book and Special Collections Reading Room. The collection includes volumes by Kawabata Yasunari, Abe Kōbō, and Dazai Osamu.

Chan bequest: Until his death in 1994, Wing-tsit Chan was adjunct professor of Chinese thought at Columbia University and a world-renowned scholar of Chinese philosophy. He authored and edited more than thirty books in English and Chinese in the course of his long career, and it would probably be safe to say that no student could go far in the study of Chinese culture without encountering Professor Chan's perceptive interpretations of the various philosophical schools and their later evolution in the classical tradition.

In 1989, when Professor Chan was eighty-eight years old, he decided to leave his large personal library to Starr. He was motivated, he explained, by the fact that Emperor Hirohito of Japan had recently died, and that he was the emperor's age. He felt it was time to think ahead and assure that his books would find a suitable home after his death.

Thanks to the help and cooperation of his son, Mr. Lo-Yi Chan, and Professor Irene Bloom of Barnard College, one of his close friends and former students, a total of 5,769 volumes in Chinese, Japanese, and Western languages were offered to the C. V. Starr East Asian Library. This magnanimous gift guarantees that Professor Chan's presence will continue to be strongly felt on the Columbia campus, even by future generations of students who will not have the chance to know this gentle and deeply thoughtful scholar in person.

Chinese genealogies: Many people are aware of the vast number of microfilmed Chinese family and clan genealogies held by the Genealogical Society of Utah at its headquarters in Salt Lake City, but perhaps fewer realize that Columbia's C. V. Starr Library has one of the largest collections of original editions of Chinese family histories in the world, second only to that of Shanghai's Municipal Library in the People's Republic of China. In fact a significant number of the microfilms stored in Salt Lake City were made from rare editions at Columbia.

In 1962 Professor Te-kang Tang inventoried the genealogical holdings at the Library of Congress, the Harvard Yenching Library, and Starr. Whereas the former two held no more than twenty each, Starr already had almost one thousand. Since that time Starr's collection has continued to grow, with new histories now being added on a nearly monthly basis.

Genealogical research and compilation has occurred in some form since the earliest oracle bone documents of the Shang Period (1765–1123 B.C.E.), and long before the modern era this work had already taken on its

characteristic form—with prefaces describing the family's known history and geographic distribution; tables of individuals' births, deaths, and marriages; biographies of more prominent family members; and even family members' poetry or prose, or written tributes by their close associates.

The amount of time and effort devoted to this type of work has always been strongly influenced by social, political, and economic factors. After the overthrow of the Ch'ing dynasty and the founding of a republican government in 1911–1912, shifts in sources of power and prestige created newly wealthy families and a great upsurge in genealogical work. This continued up until the Communist takeover in 1949. After that genealogical work was greatly discouraged on the China mainland, and in fact became an antirevolutionary act in the years of the Cultural Revolution, when many existing genealogies were wantonly destroyed. In the past five years the value of this form of history has again been recognized, and a great number of new editions and compilations have been completed, often as joint ventures with clan members in Taiwan, the United States, and Southeast Asia.

Most of the genealogies obtained by the Starr Library in recent years have been donated by members of the families that have compiled them. In many cases family members have used genealogies in the Starr collection as the basis for their new editions. As one recent donor explained: "We are happy to deposit a copy of our family history at Starr because we want to ensure that it will be passed on for future generations. In the past, these histories have been ravaged by war and various political campaigns. We hope that at Columbia they will remain safe, and be available in a neutral environment for anyone to study no matter what events transpire in Asia." Among the new genealogies received within the past year are those from the P'an family (Kiangsu Province), the Su family (Kirin Province), and the Wang family (Taiwan).

The Lehman Library

Booknotes gift: The Lehman Library has received a gift of a collection of over three hundred videos of the *Booknotes* program. *Booknotes*, hosted by Brian Lamb, is a weekly, hour-long program on C-SPAN, the public affairs television network. It is devoted to discussions with authors of newly published books on history, politics, journalism, and current affairs. The Libraries has cataloged each video, and users can locate the videos on CLIO by author and title.

The Rare Book and Manuscript Library

Barzun gift: University Professor Emeritus Jacques Barzun (A.B., 1927; A.M., 1928;

Ph.D., 1932) added a substantial group of materials including correspondence, inscribed books, manuscripts, and galley proofs to the Barzun Papers already in the Library.

Beeson gift: Nora B. Beeson donated to the Bakhmeteff Archive a pen-and-ink portrait of the contemporary Russian painter Vasily Y. Sitnikov. The portrait, dated June 1961, was done by an unidentified colleague of the artist. The subject wrote on the front in Russian: "This is I, Vasya Sitnikov." Mrs. Beeson also gave the Library two medals awarded the composer Douglas Moore for inclusion in the Moore Collection.

Canadé gift: The contemporary French artist Eugene Canadé donated to the William Bronk Collection woodblocks for the illustrations of James Weil's handpress edition of Bronk's *Bill's Shaker Chair.*

Cole gift: Robert Cole, author with Randolph Carter of *Joseph Urban: Architecture, Theatre, Opera, Film* (New York: Abbeville Press, 1992), gave three sketches of rooms designed for the Urban home in Vienna that had belonged to and were inscribed by Joseph Urban's daughter, Gretl. The three small watercolors are each dated 1906, and have been identified by Ms. Urban as *Dining Room, Plan for our Vienna Salon,* and *Sketch for Elly's and My Playroom.* This gift was particularly apt, since the Rare Book and Manuscript Library, thanks to a major grant from the National Endowment of the Humanities, has just begun work on the inventorying and rehousing of the vast archives of this gifted and prolific stage designer, architect, illustrator, and director.

Columbia Journalism Review gift: The archives of the influential *Columbia Journalism Review* were added to the Rare Book and Manuscript Library, when the current remodeling of the Journalism Building eliminated the space they had previously occupied. One of the most respected periodicals in the country, the still-vigorous *CJR* began in 1960 on the Columbia campus.

Deresiewicz gift: Thirty-two volumes of twenty-three published works on mathematics and mechanics were given to the Library by Herbert Deresiewicz. Titles include Cesare Cradini's *Lezioni di meccanica applicata alle costruzioni* (Rome: s. n., 1894), William Thomson's *Elasticity and heat* (Edinburgh: Adam and Charles Black, 1880), Max Born's *La théorie de la relativité d'Einstein* (Paris: Gauthier-Villars et Cie, 1923), and Franz Neumann's *Vorlesungen über die Theorie der Elastizität der festen Körper und des Lichtäthers* (Leipzig: Druck und Verlag von B. G. Teubner, 1885).

Fried gift: Mrs. Martha Nemes Fried donated to the Library a collection of seven hundred

slides and transparencies of sites photographed by her late husband, Morton H. Fried, on various trips to China in the 1970s and 1980s, as well as tapes of lectures delivered by Professor Fried in the last decade.

Gervasi gift: Mrs. Frank Gervasi donated eighty-two books on Garibaldi and the Risorgimento gathered by her late husband during his research on Italian history.

Harrison gift: Ross G. Harrison III contributed to the collection seven boxes of memorabilia and manuscripts belonging to the late Ernestine Evans, a journalist.

Haverstick gift: Mrs. Iola Haverstick donated to the Rare Book and Manuscript Library a group of seven books, most of them additions to the substantial Edith Wharton Collection that she has done much in the past to enrich. Among the titles were a first edition in the original dust jacket of Wharton's *In Morocco* (New York: Charles Scribner's Sons, 1920), an account of her trip to north Africa with Walter Berry in 1917; a 1967 Overbrook Press privately distributed *Ethan Frome;* a copy of *Le Fils et Autres Nouvelles,* translated by Anne Rolland (Paris: Mercure de France, 1991), signed by the translator and formerly owned by the American poet May Sarton; and a first edition of the limited large paper edition of *The Book of the Homeless* (New York: Charles Scribner's Sons, 1918), numbered and signed by D. B. Updike of the Merrymount Press.

Herzog gift: Professor Marvin Herzog donated to the Rare Book and Manuscript Library the papers, tapes, and other research materials produced by the work on *The Cultural Atlas of Ashkenazic Jewry.* Plans have been made to reformat and preserve this important collection, which documents in detail the language and literature of Askenazic Jews in America and abroad.

Hornick gift: Lita Hornick, long a donor to the Rare Book and Manuscript Library, gave 185 volumes of modern American poetry.

Kelleher gift: Mary Moore Kelleher gave assorted papers and files relating to and emanating from her father, the late Douglas Moore, to be added to the Moore Papers.

Lamont bequest: In 1984, Corliss Lamont helped to make possible the construction of the Rare Book Reading Room in the new Rare Book and Manuscript Library. In 1995, Corliss, a long-dedicated member of the Friends of the Libraries, died, leaving to the Library in addition to his papers the fine portrait of him by Alice Neel, which has hung in the Corliss Lamont Reading Room since its opening. Additional items in the gift include a charcoal and pastel portrait of the British poet

John Masefield, done in 1903 by the Scottish painter William Strang, and an undated Rockwell Kent oil of the Matterhorn.

Lieberman gift: E. James Lieberman of Washington, D.C., added to the Otto Rank Collection two books belonging to Rank: *Zur Psychopathologie des Alltagshelens* (Berlin, 1907) and a copy of Shakespeare's Sonnets, signed by the psychiatrist.

Loeb gift: Michael Loeb, who has regularly added to the Arthur Rackham Collection, this year gave the Library a pen-and-ink drawing depicting a knight and a dragon, entitled *The Great Fight in Richmond Park.* Accompanying it is a letter from Rackham dated January 9, 1913, addressed to a friend, Elliott, in which the artist comments playfully on the sketch.

Lohf gift: Included in Kenneth Lohf's gift of books and periodicals to the Rare Book and Manuscript Library this year were thirty-two literary editions and fine press books in original bindings and dust jackets. Particularly important is a fine first edition of Philip Larkin's *The North Ship* (London: Fortune Press, 1945).

Lorentz gift: Mrs. Elizabeth Lorentz gave to the Rare Book and Manuscript Library six cartons of files with material relating to Pare Lorentz's documentary film *The Plow That Broke the Plains.* Later in the year, Mrs. Lorentz added to her initial gift five boxes of correspondence, scripts, photographs, and printed material pertaining to another Lorentz film, *The River.* Pare Lorentz, known during his lifetime as "FDR's Filmmaker," was one of America's most gifted cinematographers. His lyrical films document the history of the United States in the period between the wars and are viewed with great interest today by students of documentary cinema in the twentieth century.

MacDonald gift: The Library received from D. Fred MacDonald a two-year run of *Ali di Guerra* (1941–1943), a scarce Italian publication about flying from the early years of World War II.

Offley gift: John B. Offley of Williamsburg, Virginia, gave a manuscript copy of a speech delivered at the Columbia College commencement ceremonies on May 1, 1793, by his ancestor Robert Heaton, Jr. Mr. Heaton studied law at Columbia; served as aide-de-camp to General Wilkinson, later involved in the Burr treason case; and died of yellow fever in October 1799, while stationed at Governor's Island.

Page gift: Tim Page, whose edition of the diaries of the neglected American novelist Dawn Powell was published this year by Steerforth Press, donated to the Library

fifteen letters from Edmund Wilson to Powell, and a group of twenty letters and thirty-seven cards and telegrams to Powell from John Dos Passos.

Palmer gift: Paul A. Palmer gave to the Columbia University Libraries 220 books and periodicals including twentieth-century poetry, fiction, biography, and current nonfiction. He also added to the Rare Book and Manuscript Library's collection of images of performing artists seventeen photographs, most of them inscribed. Among them is a rare photograph of Francis Ford (ca 1920) and another of D.W. Griffith's favorite actor, Robert Harron.

Phiebig gift: Albert J. Phiebig of White Plains, New York, sent to Columbia two separate gifts, each containing important printed European books from the sixteenth and seventeenth centuries. Among the titles were Aristoteles' *Ethicorum ad Nicomachum libris decem.* (Venice: H. Scotum, 1542); Cicero's *Familiarium Epistolarum.* Libri XVI. (Venice: J. M. Bonellus, 1560); Diogenes Laertius's *De vita et moribus philosophorum.* Libri X. (Lyon: S. Gryphius, 1559); and Homer's *Odyssea. Batrachomyomachyia. Hymnl. XXXIII.* (Venice: P. D. Nicolini für M. Sessa, n.d.).

Plimpton bequest: Long a good friend of the Rare Book and Manuscript Library, Mrs. Pauline Plimpton bequeathed to Columbia, as additions to the George Arthur Plimpton Collection of medieval and Renaissance manuscripts, one icon and sixteen illuminated leaves.

Plimpton gift: Sarah Plimpton, George Plimpton, Frances T. P. Plimpton, and Oakes Ames Plimpton gave to the Rare Book and Manuscript Library eight manuscript choirbooks. These include two leaves from a thirteenth-century Italian Gradual, four leaves from a fifteenth-century Florentine antiphonal, one leaf from a French antiphonal dating from the end of the fifteenth century, and a leaf from an antiphonal from southern Germany, also from the end of the fifteenth century. The Library also received as gifts of the Plimpton family eight and a half linear feet of family papers to be added to the George Arthur Plimpton and Frances T. P. Plimpton Papers.

