Columbia Library Columns

Periodicals Room
307 Butler Library
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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.
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. 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 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 Holler Hasswell, with whom I have spent many profitable hours examining Columbia’s history, and to Janet Parks and Daniel Kary, 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...”

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.”

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
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. 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 funding a “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.

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. 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.”

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.

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 lighten 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.” 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 stack 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. 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.” 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. 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 diminutive 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. 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.” 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. Surely Williamson must have cringed, thinking of his own 4-million-volume minimum. 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. 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. An extensive correspondence in August and September concerned the Browsing Room. 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. 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. 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. 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.

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. 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. 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.

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.

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

3. Ibid.


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


14. Ibid.


18. Betsky, 60.


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


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.
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 COLUMBIAE 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 (\textit{auri el}, “God is my Light,” spoken by the woman), Greek (\textit{logia zonta}, “The Words of Life,” written on the pages of the open book in her right hand), and Latin (\textit{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
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
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 (x1882, 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 head-
ings 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, appropri-
ately 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 sparseness and
compression:

Herbert Shipman, third rector of the Church of the Heavenly Rest. Columbiana Collection.
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 Bearn 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 trans-ferred 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).
OUR GROWING COLLECTIONS

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

**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 cordd aucta renouata, et notis illustrata a D. Johanne Opsopaco Brettano. Cum interpretatione Latina Sebastiani Castaliosis et Indice (Paris, 1599); and Ammianus Marcellini, Rerum Gestarum, cum notis integris Henrico et Hadrianoque Valesiis and Frederico Lindenbrogio, Jac. Gronovii (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.


**Weil gift:** 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-Vaclav Havel Collection, and the archives of Group Research, Inc., an organization that for over thirty years collected materials 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 LOCASIO is a librarian by training, currently coordinating the Butler renovation for the Columbia University Libraries.

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