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The Opening of the New Rare Book and Manuscript Library

Remarks at the Dedication and Reception

MICHAEL I. SOVERN

This is a very special moment for all of us, and for the legions of scholars, authors, and appreciative lovers of books who will be here for generations to come. I am reminded of a speculation by one of the greatest of the world’s contemporary authors, Jorge Luis Borges. He said: “I have always imagined that Paradise will be a kind of library.” My good friends, welcome to Paradise. Here in Paradise, as we enjoy the feeling of openness, the exquisite use of glass and wood, the striking design that brings light and access to the treasures of the written word, it seems far from coincidental that this is the work of the successors to Columbia’s master planners, McKim, Mead and White. Byron Bell has done a wonderful job.

We would not be here to celebrate this achievement and dedicate this magnificent facility, were it not for all of you. Today belongs to you, but not only today: I hope and trust you will return here many times to savor for yourselves what you have given to others. This splendid library is the fulfillment of a dream for many and for none more so than the man who harbored this fantasy in the days when he was leading renowned historians on treasure hunts, back into the dusty catacombs overflowing with boxes of rare jewels. His guidance is acknowledged in so many wonderful books that he is, I am sure, a candidate for the Guinness Book of World Records—our friend Ken Lohf.

Opposite: The reception on December 5 in the new Library was attended by nearly four hundred guests.
As all of you have honored Columbia, I hope you will accept our honoring you with the plaques that will remain on permanent display so that all who enter here will know that this creation did not spring full-blown from the head of Zeus. Margaret and Alan Kempner, your long and generous leadership will always be remembered by Columbia and by the thousands who visit the Exhibition Room. In their behalf, I thank you. It is most fitting that the name of Corliss Lamont will be forever linked with our new rare book reading room. And my warm thanks to Louise T. Woods and the distinguished friends who have honored the memory of George D. Woods so generously and so appropriately.

Among the joys of this evening is the chance to greet and thank each one of you personally—the special Friends of the Libraries, the leaders of the Graduate Faculties Alumni, and more.

And now may I introduce someone you know well, who will make a presentation to Gordon Ray and the Friends. She is the dedicated and energetic protector and augmentor of the Columbia collections which, as you know, are housed in twenty-six libraries, none more splendid than this. She is the best vice-president any president could have—Pat Battin.

PATRICIA BATTIN

Those of us who live and work in the Columbia University Libraries as we move about these outstanding collections and treasures of recorded history are reminded daily of the tradition of passionate commitment to that vision of excellence for which the University and its Libraries are so justly renowned and to which our President, Michael Sovern, adds a special luster. His legendary brilliance and extraordinary energies, dedicated to his special vision of a new and vital Columbia, serve as a continuing stimulus to all of us to make his dream a reality. Tonight, the dedication of this handsome facility adds to that long tradition of
stewardship a new contribution, which fulfils our debt to those who have preceded us and sets a new challenge for those who follow.

But, as all of us know, vision alone will not suffice. Success requires persistence and zeal of the highest order. Tonight, in these magnificent surroundings, I would like to pay brief tribute to the zeal and the vision of those who made it happen. The vision of Michael Sovem, whose strong support for our cause, among his many priorities, has contributed immeasurably to our success. The vision of Kenneth Lohf, who for twenty-five years has pursued his goal with unflagging energy and relentless optimism. All of us who have been drawn into Ken's quest over the years need no further reminder of the intensity of his commitment to the proper stewardship of our unparalleled resources. Without him, it would never have happened. The vision of Byron Bell, our creative and talented architect, who saw in a set of dreary and pedestrian dark green study cubicles this soaring monument to the life of the mind. Finally, the vision of all of you, our supportive and imaginative friends, who have contributed so generously of your collections, your financial resources, your energies, and our confidence and good faith in the future of scholarship at Columbia.