Pulitzer Prize Committee donation: The Pulitzer Prize Committee, long resident at Columbia, donated to the Rare Book and Manuscript Library the prize-winning portfolios of photographs, published plays, editorial cartoons, novels, volumes of poetry, and other works kept by the Committee since its first awards in

1921. Among the many signed and inscribed works were obscure and famous titles, as well as occasional notes from award-winning authors.

Rothkopf gift: Carol Z. Rothkopf added to her earlier donation of papers from The House of Books, Ltd., two portfolios of miscellaneous correspondence, photographs, and ephemera. In addition, she presented to the Library eight first editions of contemporary works.

Schaefler gift: Samuel and Katlin Schaefler donated this year two interesting rarities: a bound copy of *The Intelligencer* (London, May 1, 1665), which contains the first account of New York in a British newspaper, including what may be the first appearance in print of the designation "New York." There are only two copies of this paper in American libraries. The Schaeflers also added to the Library's growing collection of TASS windows with their gift of the watercolor original of window No. 966 (1944), done by M. V. Kuprianov, P. N. Krylov, and N. A. Sokolov under the pseudonym "Kukryniksy." TASS windows are large posters quickly created in wartime Moscow in reaction to the German incursion onto Russian soil. Columbia owns nearly one hundred of these large, unique, and colorful works and has just received a new group of them as a gift from the New York University Library, but the original watercolor designs are extremely rare.

Saxon gift: Nancy Saxon further expanded the collection of her father's cartoons and other artwork now held in the Rare Book and Manuscript Library by the addition of 102 drawings and poster sketches.

Settlement House Archives gift: Thanks to the leadership of Richard Lieberman of the LaGuardia archives at LaGuardia Community College, a project to organize and distribute for safekeeping the archives of New York City settlement houses was funded and successfully carried out. As a result, Columbia received as a gift the archives of six institutions, many with strong historical ties to the University community. The papers—which came to us with storage supplies and the temporary services of two excellent archivists, who are currently processing them for use—emanate from Union Settlement House, Goddard-Riverside Community Center, LaGuardia Memorial House, East Side House, Stanley Isaacs Neighborhood Center, and Christadora House.

Shayne gift: Charles Shayne presented to the Library a manuscript account book from the Wilson Industrial School for Girls, a social service organization that later evolved into the

Goddard-Riverside Community Center (see *Settlement House Archives gift* above).

Smutny-Fic gift: Four boxes of manuscripts, correspondence, photographs, and clippings of Jaromir Smutny, chancellor to President of Czechslovakia Edvard Benes in the 1930s and 1940s, were added to the Jaromir Smutny Papers in the Bakhmeteff Archive as a gift of the Smutny family via Victor M. Fic of St. Catharines, Ontario.

Steegmuller gift: Mrs. Shirley Steegmuller presented to the Rare Book and Manuscript Library a group of books and papers belonging to her late husband, Francis Steegmuller (A.B., 1927; A.M., 1927). A large collection of materials belonging to Professor Steegmuller, pertaining to his many books and translations, has been at the Rare Book and Manuscript Library for a number of years.

Sypher gift: Among the many gifts of Frank Sypher this year were eighteen scarce maps of Africa from the last two decades and a group of books and manuscripts by and relating to the nineteenth-century British poet Letitia Landon. In addition to five manuscript letters by Landon and her associates, early editions of Landon's poems, and rare anthologies of the 1840s and 1850s, the gift includes literary annuals and gift books that included Landon's work. Among these are *The Language of Flowers* (London: Milner and Co., n.d.), *The Literary Souvenir; or, Cabinet of Poetry and Romance* (London: Longman, 1827), *Forget Me Not, A Christmas and New Year's Present for 1825* (London: Ackerman, 1825), and *The Bijou; or, Annual of Literature and the Arts* (London: William Pickering, 1828).

Tarjan gift: Mrs. Susanna Tarjan's additions to the Jerome Moross Papers in the Rare Book and Manuscript Library this year included the score to *Jest of God*, master orchestral parts for *Ballet Ballad*, and corrected orchestral parts for "Picnic at Manassas" from *Gentlemen, Be Seated.* The gift also included correspondence between Moross and Christopher Palmer, the author of *Impressionism in Music* (London: Hutchinson, 1973) in which the writer and composer discuss each other's work.

Trilling gift: Mrs. Diana Trilling added to the Papers of Lionel Trilling (A.B., 1925; A.M., 1926) a folder of letters between the late Columbia professor and his publishers.

Vos gift: Sarah Vos donated to the Library a copy of Herbert of Cherbury's *The Autobiography of Edward, Lord Herbert of Cherbury* (Near Newtown, Montgomeryshire, England: Greynog Press, 1928).

Weil gift: James Weil, continuing his commitment to publishing the poems of William

Bronk, donated to the Library several small volumes of that poet's work, as well as two books produced in commemoration of the 200th anniversary of the birth of John Keats, *Ten Sonnets* and *To Ailsa Rock.*

Wertheim gift: Stanley Wertheim, who donated his time to help curator Claudia Funke mount the autumn 1995 exhibition in the Kempner gallery of Stephen and Cora Crane manuscripts, also presented the Library with a first edition of Crane's volume of poetry, *Wounds in the Rain* (New York: Frederick A. Stokes Company, 1900).

Wilberding gift: Joseph C. Wilberding and Katherine Van Cortlandt Wilberding gave to the Library a Trust deed (Indenture) made by Augustus Van Cortlandt on June 22, 1806, relating to the sale of land in lower Manhattan. The impressive deed, on vellum with wax seals and attached hand-drawn land maps, is signed by Van Cortlandt, John Jay, Gouverneur Morris, and other prominent New Yorkers of the time. The Wilberdings also gave a collection of early books from the family collection.

Yerushalmi gift: An eighteenth-century liturgical manuscript, written in Hebrew and Aramaic with rubricated initials, was given to the Rare Book and Manuscript Library by Salo W. Baron Professor of Jewish History Yosef Yerushalmi. The book includes the Song of Songs, Ruth, and Ecclesiastes, preceded by an ornamental title page and accompanied by the Targum and the commentary of Rashi; Tikkun for the eve of Shavuot and Asharot for the first two days; prayers and lamentations for the Fast of the Ninth of Av; and Tikkun for the eve of the seventh day of Passover.

CONTRIBUTORS TO THIS ISSUE

HENRY D. SMITH II is professor of Japanese history at Columbia University, and is currently working on a book on the cultural history of Japanese landscape prints and maps in the eighteenth and nineteenth centuries, to be entitled *Envisioning Edo.*

ROBERT HYMES is professor of Chinese history at Columbia University and a specialist in the social and cultural history of middle period China. He is the author of *Statesmen and Gentlemen: The Elite of Fu-chou, Chiang-hsi, in Northern and Southern Sung* (Cambridge, 1986) and of *Way and Byway: Taoism, Local Religion, and Models of Divinity in Sung and Modern China* (California, forthcoming).

AMY VLADECK HEINRICH is director of the C. V. Starr East Asian Library, author of *Fragments of Rainbows: The Life and Poetry of Saitō Mokichi, 1882–1953,* and editor of the forthcoming *Translations and Transformations in Japanese Culture* (Columbia University Press).

AMY HAI KYUNG LEE, who will be retiring on June 30, 1996, has been working for the Korean collection of the C. V. Starr East Asian Library since January 1969.

ISSN 0010-1966

COLUMBIA LIBRARY COLUMNS

MICHAEL STOLLER, EDITOR

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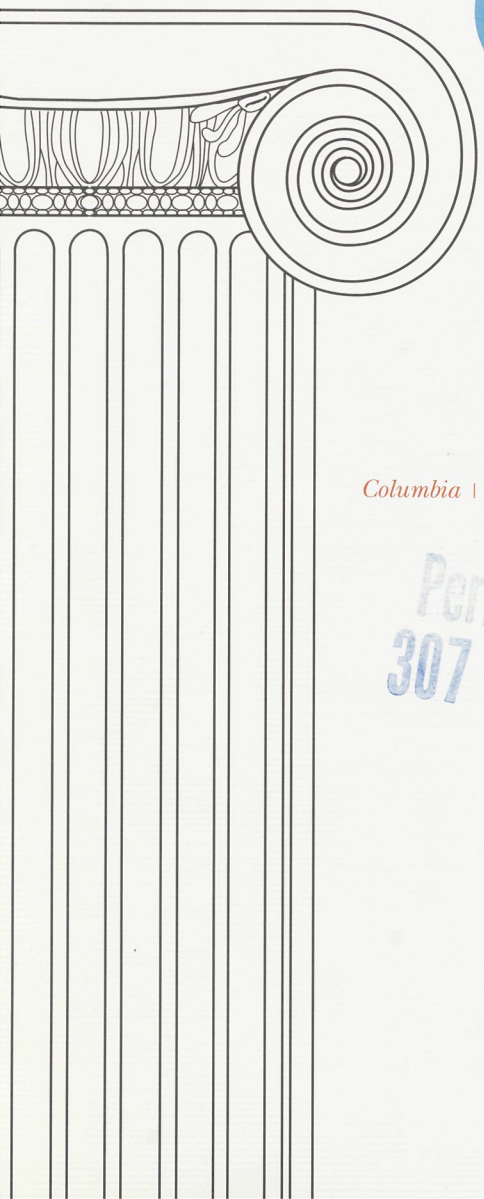
Autumn 1996



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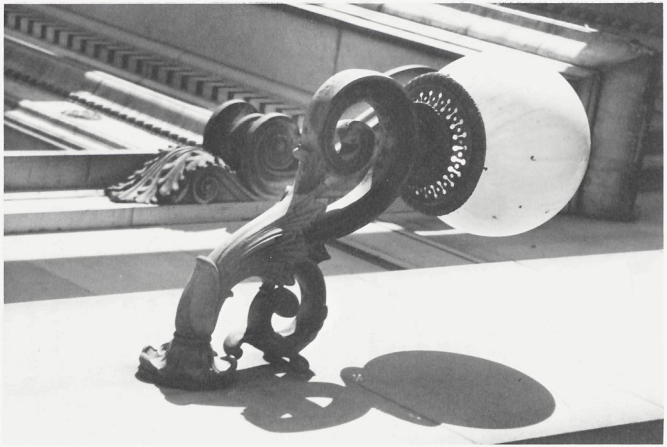
VOLUME XLV | AUTUMN 1996 | NUMBER 2

CONTENTS

PUBLISHED BY THE FRIENDS OF THE COLUMBIA LIBRARIES
Two issues a year
228 Butler Library, 535 West 114th Street, New York, NY 10027

Michael Stoller, *Editor*
Diana Kolodny, *Production Editor*



COLUMBIA LIBRARY COLUMNS

THE AUTUMN 1996 ISSUE | MICHAEL STOLLER, EDITOR

Each year, during Alumni Weekend, I guide groups of former Columbians through Butler Library, recalling the many purposes each of the public rooms has served, listening to the alumni tell of relaxing in the Browsing Room when it still had a browsing collection or of the glorious oak panelling in the Reference Room when it was new. As we listen to the sound of jack hammers from the basement, I tell the alumni of our plans to restore these spaces physically and to bring their services into the next century with new communications wiring, new air-conditioning, and even new elevators. It's a time to be excited about the past and the future.

The first two articles in this issue address that past and future: the complex needs and negotiations that led to South Hall's original design and construction, and the complex needs and challenges that have brought us well into the first phase of the building's renovation. I have taken on the task of telling the first story, and Aline Locascio, project coordinator for Butler renovation, has been kind enough to tell the second story. Sandwiched between these two articles, we present a photo essay on the actual construction of South Hall.

To round out the issue, Frank Sypher presents a fascinating tale of Columbia's long association with the Church of the Heavenly Rest on Fifth Avenue and particularly of the connections forged by two of the church's rectors: Herbert Shipman and Henry Darlington. It is a story that reminds us of the central role this University has played in the life of the city and charmingly recalls how very different that role was in an earlier age.

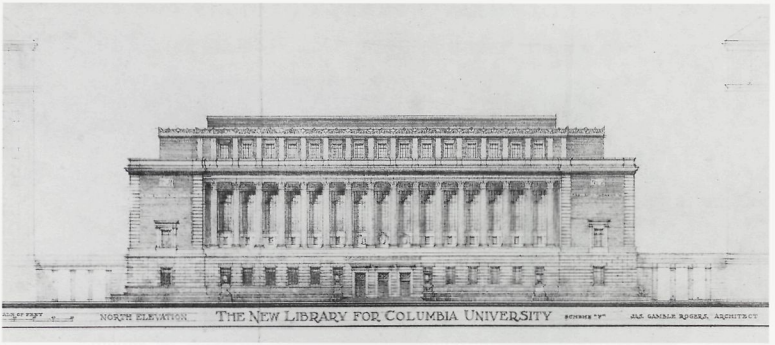


Fig. 1. James Gamble Rogers, an early rendering of South Hall, probably early 1931, prior to budget reductions. Note the three-door entrance, the freestanding, Corinthian columns, and the absence of the familiar philosophers frieze.

Fig. 2. The completed South Hall, fall 1934. Note that the book stack facade has been refaced in limestone, in contrast to the brick facade in the photo on page 21.

COLUMBIA'S LIBRARY FOR THE TWENTIETH CENTURY: *The Rise of South Hall**

MICHAEL STOLLER

In the spring of 1946, when the Columbia Trustees voted to rename the South Hall library for Nicholas Murray Butler, the President Emeritus gave an interview to *Columbia Alumni News*.[1] Butler told his interviewer a charming story about a conversation some twenty years earlier in which the construction of the new library was first broached. Butler recalled sitting in his Low Library office with the building's eventual donor, Edward S. Harkness, who asked, "What is it that you need next year?" "A university library," the President replied. Harkness asked where Butler would put such a building. Pointing to South Field, Butler said, "Over there on 114th Street. I have already chosen the site and and am hoping to find funds with which to construct the building." Harkness asked how much such a library would cost. Butler recalled taking the matter up immediately with the architects, who told him the project would cost "not less than three and one-half million dollars."

How extraordinary to think that President Butler in 1926 already had such a clear vision of the library that would open on South Field eight years later, even to the extent of having an accurate notion of the building's final cost. The story seems such a confirmation of the exceptional command of University affairs for which Columbia's president of forty-three years has

** This article would not have been possible without the assistance of many of my fellow librarians, especially the staffs of Columbia's Rare Book and Manuscript Library and the Avery Architectural and Fine Arts Library. I owe special debts to Bernard Crystal, who first suggested I look at the Library Office Files, to Hollee Haswell, with whom I have spent many profitable hours examining Columbia's history, and to Janet Parks and Daniel Kany, whose encyclopedic knowledge of their Avery Drawings Collection led me to discoveries no finding aid could ever have yielded. The illustrations in this article are courtesy of Avery's Drawings and Archives.*

often been remembered. Unfortunately, the evidence suggests the President had no such vision, indeed that the conversation never took place as described. Instead, the rise of the library that would eventually bear Nicholas Murray Butler's name—from the choice of a site to the building's design and construction—was a far more complex enterprise and far less the product of President Butler's mind than he recalled during his last years.

Surely Butler did already know in 1926 that Columbia needed a new library. But the story of its evolution actually appears to have started in August 1927, when Charles Williamson, the recently appointed director of Columbia's library, addressed a thirteen-page letter to President Butler: "During the past year," Williamson wrote, "I have given considerable thought to the problem of providing an adequate central building for the University library. The need for a modern building grows more acute each year. Already a condition has been reached which threatens to hamper the growth and development of the University..."[2]

The pantheon that Charles McKim had built thirty years earlier in tribute to Seth Low's father had always been a better monument than a library. Williamson, in his letter to Butler, ticked off Low Library's sins: the public service spaces, lofty though they might be, were cramped; the reference collection had all but taken over the rotunda, crowding out the readers; there was no place to accommodate the growing card catalogs; above all, Low lacked adequate shelf space. "Any building erected now," Williamson told Butler, "should provide for the growth of forty years at least, which would therefore mean shelving for not less than 4,000,000 volumes. Moreover, in any building plan adopted now some thought should be given to the still more distant future."[3]

Williamson's proposed solution didn't entail the construction of a new building but only the completion of McKim's never-finished University Hall. Located just north of Low Library, it was a building in which the campus' original architect had planned to house a theatre, a student dining hall, and the University's administrative offices. Only the lower stories had been completed in permanent form, housing the old gymnasium and swimming pool—facilities that remain today, buried in the foundations of the Business School, their curved, north facade largely concealed by the new Schapiro. But in 1927 the completion of University Hall seemed the next step in the fulfillment of McKim's master plan for the campus, and Williamson's proposal for a University Hall library envisioned a building whose scale exceeded anything even McKim had imagined for Columbia.

Williamson's proposal actually involved not only the completion of University Hall but its physical merger with Low Library, and the fact that the latter building was to serve as an enormous vestibule to the new facility gives some sense of the scale of the librarian's vision. A researcher would climb the steps of

Low, passing into the rotunda, which would have been emptied of reference books and reading tables, newly devoted to the ceremonial functions it serves today. On the north side of the rotunda, in the space that is now Low's faculty room, a grand staircase would be built, leading to a bridge. Spanning the space between Low and University Hall, the five-story bridge would contain the Main Reading Room, its windows looking east and west to Schermerhorn and Havemeyer. At the north end of the bridge, the researcher would enter University Hall. The loan desk and reference room would stand to the right and left, the book stack directly ahead, surrounded by a semicircle of reading rooms and lecture halls. The stack core itself would rise through the center of the completed building's eight stories. In addition, excavation under the plaza separating Low and University Hall would provide a connection to the old library's considerable book stack and also allow underground expansion east and west, potentially increasing the library's four-million-volume capacity to six and accommodating the University's collections beyond the century's end.

Seven years after Williamson's letter to President Butler, on November 30, 1934, the two men sat with over nine hundred guests in the Main Reading Room of Columbia's new library, presiding over its dedication ceremony. But the room in which they sat was not

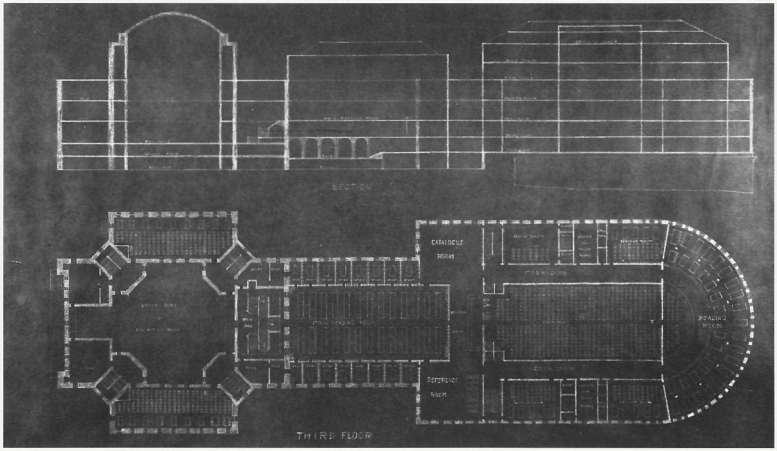


Fig. 3. Undated drawings for a University Hall library, from a James Gamble Rogers file. This layout follows the specifications of C. C. Williamson's original letter to President Butler, with the Main Reading Room in the bridge between Low and University Hall.

the dramatic facility Williamson had described to Butler years earlier, spanning the plaza between Low and University Hall, nor could the building in which they found themselves be likened to the structure envisioned by Williamson in 1927. Built not on the upper campus but behind the playing fields on South Field, the new library's stacks held just under three million volumes, not the six million Williamson had planned. Low Library's 750,000-volume book stack was now too far removed from the new building to serve any useful purpose and so was lost to the library and in time converted to office space. Of Columbia's thirty-seven departmental reading rooms, only ten fit into the new building, leaving Williamson with much the same scattered system he had inherited in 1926. The new building, prosaically styled South Hall, until it was renamed for President Butler in 1946, was the product of compromise—financial, architectural, and operational. The story of its design and construction illustrates both the scale of Columbia's vision and the limits of its resources.

From the day he hired Williamson to run the library, President Butler had a donor in mind to fund the new building. Edward S. Harkness, who had inherited a significant portion of his father's 15 percent share in Standard Oil and spent his life giving the money away, focused his largesse on educational and health care institutions, funding their buildings while spurring them to reform their operations. It was Harkness who had engineered the merger of Columbia's College of Physicians and Surgeons with Presbyterian Hospital, and he funded development of the two institutions' vast complex on Washington Heights between 1921 and 1928.[4] His concern to decentralize America's growing universities into more humane, residential units had put some $13 million into Harvard's "house plan" and similar funds into the residential colleges of his alma mater, Yale. When first approached by Butler in 1926 to pay for a new library, Harkness expressed a preference for fundinga "more useful" building. But in time Butler and Williamson convinced him that housing Columbia's books was just as important as housing students at Harvard and Yale.[5]

Along with Harkness's money came his favorite architect, James Gamble Rogers. Over the previous decades Rogers—whose friends called him Gamble—had made himself a premier force in academic architecture, designing major portions of the campuses at Yale, the University of Chicago, and Northwestern, often with Harkness picking up the bills. A gentleman's gentleman, valued as much for his dinner table repartee as for his architectural skills, Rogers had already worked with Butler in designing the Harkness-funded Columbia-Presbyterian hospital complex. Just as Butler was approaching Harkness in 1926, Rogers was undertaking the design of Yale's new Sterling Library. He

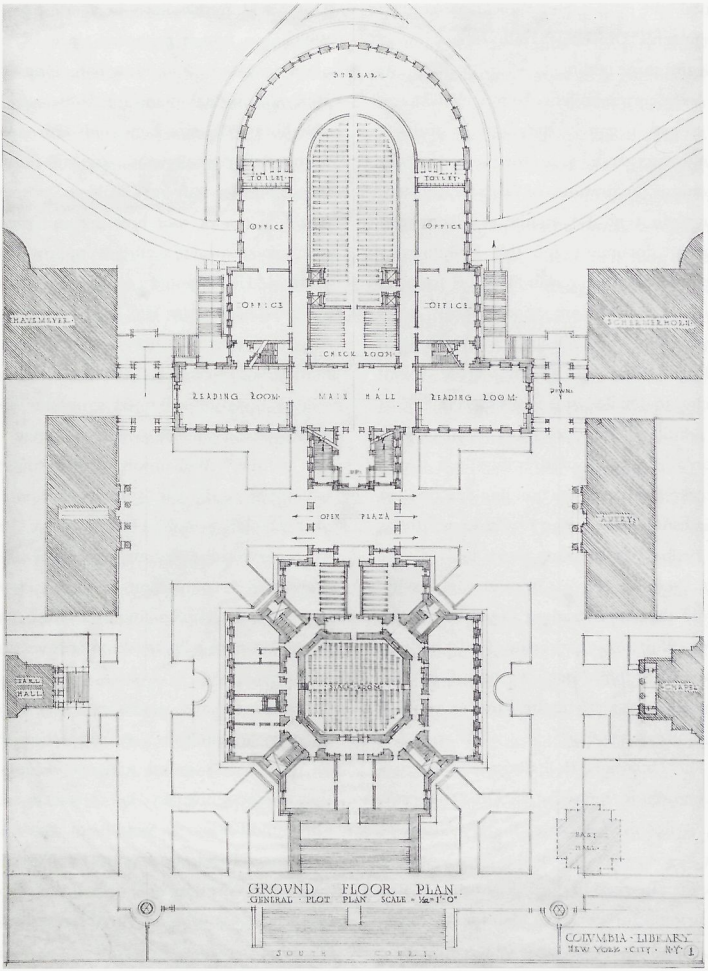


Fig. 4. James Gamble Rogers, undated drawings for the ground floor of a University Hall library, probably 1930. Note the proposed library's placement relative to the other buildings of upper campus.

seemed the inevitable choice to convert Williamson's University Hall dream into a brick-and-stone reality.

Active correspondence between Williamson and Rogers began in the summer of 1928, when Rogers arranged for the library director to examine the drawings of Yale's Sterling and Williamson sent the architect a "tentative" program document for the building he believed Columbia required.[6] The fruits of these discussions are manifest in Avery Library's drawings collection, where an array of Rogers drawings ranging from rough sketches to detailed blueprints present at least two options for executing Williamson's proposal. One set of drawings is a nearly precise reflection of the building described in Williamson's 1927 letter to President Butler and probably represents those early discussions (see figure 3). Another set varies, moving the Main Reading Room out of the bridge and into University Hall, perhaps drawn up after Rogers's receipt of the program document in the summer of 1930 (see figures 4 and 5).

The University Hall design ran into resistance almost immediately. On October 1, 1930, Williamson wrote to Rogers: "It seems clear to me as a result of the work you have done on it that within the precise limits of area and height of the original plan for University Hall, it would not be possible to construct a building that would be adequate for the needs of the University even at the present time."[7] This could hardly have been a surprise to Williamson, whose proposals since 1927 had never envisioned a building corresponding to McKim's original plans for University Hall. The library director lamented: "Perhaps the proposal I originally made and still think the wisest solution of our problem, namely, a union of the present building and the new one, is too radical to secure the approval of the Trustees." He suggested a compromise solution: widening University Hall and increasing its height, thereby allowing the entire library to fit within its confines and eliminating the great merger. Even this limited proposal offered little prospect of success with the Trustees. "We are baffled," Williamson wrote, "in every attempt to find some suitable location for a library building off this block." The plan's final failure is represented in yet another set of drawings for completion of University Hall, dated in 1930, a version of the building that no longer contains a library or any connection to Low at all.[8]

The available correspondence doesn't indicate the nature of the Trustees' objection to Williamson's grand scheme, except that they wanted University Hall to remain a separate building and so would not agree to its merger with Low. The Trustees might have had aesthetic objections. The building Rogers had laid out, even in the blueprints, is a daunting structure stretching almost 600 feet from the steps of Low to the north end of University Hall, rivaling the Cathedral of St.

John the Divine in acreage. The arched first story of the bridge might have lightened the design somewhat, but the library would have dominated the campus in an extraordinary manner. Rogers, in a January 1931 note to Williamson, made reference to the concerns of Prof. Joseph Hudnut of the School of Architecture, saying he appreciated the professor's "feelings and the question he brings up of locating the Library where we have it," and noting that Hudnut took a "great interest in the General Plan."[9] Assuming the reference to the "General Plan" meant McKim's master design for the campus, Hudnut may have been a force in squelching the University Hall designs.