And now it is my pleasure to introduce to you a very special friend, Gordon N. Ray, whose wise counsel and steady support as chairman of the Friends' Council during the past eleven years has contributed so much to the success of our venture.

GORDON N. RAY

As Mary Hyde has recorded in the Columbia Library Columns (on an occasion like this we must still call her by her name as a writer), the Friends of the Columbia Libraries was founded in 1928, among the first of such organizations in support of American libraries. Its moving spirits were David Eugene Smith, a
professor of mathematics who had retired from Columbia two years earlier, and George Arthur Plimpton, the publisher. Both were accomplished book collectors who left important libraries to the University. So significant was the Plimpton collection, indeed, that almost ten percent of the 121 items which Mr. Lohf has chosen for tonight’s exhibition have been drawn from it. The Friends succumbed to the depression in 1938, but in 1951 the organization was revived on the initiative of a group of Columbia luminaries which included Mary Hyde and Dallas Pratt. Both have been members of the Friends’ Council ever since, and Mr. Pratt until recently has served as editor of the Friends’ journal, Columbia Library Columns. Within a few months the Friends had more than one hundred members, a number now grown to nearly five hundred. A lively program of social events was soon developed, including each year’s Bancroft Prize Dinner, held in the Rotunda of Low Memorial Library, the main Reading Room when Low was the University Library.
The Friends' principal focus, however, has been on stimulating the growth of Columbia's rare book and manuscript collections. For many years we have willingly put ourselves in the hands of Ken Lohf, whose knowledge, skill, and devotion have been chiefly responsible for the University's remarkable record of acquisitions. Under his care the Friends' acquisition fund has enabled us to add such collections as the John Jay papers, Evelyn Waugh's sketches, Rockwell Kent's drawings for *Leaves of Grass*, Randolph Caldecott's drawings for Washington Irving's *Christmas Stories*, and Tennessee Williams's manuscripts. Moreover, association with the Friends played its part in bringing to Columbia such gifts as the Solton and Julia Engel collection, the Jack Harris Samuels library, and Corliss Lamont's splendid Rockwell Kent, John Masefield, and George Santayana collections.

Tonight we are celebrating the Friends' culminating effort, the opening of Columbia's new Rare Book and Manuscript Library. Mr. Sovern has already paid tribute to the three donors, all Friends, whose generosity was chiefly responsible for this achievement. That the rich materials gathered for the University will henceforth be available both to its own workers and to others throughout the learned world under conditions of greatly enhanced ease and efficiency should be seen as tangible testimony to the central role which Columbia assigns to its research mission.

NORMAN N. MINTZ

It is my great pleasure to welcome you today to this magnificent new library. Yesterday evening President Sovern formally dedicated this Library and its constituent parts including the Alan and Margaret Kempner Exhibition Room in which we are standing, the Corliss Lamont Rare Book Reading Room and the George D. Woods Manuscript Reading Room. As Mike said last night, this Library is very important to all of us and to "the
legions of scholars, authors, and appreciative lovers of books who will be here for generations to come."

Everyone of us who takes pride in the distinction of Columbia’s rich library holdings and outstanding librarians should savor the specialness of architect Byron Bell’s triumph. We will enjoy the beauty of this facility—the use of glass and wood, and the way light and color affect our senses as we move from room to room. The Rare Book and Manuscript Library is an impressive addition to two Columbia traditions: reverence for joy in the written word, and excellence in architectural design.

Completion of this project is the fulfillment of a dream for many. Among them are a number of people gathered here today, and in particular the members of the Friends of the Libraries who have encouraged and supported the creation of a new rare book library for many years. To all those who helped make the new library a reality, I express the University’s deepest thanks.