Yet it seems likely the plan's doom was spelled as much by cost as by aesthetics. The gymnasium and pool would have to remain in University Hall until plans for a South Field athletic facility could be realized. So the book stack would have to be constructed, at least initially, atop these large open spaces, a difficult and expensive engineering challenge. At this very time President Butler was struggling to convince Edward S. Harkness to pick up the entire cost of the new library, an agreement reached in December of 1930.[10] Looking north to Yale, whose Sterling Library was nearing completion at a cost of more than $8 million, Harkness may have balked at the Williamson-Rogers designs.

The solution began to dawn in the first weeks of 1931. On January 29 Williamson wrote to Rogers regarding the previous day's meeting of the Library Council at which President Butler "spoke in a guarded way of the idea of a building on South Field."[11] The new location was a logical alternative, being a site on which the master plan itself had envisioned a student center and/or gymnasium. A 1923 drawing by McKim reveals a building in this position that might well have inspired Rogers's eventual design: a Renaissance palazzo with a second-story colonnade and an inspirational frieze—a passage from Dante rather than the current set of classical authors.[12] Hudnut favored the new location, as Williamson proposed bringing him to see Rogers, and the initial plans for South Hall arose from those meetings directly after the January 28 Library Council.

Those initial plans are reflected in the first of six sets of South Hall blueprints and in a rendering of the north facade by Rogers, both in the Avery Library drawings collection (see figure 1). These documents present a building both like and unlike the one that eventually rose on South Field. The exterior displays certain notable differences: the familiar frieze containing the names of Greek and Roman authors is missing, and in its place is a more prominent string course, providing greater unity between the building's central block and the wings east and west; the attic story is brick and limestone rather than solid limestone; most notably, the building has a three-door entrance, an element that many

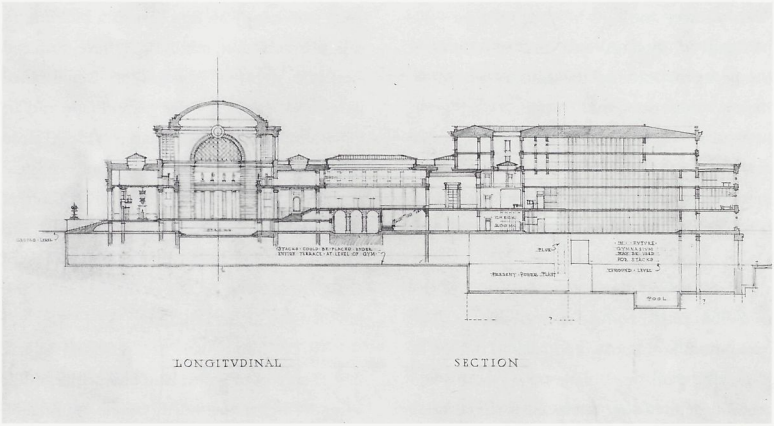


Fig. 4. James Gamble Rogers, undated cutaway of a University Hall library, probably 1930. Note the presence of the gymnasium and pool under the library, with anticipation that these spaces may eventually be taken for book stacks.

who observe the current library's diminuitive front door would find an attractive change. But the differences, and with them the greater cost of this original design, are even more apparent in the blueprints. A look at the lobby is a simple illustration: the three doors are reflected in a double row of columns, creating a virtual nave and aisles; a lecture hall to the right and a reserve reading room to the left flank the lobby with busy public spaces rather than the sedate reading rooms that took those locations in the final plans; the grand staircase does not disappear right and left into enclosed tunnels, as it does now, for the walls separating it from the ground floor corridors are opened in three archways on each side. A similarly dramatic change can be seen in the plans for the floor above: the great colonnade across the building's north facade is composed of freestanding columns, giving the facade a greater depth and texture than the less expensive pilasters built into the reading room wall of the building as constructed.

Once again Williamson and Rogers ran into opposition, and this time the obstacle was purely financial. On April 9, 1931, the construction firm of Mark Eidlitz & Sons provided a cost estimate for Rogers's initial design, and the price tag was well over $5 million.[13] Edward S. Harkness had agreed to spend approximately $3 million on the new building. President Butler did his best to convince the philanthropist to support the increased cost. Still courting the donor's concern to build a "useful building," he wrote to Harkness's assistant, Malcolm Aldrich, that the library would be "the central workshop of every part of the University, thronged by students and professors both by day and by night."[14] But the Depression was on, and even the heir to Standard Oil was not immune. The cost of the building had to come down.

On April 30 Rogers wrote to Williamson with a description of the revised building: it would be 264 feet wide, 167 feet deep, with a Main Reading Room extending through the second, third, and fourth floors and a book stack rising in fifteen tiers and capable of holding 2.9 million volumes.[15] Surely Williamson must have cringed, thinking of his own 4-million-volume minumum. Rogers assuaged the library director's concerns a bit, noting that his plan entailed erecting the stack "in such a way that six additional tiers may be added for the future, which will give additional capacity of 1,100,000 volumes." This would accommodate the forty years' growth Williamson thought essential in his original letter to Butler, but there was no longer a provision for the "still more distant future" to which he had so sensibly referred in his 1927 letter.

The price tag had settled down to a workable $3,678,500, but dispute over the new library was not finished. The ground-breaking ceremonies on June 4 were hardly over, when Prof. Helmut Lehman-Haupt took Rogers and Williamson to task for their failure "to set

an example of spiritual independence and courage in breaking away for the first time from an obsolete custom."[16] Lehman-Haupt, who taught in the School of Library Service and was director of the Rare Book Department, found Rogers's design "a very dry and uninspired product of the 'academical' taste in the very bad sense of the word." He recognized the need to build something that harmonized with the general spirit of the campus architecture, but he was convinced this could be done with modern concepts and without imitating "a historical style which belongs definitely to the past."

The dispute was nothing new to Rogers. It hardly compared with the response to Sterling Library at Yale. In 1930 a Yale student magazine, *The Harkness Hoot*, had published an article by an undergraduate, Harlan Hale, entitled, "Art Vs. Yale University."[17] The article's essence was expressed in a pair of photographs: one of Sterling's book tower under construction, its steel superstructure still fully exposed—the other of the completed library in all its neo-Gothic grandeur. Under the former photo Hale wrote: "It might have been made into a monumental modern building—with the structural and decorative ideas evolved by American skyscraper designers newly adapted to a splendid and living institutional structure." He called the finished Sterling "a monument of lifelessness and decadence." The author received encouraging letters from the likes of Henry Russell Hitchcock, Lewis Mumford, and Hugh Ferriss, and Frank Lloyd is said to have had the article read aloud in his drafting room.[18]

But collegiate eclecticism was not quite dead yet. The trustees of the Yale Corporation were not inclined to heed Mr. Hale's criticism, and Lehman-Haupt's comments at Columbia fell on equally deaf ears. Williamson passed the professor's letter on to Charles N. Kent, the project architect for South Hall at the Rogers firm, apparently not considering the comments worthy of Rogers's own consideration.[19] The library director simply said he did not pretend to know much about architecture and that he always told his critics, "of which there are unfortunately a good many around the University—that it is a matter in which I do not feel any more concerned than the rest of the community."

Despite Williamson's declared ignorance of architecture, he in fact took the most intimate interest in the continuing design and construction of South Hall. His requests for changes yielded a new set of blueprints on June 10, yet another set on June 19, and another on July 6. Charles Kent wrote to the library director on July 16 acknowledging that "minor changes" would still be possible but saying it was necessary to give a final set of drawings to the engineers for their approval.[20] Yet Williamson's requests did not cease, though agonizing sciatica put him in and out of the hospital all during the design and

construction phases. From his bed at Presbyterian Hospital and from the room he took at the King's Crown Hotel on 116th Street, when recuperation didn't allow his commute from Hastings-on-Hudson, he continued to oversee the design of his building. On July 16 he asked Kent whether the windows in the Main Reading Room might be extended all the way to the floor, "or at least to within 2' or 3' of the floor," to improve the view of South Field and Low Library.[21] It didn't happen. But two weeks later he informed Rogers that the Reference Room lacked adequate shelving and patron space. He requested the addition of a mezzanine with shelves, and that change did shape the room Columbia students use today.[22] An extensive correspondence in August and September concerned the Browsing Room.[23] Williamson even sent his own sketches, moving the room's door to the south end and adding two alcoves. In a June 1932 letter to Angus McDonald of Snead & Co., contractors for the book stack, the library director rejected plans for "rolling shelving" on the upper tiers, predicting that graduate students and officers would have stack access and could not use what apparently was an early version of compact shelving.[24] A seemingly endless correspondence concerned the extensive pneumatic tube system, and a detailed letter from Williamson to Charles Kent described the director's preferred design of the "annunciator system," the number board above the circulation desk.[25] The last great change actually came after the building's completion. The book stack facade, protruding above the sixth-floor roof, had been constructed of brick. But in the fall of 1934, when Williamson, Rogers, and Butler stood back and looked at their new building, they decided the bricks didn't work, and several thousand dollars were spent to rebuild the facade entirely in limestone.[26] Williamson's comments continued even after the library's official dedication, as in 1935 when he complained to Eidlitz & Sons that he didn't care for the chandeliers in the Main Reading Room.[27]

And so the finished building might easily be called a collaboration between James Gamble Rogers and Charles Williamson. It is unmistakably a Rogers building. The facade easily recalls the Shelby County Courthouse Rogers built in Memphis in 1905–1909, and the inspiration for South Hall's Main Reading Room can be seen in the courtroom Rogers designed for New Orleans in 1908–1915.[28] The beauty of the library's public spaces is also a Rogers hallmark, exhibiting his noted mastery of detail work in the Browsing Room's panelled alcoves and the wonderful ceilings in the two north reading rooms of the ground floor. But the building is also suffused with Williamson's concern that it be a workable library. If it could not hold the six million volumes he had wanted, at least the library director insured that the book stack was air-conditioned to preserve the collections.

Though it did not gather all or even most of the library system's many reading rooms under one roof, as Williamson had hoped, the public and staff spaces were arranged to accommodate the efficient operations that had been impossible in Low.

There was much excitement at Columbia upon the opening of South Hall. Guests came from all over the world for the dedication, where Mr. John Buchan, British publicist and MP for the Scottish universities, delivered a stirring oration on the value of great libraries. The Department of Buildings and Grounds hired twenty-two cleaners to maintain the building's public rooms and corridors, and a full-time electrician and two plumbers were devoted to the building.[29] But Williamson could not have avoided some disappointment at the compromises built into his new library. Its architecture didn't meet with rave reviews. Even the special issue of *Alumni News* published to celebrate the building's dedication is filled with impressive facts but quite devoid of the adulation one might expect. Indeed simple words of praise are difficult to find. Within hardly more than a decade there was discussion of altering the building's layout, and detailed plans for its complete redesign were drawn up for the first time in 1969.[30]

South Hall was a state-of-the-art library building when it opened in the fall of 1934. Its pneumatic tubes and conveyor belts, its air-conditioned book stack, its non-glare lighting were all the finest technology available at the time. Williamson could not have known how soon all of these wonders would become obsolete—how the advent of browsable stacks would render the pneumatic tubes and conveyor belts useless, how the growing pollution of New York's air would overwhelm the stack air-conditioning, how the building's corridors and reading rooms would come to seem dark and gloomy by modern standards. But from time to time Williamson's eye must have wandered north to University Hall, which remained unfinished long after his retirement, and he must occasionally have regretted the compromises and fiscal realities that had given birth to South Hall.

1. "South Hall Renamed," *Columbia Alumni News,* June 1946, 11.

2. Williamson to Butler, 16 August 1927, Library Office Files, Correspondence Wa–Z, Rare Book and Manuscript Library, Columbia University.

3. Ibid.

4. Albert R. Lamb, *The Presbyterian Hospital and the Columbia-Presbyterian Medical Center 1868–1943* (New York: Columbia University Press, 1955), 75–91, 161–64.

5. Aaron Betsky, *James Gamble Rogers and the Architecture of Pragmatism* (New York, 1994), 203.

6. Williamson to Rogers, 2 July 1928, "Tentative Statement of Requirements for a New Library Building for Columbia University," date-stamped 30 Jl. '30, Library Office Files, Correspondence of Charles Clarence Williamson, 1928–1942, Rare Book and Manuscript Library, Columbia University.

7. Williamson to Rogers, 1 October 1930, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

8. Drawings and Archives, Avery Architectural and Fine Arts Library, Columbia University.

9. Rogers to Williamson, 31 January 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

10. Betsky, 203.

11. Williamson to Rogers, 29 January 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

12. Papers of McKim, Mead & White, New-York Historical Society.

13. Betsky, 203.

14. Ibid.

15. Rogers to Williamson, 30 April 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

16. Lehman-Haupt to Williamson, 12 June 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

17. William Harlan Hale, "Art Vs. Yale University," *The Harkness Hoot,* 13 November 1930, 17–32.

18. Betsky, 60.

19. Williamson to Kent, 13 June 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

20. James Gamble Rogers, Inc. (signed by C. N. Kent) to Williamson, 16 July 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

21. Williamson to James Gamble Rogers, Inc., 16 July 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

22. Williamson to Rogers, 30 July 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

23. Williamson to Kent of James Gamble Rogers, Inc., 21 August, 11, 14 September 1931, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

24. Williamson to MacDonald, President, Snead & Co., 8 June 1932, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

25. Williamson to Kent, 13 July 1933, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

26. *Columbia Alumni News,* Special South Hall Issue, 23 November 1934, 6.

27. Memorandum by C. C. Williamson, 1 May 1935, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

28. Betsky, 82, 85.

29. *Columbia Alumni News,* Special South Hall Issue, 23 November 1934, 9.

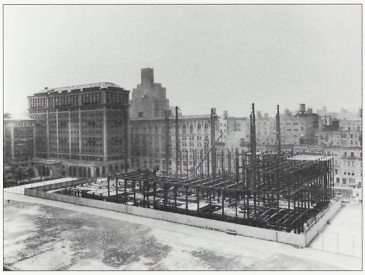
30. "Plans for the Renovation of Butler Library," by Prentice & Chan, December 1969, Butler Library Floor Plans and Furnishings, Library Office Files, Correspondence of C. C. Williamson, 1928–1942.

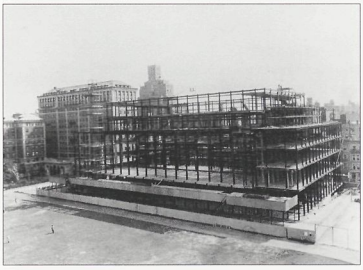
SOUTH HALL RISING | BY MICHAEL STOLLER

Unlike a Mies Van Der Rohe skyscraper or even a Gothic cathedral, Butler Library does not easily reveal its structure. The building's modern heart lies hidden behind brick, limestone, marble, and the eclectic desire to make Butler look like the Renaissance palace it isn't. Even in the book stack itself, which employs solid floors in place of the glass blocks and catwalks common in libraries only a few years older, the actual modern structure of the building is largely concealed from the everyday visitor. But the following photographs, products of the architects' desire to chronicle South Hall's construction on a month-by-month basis, reveal the steel skeleton that allows a Renaissance palace to support the weight of two million books in its core.

The wonder of seeing South Hall rise is also to observe the extraordinary magic with which the building's modern heart was concealed. To stand inside the lobby today, looking at the giant piers that seem to support the dome overhead, hiding the steel that does the real work, is to experience a kind of trompe l'oeil that architecture of the late twentieth century rarely attempts. Whether or not one's tastes run in this direction, there is no denying that South Hall was the last building at Columbia to employ such methods. It would be twenty years before another large building rose on the Morningside Heights campus, and even admirers of the International style must wonder if structures like Carman, Mudd, and East Campus represented a change for the better.

Note: All photographs are from the Columbiana Collection, Columbia University.





Spring 1932

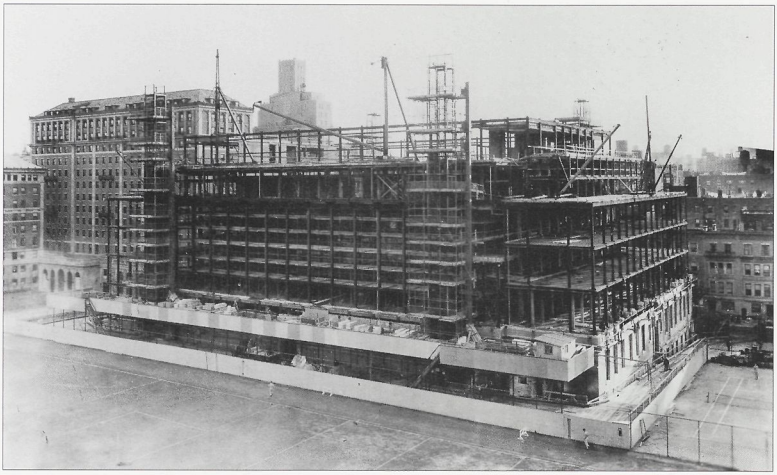
Excavation and construction of South Hall's sub-basement has been completed. The basement, which is at grade level on 114th Street, is under way. To the west, Columbia men play tennis on the courts where Ferris Booth Hall would one day rise and fall.

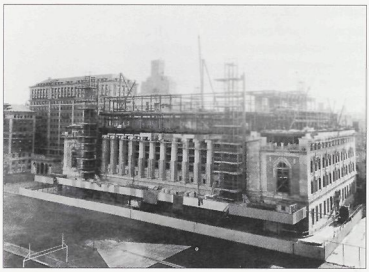
15 June 1932

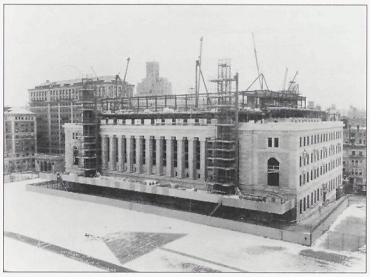
The ironwork begins to go up. The basic structure of the building is already apparent, with the book stack rising in the center, surrounded by public service rooms. The Reference Room is taking shape on the second story of the building's west end.

15 August 1932

The ironwork is now largely complete, and concrete flooring is being poured. The shape of the Main Reading Room is visible across the center of the building.







10 November 1932
Ironwork and flooring are now almost finished, and the facade is beginning to take shape on the ground floor. The tiers of the book stack are now visible behind the Main Reading Room—two for every floor in the surrounding service facilities.

5 January 1933
The facade of the service facilities is now largely complete to the 500 level, with wooden protective casing being erected to cover the decorative stonework and the pilasters across the front of the Main Reading Room. The book stack is still a steel shell.

6 February 1933
Only the facade of the book stack and a bit of the 600 level remain to be added, as snow covers the playing fields (the great arrow on South Field is a long-jump track).

10 August 1933

Workmen dangle from the 600-level roof, completing the last of the carvings on South Hall's frieze. Construction of the plaza in front of the building is under way, as is work on the 114th Street pylons.

Summer 1934

South Hall complete, with windows installed, wooden casings removed from the pilasters and decorative work, and the pylons on 114th Street complete. Note the facade of the book stack is still brick, awaiting the change to limestone that would come before the building's official opening.

Butler Library Renovation. Architect's rendering of restored third-floor circulation lobby. Shepley Bulfinch Richardson and Abbott.

COLUMBIA'S LIBRARY FOR THE TWENTY-FIRST CENTURY: *The Renovation of Butler*

ALINE LOCASCIO

Butler Library, Columbia's flagship library and the largest building on the Morningside Heights campus, figures prominently in the experience and memories of countless Columbians who have passed through its doors. Whether relaxing in the Browsing Room or cramming for exams in the College Library, Butler has long been central to life at Columbia. But it is time for Butler, considered innovative and modern in its time, to reflect six decades of significant change in library service and building construction. While the building retains the solidity and elegance of the original 1934 James Gamble Rogers design, the infrastructure cannot meet the challenges of an up-to-date, modern facility. Mechanical, electrical, and communications systems from the 1930s no longer provide optimal conditions for collections or library users.

The twenty-first-century library requires an infrastructure that can support research and instruction in an electronic age side by side with the more traditional hard copy resources. Printed indexes and card catalogs coexist with CD-ROM databases and CLIO, Columbia's online library catalog. Image databases bring fragile and valuable resources to every library user. Electronic text analysis expands capabilities beyond the concordance. Students and faculty pursue collaborative projects using computers in addition to paper and pen. Communication via email and voice mail has outpaced the capability of the pneumatic tube system that was considered so efficient in its day. The world inside the library now interacts dynamically with the world outside through the World Wide Web. Instructional needs in this electronic information age have also expanded to include electronic classrooms in various configurations. All of these changes in information

storage and retrieval require modern, sophisticated systems to provide appropriate heating, cooling, ventilation, cabling, power, and other standard building services.

The need for major renovation of Butler Library has been recognized by the campus community for some time. The 1987 *Report of the Presidential Commission on the Future of Columbia University (Strategies of Renewal)* noted "the painful contrast between [Butler's] physical inadequacies and the richness of the collections." Later that year a committee was formed to analyze the mechanical systems and explore feasibility for expansion and renovation from a structural standpoint. Discussion of programmatic use of the existing space, including comparison to industry standards, together with the technical review revealed five major problem areas: (1) serious deterioration of the physical plant, (2) insufficient space, (3) poor use of existing space, (4) inadequate facilities for undergraduate instruction, and (5) inability to accommodate new and future technologies.

Planning for the library continued through 1988–1989 within the context of the development of a campus-wide facilities renewal master plan. Various options for the renovation of Butler were explored. Expansions (vertical and underground) and the relocation of selected activities and services were considered in addition to the basic rehabilitation of the building. Ultimately it was determined that all identified programmatic requirements could be met, with the most effective use of funds, by a comprehensive renovation of the building. In the summer of 1989 architects Shepley Bulfinch Richardson and Abbott were selected to develop a schematic design for the project under the guidance of the Butler Renovation Planning Committee, in consultation with students, faculty, and staff.

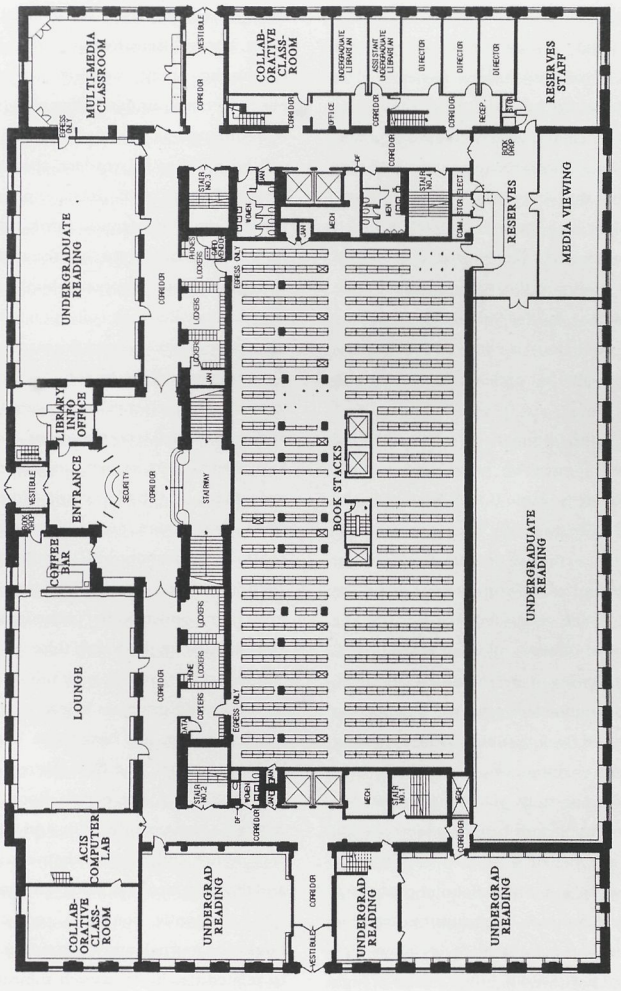
The redesign of Butler seeks to remedy the five problems identified in the earlier studies and is flexible to accommodate future advances in technology and library service. Much of the flexibility is achieved through careful provision for expansion and growth in the communications infrastructure and the implementation of a phased construction plan. Final furniture and equipment selection and layout is deferred until each floor is scheduled for construction. In this way, state-of-the-art technology and design can be evaluated just in time for use in the subsequent phase. Another important focus of the design is an effort to maintain original architectural detail. When possible, significant public spaces will be restored to their initial grandeur, highlighting the early twentieth-century craftsmanship. Only the Rare Book and Manuscript Library, added to the sixth floor of Butler with its own infrastructure in the 1980s, will remain untouched by construction, although the four stack levels housing the rare book and manuscript collections are included in the stack renovation.

Overall the plan relieves the deteriorating physical plant through replacement and redesign of all mechanical systems. The infrastructure to support new plumbing, ventilation, heating, air-conditioning, power, lighting, and telecommunications is being installed in the first phase of the project, July 1995 through December 1997. As each floor is renovated, modernized systems will become operational. Old systems will continue to function in parallel with the new systems until the final floor is renovated. Elevators, fire safety systems, and windows will also be replaced.

Sufficient additional space for expanded services was recovered by relocating non-library activities outside Butler. Seating in the renovated library will be approximately double the current capacity. Technical processing and cataloging operations will be relocated to the renovated first floor at the conclusion of Phase 1, allowing several large, decorative rooms to be reclaimed for users. Additional comfortable seats will be added to these restored reading rooms. More appealing and efficient configurations for both individual and group study will be incorporated in the design. An effort is being made to provide a variety of types of seating to suit different study needs from individual, quiet concentration, to collaboration in groups and relaxed living room lounging. Furnishings, along with revised and improved lighting, will be of high quality and consistent with the architecture. A lounge near the main library entrance will allow library users to eat and drink while continuing study, working on a laptop, checking email, or unwinding with friends.

Although all reading rooms on all levels will be open to all readers, the redesigned Butler Library will focus undergraduate services on the second, third, and fourth floors. Reading rooms on these floors will contain the undergraduate book collection. The College Reserves collection service desk will remain on the second floor, augmented by a media room where students at about twenty specially designed stations can view VCR tapes and other media presentations soon to be available as part of the reserve collection. Reference and Circulation will remain on the third floor, where they will be joined in a central information hub by the Electronic Text Service and Interlibrary Loan. The periodical and microform collections will be consolidated on the fourth floor.