It would be inappropriate to let this occasion pass without singling out one person for his unique contributions. For more than twenty-five years this Library has been Ken Lohf’s dream, and he deserves our admiration and gratitude. However, I must warn you on Ken’s behalf, that today is the last time you’ll be permitted to eat or drink in these rooms. Meanwhile, though, I invite you to take a glass of wine and explore this magnificent new library.
Building on Butler

KENNETH A. LOHF

DURING the past four decades anyone who came for the first time in search of the reading rooms of the Rare Book and Manuscript Library (or Special Collections as it was known before 1975) on the sixth and eighth floors of Butler Library would have realized immediately how hidden the premises were. I recall my first visit in 1957 to the modest, unassuming rooms on the eighth floor, when I was summoned to the office of Roland Baughman, then director of the department, to be interviewed for the position of assistant librarian. A dark and winding stairway, narrow hallways with low ceilings, and an almost eerie silence broken only by the quick closing of an unseen door or by muffled voices coming from no identifiable location: These were my immediate impressions when I first visited the upper floors of Butler Library, two flights above the last elevator stop.

Mr. Baughman’s office, separated some distance from all other units of the Library, was located in room 803, the southeast corner. Small and without any permanent shelving, his office was crowded with desks, tables, chairs and cabinets, and with boxes, books, files and papers heaped on every available surface and over the floor. During the interview, which I recall as most congenial, I could not help but be curious about a small brown metal chest on the table behind him, its cover thrown back, from which a score or more of what appeared to be long rolls of paper emerged, stacked on end. Was this a recently acquired collection of manuscripts? documents or deeds? posters or broadsides? At the end of the hour long interview, my curiosity uncontainable, I asked him what those rolls of paper were, pointing to the chest
behind him. "Oh," he said almost nonchalantly, "they're the plans for the new library." "When will it be built?" I asked eagerly, for I knew immediately that I wanted to be there when it happened. "Nothing definite just now," he replied adding confi-

Demolition of portions of the sixth and seventh floors of Butler Library began in early September 1983 and construction began the following month.

fidently, "but it will be built." Within a month after that interview I joined the staff, and from that time I suppose I thought about, imagined, and planned for the new Rare Book and Manuscript Library that has now, twenty-seven years later, been constructed.

When Butler Library was built more than fifty years ago no provisions were made for rare books and manuscripts, so the
primary problem that had to be faced was where the new library was to be constructed. Were we to take over a major portion of Low Memorial Library? build a penthouse on top of Butler Library? construct a mezzanine floor in the main reading room of Butler Library? or build underground in front of Butler? These were just a few of the solutions that were considered and reconsidered, and in each case the floor plans were sketched and resketched. However, whenever we thought we were ready to go into the final planning stage, the momentum necessary to carry the project forward the next difficult step was always lacking. A major construction program, such as a new underground facility, required considerable funds, and the time appropriate to accumulate those funds never seemed to arrive. A look at the history of the rare book and manuscript collections will give a perspective on the problems which led to the need for new quarters.

The Rare Book Department was officially established with Trustee approval on July 1, 1930, long before such units were established in other research libraries. Education at the graduate level was expanding during the decades preceding World War II, and the support of research in the humanities and the social sciences was regarded as the prime mission of our special collections, which at the time consisted primarily of those magnificent rare book and manuscript libraries formed by George Arthur Plimpton and David Eugene Smith. Beyond these significant resources, the University owned the Audubon elephant folio of 1827-1838, the second Shakespeare folio of 1623, the manuscript of John Stuart Mill’s autobiography, and numerous other individual rarities and smaller “name” collections.

A locked cabinet in the head librarian’s office and then rooms on the fifth floor of Schermerhorn Hall, where the neighbors were the anthropology and psychology departments, were among the early premises occupied by the rare book collections. In 1934, however, rooms became available in Low Memorial Library, and in due course the Plimpton and Smith collections, as well as the
additional growing resources of the Library, were installed in room 210 where Columbiana is now located; nearby rooms on the first and second floors and a stack area on the fourth floor gallery were also used to house the collections.

The Reference Center, between the reading rooms, serves researchers using both manuscripts and books; the George D. Woods Manuscript Reading Room is in the background.