Floors five through nine will be dedicated to supporting graduate research in research reading rooms and assignable carrels with lockable storage. The Oral History collection will remain on the eighth floor. Research reading rooms on the fifth and sixth floors represent a collaboration between librarians and teaching faculty to bring scholars together with frequently consulted, non-circulating books and journals and workstations for access to related databases in each subject domain. Seminar spaces for group discussion, in addi-



Butler Library Renovation. Second Floor Plan. Shepley Bulfinch Richardson and Abbott.

tion to space for self-directed study, will contribute to the collegial atmosphere. Thanks to a grant from the Gordon Fund, a pilot reading room in ancient and medieval studies has been in operation since fall 1995. The design and layout of these special rooms will be developed and refined as the renovation progresses up through the building to the upper floors in the years to come.

Considerable space will be allocated to support the use of an ever-expanding number of electronic resources and to provide all students access to high-end equipment they may not personally own. Moreover, because librarians and teaching faculty are increasingly working together to supplement course materials with electronic information resources, the renovated library will include three electronic classrooms for library instruction in addition to the existing, twenty-four-hour computer lab. Following the successful Columbia University Academic Information Systems (AcIS) model, each electronic classroom will include twelve to eighteen computers, a teacher's workstation with projection capability and a shared printer. These classrooms will be arranged so the instructor can view all screens and have easy access to all workstations. When not in use for scheduled classes, these classrooms can double as computer labs. There will also be one large, smart lecture hall seating sixty people for multimedia demonstrations and presentations. ColumbiaNet terminals will be distributed liberally throughout the building starting with four stations in the main lobby. The aim is to make it as convenient as possible for students to have the electronic tools they need close to hard copy collections, one-on-one librarian assistance, and new study areas.

All fifteen levels of stacks will receive a face-lift including temperature and humidity controls, new lighting, and improved study areas. Stack entrances will be opened to afford direct access to the collections from the reading rooms.

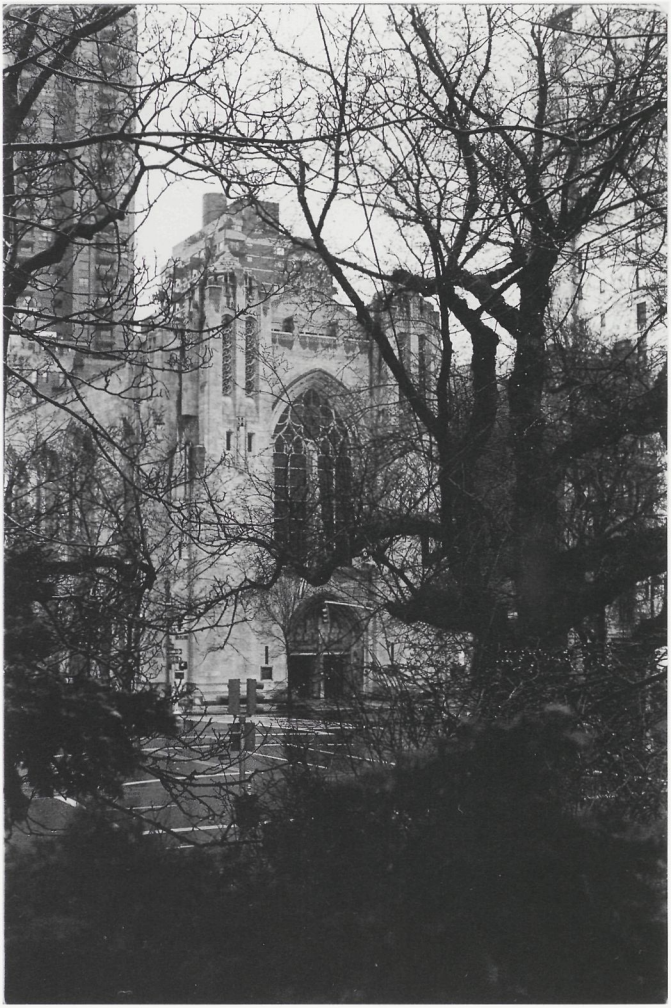
Current and future technologies will be accommodated through the creation of a new telecommunications center on the fifth floor, housing state-of-the-art computer communications components capable of handling very high-speed, high-volume data communications. This advanced network will enable distributed multimedia applications and services throughout the renovated building.

Equal in importance to the design in the success of the projected $70 million renovation is getting the job done while maintaining twenty-four-hour library services and access to the collections. As the design is finalized, careful analysis results in a sequencing plan for each phase. It is a complex logistical challenge to meet construction requirements, accommodate the academic calendar, minimize the number of temporary relocations, and achieve the desired result. All work in the building is carefully coordinated by the library, Columbia's Design and Construction Department, and the construction management firm. Every effort is

made to reduce inconvenience and disruption for the roughly 15,000 people using the library each week. A concerted effort is made to keep users, staff, and the Columbia community informed about ongoing work in the building through signage, email announcements, and a bimonthly newsletter.

As Phase 1 renewal of the infrastructure and construction of new technical processing and cataloging work areas on the first floor nears on-time completion in December 1997, final planning for Phase 2 is well under way. Phase 2 restoration and construction will include the second floor (undergraduate reading rooms, College Reserves, media viewing, Library Information Office, lounge, two collaborative classrooms, the smart lecture, hall and the computer lab), the third floor (Reference, Circulation, Electronic Text Service, Interlibrary Loan, the third collaborative classroom, additional undergraduate reading rooms), and the next few stack levels. Future phases will complete the renovation of the Undergraduate Library on the fourth floor as well as the research reading rooms on the upper floors.

Comprehensive renovation of Butler, a massive building that is busy and so badly in need of refurbishment, is admittedly a painfully slow process. As Phase 2 and the twentieth century come to a close, exciting, comfortable, beautifully restored "new" reading rooms and information services on the second and third floors will be unveiled. All involved in renovation planning hope the completed spaces will inspire students, faculty, and staff to persevere through the remaining phases of this ambitious undertaking toward a contemporary library for the twenty-first century.



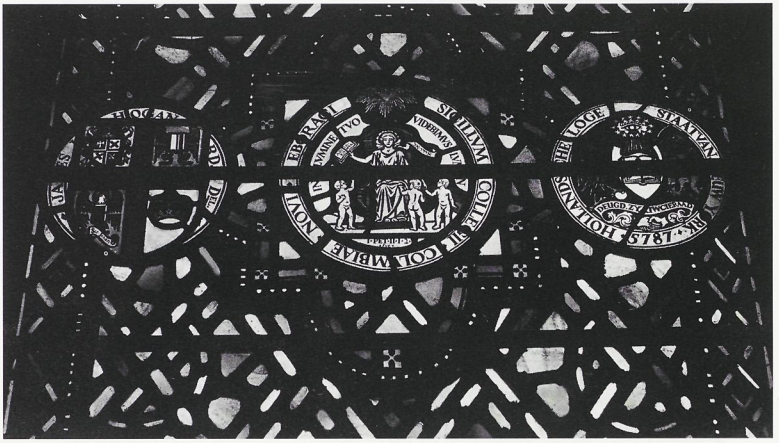
The Church of the Heavenly Rest, 90th Street and Fifth Avenue, amid rain and wet snow on a chilly Easter Sunday, 7 April 1996. Photo, F. J. Sypher.

COLUMBIA AND THE CHURCH OF THE HEAVENLY REST

FRANCIS J. SYPHER, JR.

Visitors and parishioners at the Church of the Heavenly Rest, at 90th Street and Fifth Avenue, often admire the brilliant stained-glass windows, which were made in England and installed, for the most part, between 1939 and 1944. If one takes the time to look closely, one notices in the lower left corner of the west window (fronting Fifth Avenue and Central Park) a disk of a distinctive sky-blue color. On inspection this reveals itself to be a beautiful image of the Seal of Columbia University. On its edge appear the words: SIGILLVM COLLEGII COLVMBIAE NOVI EBORACI (Seal of Columbia College in New York). The allegorical figures of the seated woman and the children at her knees are gracefully delineated. And the sacred texts in Hebrew (*auri el,* "God is my Light," spoken by the woman), Greek (*logia zonta,* "The Words of Life," written on the pages of the open book in her right hand), and Latin (*in lumine tuo videbimus lumen,* "In Thy light shall we see light," near the triangular radiance enclosing the tetragrammaton at the top), and the biblical reference ("I Pet. II.1.2.&c.") at the bottom—all are rendered with precision and exactitude, and in elegantly drawn letters. Why, one might ask, does the Seal of Columbia appear at the Protestant Episcopal Church of the Heavenly Rest? The purpose of this article is to explain the connection, which touches the lives of three leading rectors of the church and illustrates the far-reaching influence of Columbia upon people and institutions.

The founder—in 1868—and first rector of the Church of the Heavenly Rest was the Reverend Robert Shaw Howland (D.D., 1863, Hon.), rector from 1847 to 1869 of the Church of the Holy Apostles, at 28th Street and Ninth Avenue. In that period the area that is now "midtown" was dominated



Detail of the Herbert Shipman Memorial Window of the Church of the Heavenly Rest. Center: the Seal of Columbia University in the City of New York; left: the shield of the Church of the Heavenly Rest; right: the Seal of Holland Lodge. (For additional information, see notes.) Photo, F. J. Sypher, Easter, 16 April 1995.

by Grand Central Terminal, with its open-air railroad tracks surrounded by cattle yards. The main residential neighborhood was still well below 42nd Street. However, the city was growing with almost unimaginable rapidity, and residences were being built farther and farther north along Fifth Avenue, where the trend had begun at Washington Square. Midtown was also becoming home to important institutions, such as Columbia College, which had moved in 1849 from the Park Place campus near City Hall, to Madison Avenue and 49th Street (where the College remained until 1897, when it came to Morningside Heights). Prominent religious establishments in the area were St. Patrick's Cathedral, begun in 1858 (dedicated in 1879), and Temple Emanu-El, then at 43rd Street and Fifth Avenue (completed in 1868).

Dr. Howland was born in New York on 9 November 1820, and graduated in 1840 from St. Paul's College—a short-lived institution founded in 1836 by W. A. Muhlenberg (D.D., 1834, Hon.). College Point, in Queens County, takes its name from the college's location there. Howland attended General Theological Seminary, and after a brief period as an assistant at St. Luke's, on Hudson Street, he was called in 1847 to the Church of the Holy Apostles, which had been founded in 1844. He

was soon successful in building up the new parish, and in recognition of his accomplishments he was awarded the honorary degree of Doctor of Divinity by Columbia in 1863.

Clearly, Dr. Howland had a forward-looking spirit, and he realized that the time was right for the founding of another parish, in an emerging neighborhood that was to become a residential center of the city. The new church grew out of services that were held in the chapel of the Rutgers Female Institute, a respected college founded in 1838, located at the southeast corner of 42nd Street and Fifth Avenue, in the castle-like, block-long "House of Mansions" (ca. 1856) designed by Alexander Jackson Davis. Across the street was the Croton Reservoir (present site of the New York Public Library). Almost from the very beginning, around 1867, the new church was a success. It was formally organized on 18 May 1868. The distinctive name of the Church of the Heavenly Rest was adopted as a memorial to those who had died in the Civil War, and as a symbol of peace and resurrection. The church's feast day is All Saints Day.

The first building of the Church of the Heavenly Rest was opened in October 1868. It stood at 551 Fifth Avenue, near 45th Street, and with its ornate portico over the entrance, and figures of trumpet-blowing angels at the four corners of its tower, the church was a conspicuous neighborhood landmark. The architect was Edward Tuckerman Potter, brother of Henry Codman Potter, bishop of New York, under whose leadership the construction of the Cathedral Church of St. John the Divine was begun.

From its inception, the Church of the Heavenly Rest was known not only for the civic leaders among its parishioners, but also for its social-service and educational programs amid a diverse neighborhood, where mansions on Fifth Avenue were only a short distance from crowded tenements that filled the area east of Park Avenue. These outreach programs were energetically carried on by the Reverend David Parker Morgan (1843–1915), an Oxonian (B.A., Magdalen Hall, 1866) who, after serving at posts in Wales, came to the Heavenly Rest in 1881 as an assistant. After the death of Dr. Howland on 1 February 1887, Dr. Morgan served as the church's rector until his retirement in 1907. About that time began the Columbia association that is most specifically commemorated in the Seal in the Herbert Shipman Memorial Window of the present church.

Herbert Shipman, who succeeded Dr. Morgan as rector of the Church of the Heavenly Rest, was born in Lexington, Kentucky, on 3 August 1868. When he was eight years old, his father, a clergyman, was called to Christ Church, in New York, where Shipman attended school and entered Columbia College. According to the junior class book, *The Columbiad '90,* Shipman was a director of the Athletic Association, as well as an excellent short-distance runner. In a track

Herbert Shipman, third rector of the Church of the Heavenly Rest. Columbiana Collection.

meet in 1888, he placed first in the 100-yard dash, with a time of 10.8 seconds; first in the 200 at 23.4 seconds; and he ran the quarter mile to place second with a time of just over 52.8 seconds.

After receiving his bachelor's degree from Columbia in 1890, Shipman entered General Theological Seminary, where he graduated with the degree of Bachelor of Divinity in 1894, first in his class. In the same year, he became a deacon, and he was ordained to the priesthood in 1895. After a brief period as an assistant to his father at Christ Church, he received in 1896 an appointment by President Grover Cleveland as chaplain to the United States Military Academy; the appointment was later renewed by President William McKinley and by President Theodore Roosevelt (*x*1882, Law; LL.D., 1899, Hon.). Shipman served at West Point until 1905, when he came to the Church of the Heavenly Rest as an assistant. He became rector in 1907. Columbia awarded him the honorary degree of S.T.D. in 1922.

While at West Point, Shipman composed his stirring poem "The Corps," which, set to music, is regularly sung at the Academy today. And throughout his life, Shipman continued to compose poems of fine craftsmanship. A collection was published under the title *Verses* by Herbert Shipman (New York & London: D. Appleton & Co., 1931), with a dedication by Julie Fay Shipman and a preface by Mary Raymond Shipman Andrews. The book is divided into four main parts headed: Living, Loving, Laughing, and Soldiering. These headings give some indication of the tone and contents of the sections—the last including some lively Kiplingesque pieces. "The Corps" precedes the collection, which closes with a fifth section consisting of one poem, appropriately entitled "Taps." There is not enough space here to give more than a very brief sample of Shipman's poetic writing, but one epigrammatic piece is suitable in its brevity, in its thematic content, and in its spareness and compression:

Two Hands

Two hands reached up to God; and one
Was gaunt, and one with jewels shone.
In one He placed the thing it asked,
And one God held within His own.

One wonders to what extent the author's literary education at Columbia may have influenced the style and manner of his poetry, and his choice of it as a medium of expression. He held the office of "class poet" of the class of 1890, which shows that his abilities as a poet were recognized while he was at Columbia.

Under the rectorship of Dr. Shipman, the Church of the Heavenly Rest continued and extended its leadership role on Fifth Avenue. Social-service programs gained the church nationwide fame for its exemplary provision of meals, shelter, and job referrals during a period of severe unemployment in the winter of 1915.

While at the Heavenly Rest, Dr. Shipman served as chaplain of Squadron A of the New York National Guard. This connection continues today in the annual memorial service held by the Squadron A Association at the Heavenly Rest. Dr. Shipman also served with New York's Seventh Regiment and with the 104th Field Artillery, which he accompanied to the Mexican border in 1916 at the time of the revolutionary movement led by Pancho Villa. In 1917 Shipman went with his unit to France, where he saw action in the offensives at the Meuse River and in the Argonne sector. In the course of this service he was gassed, and lost the sight of one eye as a result of being wounded in action. He was promoted by General John J. Pershing (LL.D., 1920, Hon.) to the position of senior chaplain of the First Army in France. In 1921 Dr. Shipman left the Heavenly Rest to become suffragan bishop of New York (under Bishop William Thomas Manning, S.T.D., 1905, Hon.), and he was carrying out his duties in that post on the day he died, Sunday, 23 March 1930.

By the time Dr. Shipman became rector of the Church of the Heavenly Rest in 1907, the part of Fifth Avenue below Central Park was well on its way to becoming a center for fashionable retail business: Cartier's arrived in 1917, later followed by Saks and Bergdorf's. But it was up to Bishop Shipman's successor, Henry Darlington, another Columbian, to oversee the dramatic changes involved in the church's move from 45th Street to its present location at Carnegie Hill.

Henry Vane Bearns Darlington, popularly known as Harry Darlington, was born in Brooklyn on 9 June 1889 to a family that included leading members of the clergy and of other professions. He first attended public school, after which he went to Trinity School — an institution (founded in 1709) with many historic ties to Columbia. He later continued his schooling in Pennsylvania, where his father had become bishop of Harrisburg. After study at Dickinson College, in Carlisle, Pennsylvania, Henry Darlington entered

Henry Darlington, fourth rector of the Church of the Heavenly Rest. On his stole are service ribbons and the shield of Squadron A. Columbiana Collection.

Columbia and graduated in the class of 1910. According to the yearbook, *The Columbian 1910,* he was active in many groups, including the *Spectator,* the Varsity Show, the Glee Club, the Baseball and Soccer Associations, and several religious organizations. He attended General Theological Seminary, where he graduated in 1913, and became a deacon in the same year. In 1927 he was awarded the honorary degree of D.D. by Dickinson College.

Darlington's first clerical appointment was as a junior curate at St. Thomas Church, at 53rd Street and Fifth Avenue, but he was soon transferred to the church's missions at Belvedere, Delaware, and Hope, New Jersey. He was ordained in 1914, and in 1915 became rector (until 1922) of St. Barnabas Church in Newark. Like Dr. Shipman, Henry Darlington served in the American Expeditionary Force of World War I. He was senior chaplain of the 38th Brigade, First Army. He was also a member and chaplain of Squadron A, and he eventually attained the rank of brigadier general in the National Guard.

When Henry Darlington became rector of the Church of the Heavenly Rest in 1922 (at the age of thirty-two — unusually young for the leader of an important parish), it was evident that the church should move northwards. Not only were businesses moving into the neighborhood and parishioners moving out of it, but several other Episcopal churches were committed to staying in midtown, such as St. Thomas's, St. Bartholomew's, and the Church of St. Mary the Virgin. Darlington, with the close assistance of Clarence G. Michalis, a vestry member of the Church of the Heavenly Rest, worked out the complex financial and legal arrangements that led to the sale in 1924 of the 45th Street property (to become the site of the Fred F. French Building). They also arranged the purchase of the church's present site from Mrs. Carnegie, who lived across the way at 2 East 91st Street (her house is now the Cooper-Hewitt Museum).

Henry Darlington also negotiated the merger of the Church of the Heavenly Rest

with the Church of the Beloved Disciple, which since 1873 had occupied a nearby location, at 65 East 89th Street (the handsome building, donated by Caroline Talman in memory of her parents, is now the home of the Church of St. Thomas More, Roman Catholic). Beginning in 1925 the merged parishes held services there until the new church on 90th Street was completed. Although the original church building of the Heavenly Rest—at 551 Fifth Avenue—no longer exists, its construction materials are still in use in the structure of St. John's Church, Flushing, which had been destroyed by fire and was rebuilt with stone and furnishings donated by the Church of the Heavenly Rest at the time of its move to new quarters uptown. The continuing usefulness of the church's structural materials serves as a tangible reminder of the surprising and often unsuspected ways in which influences carry on, which is the major theme of this article. There is also a striking coincidence in the fact that the Heavenly Rest, which in 1925 helped restore a church that was destroyed by fire, was itself threatened with destruction by fire in 1993—a fate which it narrowly, providentially escaped.

On All Saints Day, 1926, Bishop Manning broke ground for the new church building at 90th Street and Fifth Avenue, and the Church of the Heavenly Rest dedicated its new home on Easter Sunday, 31 March 1929. The planning, design, and building of the church had been a complex undertaking, and its full story could supply material for a substantial book. Before construction began, the members of the building committee agreed that the new church should be designed with particular consideration to questions of access and comfort. There was to be no flight of stairs at the entrance to the church (as was customary at the time), and inside, every seat was to be easily accessible. For the convenience of churchgoers, there were to be "retiring rooms" at the narthex. The altar and pulpit were to be visible to all, with no pillars blocking the view, and every word and musical note was to be clearly audible.

The principal designer of the church was Hardie Phillip, who combined traditional Gothic structural elements with modern art deco motifs in a skillfully cantilevered edifice of stone and concrete. He was a member of the firm of Mayers, Murray and Phillip, successors to Bertram Goodhue Associates, who designed many houses of worship, including such notable Episcopal church buildings as the Cathedral Church of St. John the Divine (begun in 1892), St. Bartholomew's Church (1918), St. Thomas Church (1914), and the Church of the Intercession (1914), an architectural jewel in a magnificent setting at 155th Street and Broadway.

Next to the main church building of the Heavenly Rest is an associated but structurally independent building that houses the Chapel of the Beloved Disciple, thus perpetuating the church with which the Heavenly Rest merged,

and respecting the terms of Caroline Talman's original donation.

There is also a parish house containing meeting rooms, administrative offices, and classrooms, where the Day School of the Church of the Heavenly Rest began, with Dr. Darlington as headmaster. In taking a keen interest in educational programs, he was both carrying on a tradition of the Church of the Heavenly Rest and applying the lessons of his own experience at Columbia. The school started as a nursery school and kindergarten in 1930. Since 1969 the school, now called simply the Day School, has been independent of the Church of the Heavenly Rest, and it presently offers a full twelve-year program. But the Day School continues to hold some of its classes in the parish house, and its founding is one of Dr. Darlington's enduring accomplishments.

During Dr. Darlington's rectorship, the Heavenly Rest offered five services every Sunday: Communion at 8:00; a children's service at 9:30; Communion at 10:15; the main service at 11:00; and vespers at 4:30—with the two principal morning services and vespers conducted by the rector. The parish counted thousands of members, including Mayor Fiorello La Guardia. On important days such as Easter the church was filled to overflowing. Almost from the beginning of his rectorship, Dr. Darlington's outspoken, often controversial political and social views were widely quoted and discussed, and gained him and his church nationwide prominence. During the wartime years, the church actively supported the Allied cause, even before the United States entered the conflict. When the last of the church's debts were paid off, Dr. Darlington saw the crowning of his accomplishment in the church's consecration in 1947. In 1950 Dr. Darlington retired from the Church of the Heavenly Rest, and he died on 20 December 1955.

As one looks at the church interior today, one perceives that the ornamentation of the Church of the Heavenly Rest is for the most part relatively spare—some would say almost military in feeling—a reflection of the sympathies of Dr. Darlington, Dr. Shipman, and others. The designers' intention was, by employing large areas of clear wall space, to direct attention forward to the plain stone altar and its simple stone cross. Dramatic use of lighting from indirect sources helps achieve this goal by making the cross appear to gleam out from the shadows. And the pipes of the magnificent Austin organ are concealed behind stone screens, so as not to divert visual attention from the sanctuary.

Nevertheless, the church exhibits notable sculptural decorations by Earl N. Thorp, Malvina Hoffman, and Ulric Ellerhusen on the interior; and on the exterior, by Lee Lawrie (known for his work on the Riverside Church, for his statue of Atlas at 630 Fifth Avenue, and for his allegorical portrait of Wisdom at 30 Rockefeller Plaza). But perhaps the most conspicuous feature of the decoration of the Church of the Heavenly Rest

lies in its stained-glass windows, mentioned at the outset, since their inclusion of the Columbia Seal provides the occasion for this discussion.

The principal group of windows consists of six that represent the main events of the Christian year: to the south, reading from east to west, are depicted the prophecy of John the Baptist, the Nativity, and the Epiphany; to the north, reading from west to east, are depicted the Lenten Season, Holy Week, and the Resurrection. Directly to the east, above the altar, is the rose window; facing it, in the west, is the Herbert Shipman Memorial Window, dedicated on Palm Sunday, 2 April 1939. Because of its unimpeded westward position, the Shipman Window is richly lighted in the afternoon and at sunset. At the upper center is a roselike design, near medallions representing the four evangelists, echoing the sculpture on the reredos. In the body of the window are numerous vignettes of biblical accounts (ones that Dr. Shipman especially admired), and at the bottom are insignia of organizations to which Dr. Shipman was devoted, such as, among others, the United States Military Academy, Squadron A, Holland Lodge, and Columbia University.

The Church of the Heavenly Rest continues today to serve the Carnegie Hill neighborhood and the city. Having survived in the early morning of 7 August 1993 a terrible fire that, because of its extreme heat, threatened to destroy the entire church, the Heavenly Rest has undertaken an extensive program of rebuilding and restoration, including cleaning of the stained-glass windows.

Returning to the stained-glass representation of the Seal of Columbia University, mentioned at the beginning of this discussion, one can again take up the question of its significance in the church. First of all, as part of the memorial to Bishop Shipman, the Seal is an indication of his loyalty to Columbia and of his awareness of Columbia's influence in his life. Its presence in the Shipman Memorial Window also reflects the importance of Columbia to Dr. Darlington, under whose rectorship the design was planned and the window installed in the church. In addition, the Seal serves as a reminder of the honorary degree awarded by Columbia to the priest who was destined to found the Church of the Heavenly Rest, Dr. Howland. In its presence and visibility in the church, the Seal thus can be seen as a symbol of the continuing influence of Columbia and of three of the most important figures in the history of this prominent church in New York. Furthermore, considering the sacred texts upon the Seal, designed by the Reverend Samuel Johnson, D.D. (first president of King's College, as Columbia was originally called), its presence in the west window of the Church of the Heavenly Rest is all the more appropriate, since the dominant imagery both of the Seal and of the design of the church interior is sacred light. It can be said that Columbia has "set its seal" upon the Church of the Heavenly Rest.