When Butler Library was completed in 1934 and the general collections of the Libraries were moved from Low Library across the campus to the new neo-classical structure, it seemed that there would be nearly limitless space for the future growth of rare books and manuscripts. However, during this period the University’s administrative organization began to change and develop, and the need for space for these purposes increased, necessitating a reassignment of the rooms in Low Library. Rightly or wrongly, Butler Library was designed on the specific understanding that the housing and servicing of rare books and manuscripts were
not to be among its functions. Nevertheless, during the decade following the opening of Butler Library, the feeling began to grow that these special collections must ultimately be located there because of their close relationship with the research activities that centered in Butler Library.

With the acquisition of the library of the American Type Founders Company, and the gifts of such notable resources as the Gonzalez Lodge, Edward Epstein, Frederick Coy Kendall, Edwin Patrick Kilroe, and Park Benjamin collections in the 1940s, it became critical to make immediate provisions for the housing of all such collections at the University (with the exceptions of those at the Law, Health Sciences, Avery and East Asian libraries). In the mid-1940s space was found in a series of stack rooms on the sixth floor of Butler Library, and the collections were moved during 1947-1949. This area had the added advantage of direct access to stack levels into which the collections would grow over the next several decades. At the time of the move the resources numbered some 125,000 volumes and nearly a million manuscripts; within the next two decades those figures would double, and by the early 1980s the number of rare books would double again and the manuscript holdings would increase elevenfold.

Of equal importance to the growth of resources was the dramatic increase in the use of collections by students and scholars; the reading rooms quite simply could not properly serve the hordes of graduate students and researchers that descended on the premises almost daily and especially during vacation periods. The library system's four other distinctive libraries had each gone through similar growing pains and were by the early 1980s comfortably settled into new and larger quarters more suited to the requirements of the modern student; it seemed the time had finally arrived to reconsider the needs of the Rare Book and Manuscript Library and to make plans for the future growth and use of these collections. The University's Presidential Commission on Aca-
ademic Priorities in the Arts and Sciences had reached a similar conclusion in its report issued in December 1979.

When I broached the matter of new quarters with Patricia Battin, the University Librarian, she reacted positively and requested that I draft a proposal for new quarters. Within a few weeks, April 28, 1980, to be exact, the proposal was on her desk. She approved it and forwarded the document to the capital budget and the space policy committees. Authorization was given to submit the proposal to a number of architectural firms in the East; from the group that responded, five of the most promising were selected and the architects interviewed. The firm of Cain, Farrell and Bell, the successors to McKim, Mead and White, stood out prominently because of their imaginative response to our needs, and they were selected to draw up the plans and design the new library. The firm selected their partner, Byron Bell, as the project architect, and from that time I met with him almost daily, as well as with Stephen Lennard of the Office of Facilities Management, and other members of their staffs, to discuss all matters relating to design and construction. Designing facilities for rare books and manuscripts and their special requirements made close cooperation essential.

Although a number of sites in Butler Library were considered, the entire south sides of the sixth and seventh floors were finally selected for the new library. A fifteen foot terrace ran alongside the row of cubicles on the south side, and this area, when added to the long hallways and the cubicles, provided an area 250 foot in length, running from east to west, and twenty-five feet wide. This unusual space made it necessary for us to rethink the relationships of the Library's functions, and to adapt the long space to those functions. The availability of both the sixth and the seventh floors enabled us to assign the lower floor to public space and the upper floor to office and work space, thereby coordinating all staff activities within a single area. The new library has now been in use for more than two months, and the improved
The second floor of the library, illuminated by a 230 foot skylight, houses the offices of librarians, curators, and other staff.
communication makes administration and operations at all levels more efficient than we had known before.

The second advantage of the long space was that it permitted the assignment of separate areas to both rare book and manuscript reading rooms on a single level; they had been separated by two floors since 1971. Over the succeeding decade the separation had caused increased pressure on the staff, and bringing these units closer together was the ultimate aim in building any new facility. The rare book reading room is named for Corliss Lamont, a long-time donor to the collections, and the manuscript reading room for George D. Woods, who served as the president of both the World Bank and the First Boston Corporation.

The extended floor plan also allowed another innovation in planning the library’s operations: a combined reference center for both rare books and manuscripts. Located between the new reading rooms in the central location, the reference center, funded by The Ruth and Sanford Samuel Foundation, houses the reference book collection, the card catalogs, the reader computer terminals, and, most importantly, the reference desk where there are four stations for the reference librarian on duty, the desk attendant for the rare book reading room, and the CLIO terminals, the Libraries’ online catalog. We are now able to deploy staff more efficiently and to improve service to patrons as a result of the unique interaction of form and function.

A major aspect of the new Library’s program is the exhibition of the wealth of rare printed, manuscript and art materials that are our special province. The long rectangular space allowed the construction of 180 feet of exhibit cases around the outside perimeter of the public spaces, more than four times the exhibit space on the third floor of Butler Library where we have mounted our exhibitions since the late 1940s. These expanded facilities, named for long-time donors and benefactors Alan and Margaret Kempner, will permit a series of changing shows during the year, as well as smaller exhibits drawn from the permanent collections. An
The Donors Room at the west end of the Library displays portraits of literary figures and is furnished with an eighteenth century Sheraton breakfront and Queen Anne style table and chairs.
exhibition of treasures from the collections, mounted for the dedication of the new Library and given permanent record in a published catalogue, showed the range of the rarities from a third century B.C. Mesopotamian cylinder seal to the 1956 manuscript for Allen Ginsberg’s *Howl*. The premiere smaller exhibits featured highlights from the George D. Woods papers, the Albert Ulmann collection of illustrated books, imprints of the nineteenth century publisher of children’s books McLoughlin Brothers, the Arthur Rackham collection of original drawings and sketchbooks, and the David Eugene Smith collection of rare mathematical instruments.

An impressive room two stories high at the west end of the Library, the Donors Room, commemorates those individuals over the past two hundred years whose gifts have been responsible for the magnificent research resources that form the Rare Book and Manuscript Library. Friends of the Libraries, the Council, benefactors and guests will meet frequently in this room against a background of oil portraits drawn from the art collections—Lady Mary Wortley Montagu, Alexander Pope, Sir Walter Scott, the First Earl of Oxford, Samuel Butler, Edwin Forrest, and Charles Dickens, among them—and rare editions selected from the numerous memorial collections shelved in the glass-enclosed bookcases on the south and north walls. A Sheraton breakfront and a table and chairs in the Queen Anne style, donated by Mary Hyde, are the centerpieces of the Room.

Linking the new reading rooms, reference center, exhibition room, and Donors Room is the skylight running the entire 230 foot interior length of the Library. This unusual and striking architectural feature allows natural light to illuminate the second floor hallway and offices and to filter down to the public areas on the lower floor. An additional unifying feature of the design, and perhaps the most distinctive of all for a rare book library, are the tempered glass walls at the entrance area, surrounding both reading rooms on three sides, and at the fronts of the offices on
Building on Butler

the second floor. When one walks towards the glass doors at the entrance of the Library one first sees the Alan and Margaret Kempner exhibition room, inviting one to enter and to view the rare editions, manuscripts and drawings that are on exhibit. Entering the Library and looking to the west one sees, through the glass walls, students and scholars in the reading rooms studying the rare materials that range from cuneiform tablets and Renaissance manuscripts to files of correspondence and papers of statesmen and authors such as John Jay and Stephen Crane. Looking beyond these rooms and along the row of exhibition cases one’s attention is drawn finally to the tiers of portraits on the west wall of the Donors Room. The atmosphere of openness welcomes the student and scholar and demonstrates to the visitor the research activities which are the primary mission of the Library.