Notes on Source Materials

This article is based mainly on materials in the archives of the Church of the Heavenly Rest, in the Columbiana collections, and in the general collections in Butler Library. There is a chapter on Dr. Howland in Lucius A. Edelblute, The History of the Church of the Holy Apostles (Protestant Episcopal) 1844–1944 *(New York: published by the author, 1949); a copy is in the library of Union Theological Seminary. On the history of the Church of the Heavenly Rest, see Frederick C. Grant,* What's in a Name? The Church of the Heavenly Rest in New York City *[published by the church, 1967]; see also* King's Handbook of New York City, *2nd ed. (Boston, Mass., 1893; reprint, New York, 1972), 351–52. On the architecture and decoration of the church, see Rhoda M. Treherne-Thomas, "The Use of Neo-Gothic and Art Deco in the Church of the Heavenly Rest, Manhattan" (master's thesis, Union Theological Seminary, 1980). There are numerous articles about the church building in newspapers and periodicals; see especially:* Architectural Forum, *November 1928, and March 1929;* The Witness: A National Paper of the Episcopal Church, *11 April 1929;* Architecture, *January 1936. On the church and on Dr. Shipman and Dr. Darlington, I have consulted material from various newspapers, including the* New York Times, *the* New York Herald-Tribune, *and others. On Dr. Shipman, see also a recent article by Michael Seggie, "The House of Dark Shadows,"* Rhode Island Trooper *(publication of the Rhode Island Troopers Association, Cranston, R. I.), vol. 6, no. 2 (fall 1994): 75–79. This article profiles Shipman's in-laws, Mr. and Mrs. Edson Bradley, who built a fifty-seven-room house in Newport, "Seaview Terrace," where the Shipmans spent the summers. In Tuxedo Park, New York, the Bradleys also had a house, named "Garnwill," where the Shipmans often stayed. On Bishop Shipman, see also James Elliott Lindsley,* This Planted Vine: A Narrative History of the Diocese of New York *(New York: Harper & Row, 1984). For advice in this research I should like especially to thank Henry Darlington, Jr. (A.B., 1949), and Hollee Haswell, librarian of the Columbiana Collection.*

The caption for the photograph of the Seal of Columbia University in the Shipman Memorial Window notes two other heraldic devices. To the left is the shield of the Church of the Heavenly Rest, divided into four quarters showing: the shield of the Diocese of New York; an open Bible, representing the Church of the Heavenly Rest; an eagle holding a book, the emblem of St. John the Beloved Disciple, with a ribbon beneath inscribed Sts. Johan, representing the Church of the Beloved Disciple; the lower right quadrant shows a crown and palms, representing All Saints Day, the parish feast day; the band around the shield shows the name of the designer of the window, James H. Hogan, B.D., Del. (i.e., delineavit). *To the right is the seal of Holland Lodge, showing the motto, Deugd zy uw cieraad ("Let virtue be your jewel"), surrounded by the inscription Hollandsche Loge Staat Van Nieuw York 5787 (equivalent to 1787 A.D., the year the lodge was founded).*

The C.V. Starr East Asian Library

Meiji Era Collection purchase: The periodical index of the collection of journals published during the Meiji period of the Meiji Shinbun Zasshi Bunko of the University of Tokyo Law School *(Meiji Shinbun Zasshi Bunko shozo zasshi mokuji soran)* was purchased with the $20,000 grant from the Japan Foundation. This fundamental resource for research will strengthen Starr's already strong Japanese collection for Meiji period research.

Rare Book and Manuscript Library

Aglion gift: Raoul Aglion now lives in California but in 1944 he was a member of the Free French Delegation in New York. Most of the archival material relating to the attempts of the Delegation to forward the Free French cause in New York was lost when a ship carrying the archives back to France was sunk in the south Atlantic, but Mr. Aglion retained copies of many reports, letters, and correspondence, which he has now given to the Library. Two principal files include letters from residents of Canada, the Philippines, and South America to Garreau-Dombasle, delegate of Free France in 1940–1941, and a complicated correspondence with stamp dealers who, according to Aglion, helped to generate income for the New York delegation. There are also some notes alluding to support from the Jewish Agency and its friends, who had to keep their involvement secret lest the Vichy regime use their help to discredit the work of the delegation. The gift was obtained with the assistance of Professor Robert Paxton.

Boughton gift: Audrey Boughten gave to the Columbia Libraries a group of books, many of them inscribed, that had belonged to her uncle, a French literary gastronome who frequently entertained French literary figures. Many of the volumes have inscriptions and insertions, among them a manuscript poem by André Maurois, included in his translation of *Sonnets from the Portuguese.*

Bruno gift: A portfolio of lithographs by Paul Wunderlich, *The Song of Songs Which Is Solomon's,* donated to Columbia in 1982 by Phillip Bruno (B.A., 1951), was transferred from the Office of Art Properties of the University to the Rare Book and Manuscript Library, where it joins other artists' books and prints in the collection and is readily accessible for research and study.

Chang gift: One of the most exciting events of the year occurred on October 21, when a new reading room, dedicated to Peter H.L. and Edith S. Chang and supported by funds from them, opened in the Rare Book and Manuscript Room. Designed by Byron Bell, the architect of the existing Library, and constructed in space that had been a dark and nearly unusable storage area, the Peter H.L. and Edith S. Chang Reading Room includes up-to-date audiovisual facilities, which will enable us to project archival film and listen to audio tapes. The room also has an adjoining small exhibition area as well as a new well-lit processing space. Even more exciting than the new space, however, has been the continuing donation of the papers of Marshal Chang, one of the most important figures in Chinese history in the twentieth century. The marshal, following the assassination of his father, Marshal Chang Tso-lin in 1927, became governor of Manchuria, then commander of the Northeastern Army. His public career reached its zenith with the arrest of Chiang Kai-shek in 1936, the famous "Sian Incident." After freeing the generalissimo, Chang himself was seized and spent over fifty years in custody on the mainland and in Taiwan. Marshal Chang's papers will reside at Columbia, where they will be cataloged and processed. They will be open for research in 2002.

Cornell gift: Patricia Plummer Cornell made a gift to the Library of a bound volume of issues of the New York newspaper, the *Weekly Museum,* 1795–1796. The gift was made in honor of her father, Charles Arnold Plummer, who had worked on the *New York Times* in the 1940s.

Dallal gift: Salim Dallal (B.A., 1962; M.B.A., 1963) donated to the Library a bound volume of despatches from the Franco-Prussian war, 1870–1871. The 191 Kriegs-Depeschen emanate from Berlin and later from Versailles; they bear the Prussian coat of arms. Those dated 27 February and 3 March 1871 are embellished with the laurel wreath of victory.

Dalton gift: Jack Dalton, former dean of the Columbia University School of Library Service, whose papers were donated in 1970 and 1979, has sent additional papers documenting his entire career, which includes service as a library consultant for the Southeast States Cooperative Library Survey, the Library Development Center, and H.W. Wilson Company, as well as teaching at the Columbia Library School and the University of Virginia.

Daniel Kelly Trust gift: A gift of historical maps was received from the Daniel J. Kelly Trust. Among the ten maps were De L'Isle's *Carte de La Louisiane et du cours du Mississipi* (London, 1730), *Americae Sive Novi Orbis, Nova Description* (Basle, 1590) by Sebastian Munster, and a very good copy of John Speed's *A Map of New*

England and New York (London, 1676). Other mapmakers included T. C. Lotter, William Blaeu, and Emanuel Bowen.

Dreyfuss gift: Hugo Dreyfuss, on behalf of the Dreyfuss-Glicenstein Foundation, generously presented to the Rare Book and Manuscript Library, an oil portrait on board of the twentieth-century Polish novelist Joseph Wittlin. Wittlin was the subject of a conference held at Columbia in September 1996, and his portrait was featured in an exhibition organized in the Library in conjunction with that conference entitled *Letters from Exile: Polish Writers and Scholars.*

Elizabeth Kane bequest: A great treasure was added to the Library this fall when a large oil portrait on canvas of the English poet and statesman Sir Philip Sidney (1554–1586) was received by bequest from the late Elizabeth Kane. The portrait, painted by an unidentified contemporary, shows a young, handsome, and somewhat amused Sidney, dressed in black, with his hand on his sword. It will hang in the Donors Room, where Sidney will join his fellow authors Dickens, Alexander Pope, Walter Scott, and Lady Mary Wortley Montagu.

Hopkins gift: Frances L. Hopkins of Lancaster, Pennsylvania, presented to the Library a group of papers relating to the Dawson case against John Jay, Jr., in the nineteenth century. These papers are a further enrichment of the large Jay family papers collection held at Columbia.

Jane Howard gift: The late Jane Howard, just before her death from cancer early this fall, added to her papers already in the Library research files and manuscript drafts for her books *Please Touch, A Different Woman, Families,* and *Margaret Mead.* She also donated manuscripts and notes for the series of profiles in *Lears Magazine* entitled "Women for Lears."

League of Women Voters of the City of New York gift: Marjorie Kelleher Shea delivered important historical materials donated by the League of Women Voters of the City of New York to add to their collection in the Rare Book and Manuscript Library. Included among them were a letter from President Woodrow Wilson to Mary Garrett Hay, Chairman, NYC Woman Suffrage Party, dated 8 November 1917, rejoicing in the passage of the woman suffrage amendment in New York State; a letter from President Herbert Hoover to Carrie Chapman Catt from 13 April 1932; and a note to the League from Franklin Delano Roosevelt, regretting his inability to attend a memorial service for Katrina Ely Tiffany in 1927. A further donation comprised files of clippings and photographs, including some memorable pictures of suffrage parades and rallies in New York City and elsewhere in the state.

Mandel gift: A gift of Masonic manuscripts in German and Russian from the eighteenth and nineteenth centuries was presented to the Library by Lena Mandel. Mrs. Mandel also donated a diary and a collection of books once belonging to the Russian philosopher Vladimir Shmakov. Shmakov visited the United States in the 1890s and recorded in his diary his observations on American public figures.

Lorentz gift: An important addition was made by Mrs. Elizabeth Lorentz to the papers of her late husband, the documentary filmmaker Pare Lorentz. This latest gift of ten boxes of files is particularly interesting in that it documents Lorentz's activities during World War II, working with the Motion Picture Section of the Overseas Technical Unit, Air Transport Command. Also included are sixty still photographs of dams, created for the Tennessee Valley Authority, and files relating to the creation of the U.S. Film Service.

Maurino gift: In March 1996, Manuel Maurino donated a group of materials to the Joseph Urban Collection that had originally belonged to Mary Urban, the widow of the architect and theatrical designer whose papers are at Columbia. The papers, which had been found in the basement of Mr. Maurino's home, once the Urban residence, include photographs, letters from Joseph Urban to Mary, telegrams from Flo Ziegfeld to Urban, financial records, and records from Joseph Urban's estate. Also included was a typed biography of Joseph Urban that had reportedly been lost when the Andrea Doria sank off the coast of Massachusetts. The Urban Collection, one of Columbia's most impressive resources for the study of theater and film, is currently being rehoused and cataloged, thanks to a 1995 grant from the National Endowment for the Humanities.

Schapiro bequest: The Estate of Meyer Schapiro (B.A., 1924; M.A., 1926; Ph.D., 1935) gave to the Rare Book and Manuscript Library four early modern printed books from Professor Schapiro's library: *Di Herone Alessandrino de Gli Automati, onero Machine se Moventi,* Libri due, Tradotti dal Greco da Bernardino Baldi, Abbate di Guastalla (Venice, 1601); M. Vitruvius Pollionis, *De Architectura,* Libri Decem ad Caesarem Augustum, omnibus omnium editionibus longe emendatiores, collatis veteribus exemplis. (Lugduni, 1552); *Sibyllina Oracula,* ex uett codd aucta renouata, et notis illustrata a D. Johanne Opsopaeo Brettano. Cum interpretatione Latina Sebastiani Castalionis et Indice (Paris, 1599); and Ammianus Marcellini, *Rerum Gestarum,* cum notis integris Henrico et Hadrianoque Valesiis and Frederico Lindenbrogio, Jac. Gronoviil (Lugduni Batavorum, 1693).

Somerville gift: Mrs. John Somerville donated files and manuscript materials produced by her husband, the late Professor John Somerville (B.A., 1926; M.A., 1929; Ph.D., 1938).

Thompson gift: Susan Thompson (D.L.S., 1975), long a faculty member of the School of Library Service at Columbia, donated to the Rare Book and Manuscript Library her professional papers. Dr. Thompson's papers pertain to a variety of topics relating to the history of libraries, books, and library science in the twentieth century and promise to be a rich source for scholarship.

Webb gift: Margaret Webb gave to the library three interesting books: *The Life of William Wykeham* (London, 1758), *The Black Book of Carmarthen* (Pwllheli, 1906), and the first book of a new press in the Orkney Islands, Bellavista Publications of Kirkwall, Orkney, *Scapa Flow in Peace and War* by W.S. Hewison.

Weil gifts: James Weil has been engaged for some years now in publishing the poetry of William Bronk and of John Keats. This year, donations from his press have included, among others, Bronk's *Missing Persons* and three works by Keats: *The Nile, The Grasshopper and the Cricket,* and *The Laurel Crown.*

Yefimov gift: Igor Yefimov, of Tenafly, New Jersey, added materials to the Hermitage Publishers papers now in the Bakhmeteff Archive, further strengthening both that archive and the remarkable collection of publishing papers and archives in the Library.

Purchases: Funds from Rare Book and Manuscript Library endowments enabled the Library to purchase a number of interesting books and several significant collections of manuscripts this year, including the George Economou-Rochelle Owens Papers, the Vera Blackwell-Vaclev Havel Collection, and the archives of Group Research, Inc., an organization that for over thirty years collected matrials relating to the activities of ultra-conservative political groups in the United States.

CONTRIBUTORS TO THIS ISSUE

MICHAEL STOLLER, who received his Ph.D. in medieval history at Columbia in 1986, is history bibliographer at Columbia University Library.

ALINE LOCASCIO is a librarian by training, currently coordinating the Butler renovation for the Columbia University Libraries.

FRANCIS J. SYPHER, JR., is an alumnus of the Day School (1944–1947), of Trinity School (1947–1959), and of Columbia (A.B., 1963; A.M., 1964; Ph.D., 1968).

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