After decades of ill-suited and make-shift quarters, the Rare Book and Manuscript Library now has its new home. Patience and thought over a long period have given us the opportunity to avoid the preciosity that is often associated with rare books and manuscripts, and to focus our plans firmly on both the collector and the scholar who assist and enhance one another’s endeavors through the medium of the research library. By building on Butler Library and enlarging a venerable half-century old facility we have remained within the center of the University’s research, and we have strengthened the Libraries’ ever growing potential for scholarship.
Designing for Rare
Books and Manuscripts

BYRON BELL

FOR an architect, a library is an immensely fulfilling
commission for it involves dreams and realities, art and
construction. In addition, for Cain, Farrell and Bell, the
linear descendant of McKim, Mead and White who planned and
designed much of Columbia’s campus at the turn of the century,
the opportunity to design the University’s Rare Book and Manu-
script Library has been a joyful homecoming. I myself am a 1962
graduate of the School of Architecture.

Often the centerpieces of universities, cities and villages, library
buildings have ranked among the most noble architecture in his-
tory. One has only to think of the British Library, the Library
of Congress, or the neo-classical Carnegie libraries in small towns
across the American continent. Another dimension is introduced
if the library is a rare book and manuscript library. To hold and
read what others in former times have held and read creates ties
across generations and allows the past to demand the attention it
must have if the present is to count itself as part of history. The
fact that the Rare Book and Manuscript Library is physically part
of Butler Library, the main University library building, rein-
forces this continuum.

Any proposed building or alteration begins with a set of goals,
a site and a budget. Ideally the goals come first, but in reality all
three are bound together; the Rare Book and Manuscript Library
was no exception. The program or goal was to consolidate certain
of the Library’s functions and at the same time celebrate the
glories of the collections. The site chosen was a little-used and
remote area, 25 feet wide by 250 feet long, on the upper floors of Butler Library. The budget was a figure determined by realistic projections of fund-raising.

Opened in 1934, Butler Library is essentially a rectangular core of book storage facilities ringed by reading rooms, offices, classrooms, and circulation paths. It was the last building of its type to be built in the United States before World War II. The site chosen for the Rare Book and Manuscript Library is one side of the ring on the sixth and seventh floors. This long and narrow site can be entered by the public only from the east corridor. While a separate entity, the Library is inseparable from the rest of Butler, sharing elevators, book stacks, services and systems. It is important to note that during its construction the disruption of the other functions had to be kept to a minimum.

Early studies of the structure of Butler Library uncovered a major problem. The site was found to be even less flexible than anticipated due to the 1930s method of construction, and it soon became apparent that the program could not be achieved within
the initial budget. However, further study showed that if parts of the original construction were to be removed and replaced with a larger and more flexible space, then a consolidation of all Rare Book and Manuscript Library functions could be achieved with an increase in the budget but with lower unit costs. In a sense, the program, the site, and the budget all changed but the value per dollar increased. A further advantage was that all the parts could be built and planned at one time, thus eliminating the problem of additions to additions. Even so, the site was very restricted, and careful allotment of space was necessary. For the first time Columbia would have a fitting and proper housing for its valued collections, and proper credit would be given to the library's donors by utilizing exhibition and display areas. Also, scholars would have easy access to the collections, and reference material for the researcher's use would be immediately available.

The final program included facilities for permanent and temporary exhibitions, rare book and manuscript reading rooms, a reference area, donors room, and offices and workrooms. The book storage area remains in the central core. Less tangible but of utmost importance was the requirement that the new spaces manifest the treasures of scholarship represented by the extraordinary collections.

Nothing is more important than the security and maintenance of the collections. However, scholarship is not well served if a library appears to be a fortress impenetrable from the exterior and a prison from within. Books and manuscripts extend an invitation, and minds accepting this invitation must be unfettered. The librarians and the architects must assume the less than joyous task of developing the security system. They must arrange to guard the treasures physically but place no barriers to the knowledge the treasures possess. Elements in any security system include architectural layouts, sophisticated machines and technology, and people. All were utilized.

Access to the Rare Book and Manuscript Library begins at
The exhibition areas provide 180 feet of space to display the Library's extensive holdings of rare books, manuscripts, artworks, and realia.
The first floor of the new Library extends along the entire south side of the sixth floor of Butler Library.
Designing for Rare Books and Manuscripts

Butler Library’s main entrance. A series of corridors, elevators, and more corridors lead to the Rare Book and Manuscript Library space. As one approaches, the last corridor opens into an inviting, wide, and light filled space. Light colors, and in daytime natural light through the skylights, provide a welcome contrast to the dimness of the buildings corridors.

Because it was necessary for the entrance to be at one end of the space and the librarians’ control and reference area in a central location, a problem of circulation to the central area had to be solved. The circulation corridor required a sense of expansiveness and interest. To achieve this the architects allowed the corridor to be two stories high with a view to the skylight running the full length of the Library. On one side additional exhibition cases were added to provide interest and the illusion of width. Glass on the opposite side opens to the reading room and to the reference collection beyond. Similar treatment extends from the central area to the Donors Room. In addition, the far wall of the Donors Room, upon which historic portraits of literary figures are hung, is painted the darkest and deepest color and can be seen from virtually the entire main floor.

The reading rooms, the places where scholars and rare books and manuscripts come together, are the most critical spaces in terms of commodiousness, comfort for readers, and security. Floor-to-ceiling glass walls provide these rooms with elegance while allowing casual vision into them by visitors and library personnel. The reference books lining the opposite walls are immediately useful while also symbolizing the core of books behind. There is space for the shelving of 13,000 reference works in the reading rooms and offices. Card catalogs have been provided at this time, although they may be replaced by computer terminals in the future. Ultimately their present space will house additional reference books. Conduits to existing computers have been installed in the floor construction.

The librarians’ offices on the mezzanine, while not public places,
nonetheless must be accessible to other library personnel, visitors, and donors. It was desired that these offices would be an integral part of the total design. In addition, the librarians' random presence within view of the public will encourage communication and enhance security.

![Diagram of Butler Library showing the area occupied by the Rare Book and Manuscript Library.]

The proper environment for books, manuscripts, and people has also been provided. Humidity will be maintained at 50 percent, and temperature at 70 degrees. Smoke detectors and alarms have been provided and are interconnected to the main library.
system and to the security office. The glass to the exterior is ultra-violet shielded, and shading devices are provided for the skylights during the summer solstice season. The illumination is a combination of warm and cool artificial lights plus a varying natural light. In general, the light levels, while slightly higher at the reading surfaces, avoid high contrasts. Exception is made at the exhibition cases. Fluorescent lights in cases and reading rooms have ultra-violet filters.

Openness, in general, has been the underlining design element of the library; spacial airiness, a sense of welcome, light and warmth. Let the light in. Let it bounce around. Let it illuminate a place where reference works, treasures on exhibit, reading rooms and work areas reinforce the entire functions. But direct sunlight has no place in such a library. However, we believe that the sense of time of day is important. To achieve this, we proposed a north facing skylight to run the full 230 foot length of the library. This allows views of the main library’s cornice and the changing sky.

Its length permits the visitor to realize the whole extent of the library not otherwise seen from any one vantage point. The use of natural oak, clear glass and warm pastel colors was designed to be interesting but not overwhelming, quiet but not still. The furniture in natural oak touches the floor lightly. Natural materials as simply articulated as possible were chosen.

In any building, an ideal is to achieve harmony and balance of the several parts: structure, finish materials and color. In the Rare Book and Manuscript Library the exhibits, however, will be dynamic and changeable. The exhibits must stand on their own, but their arrangements and materials should add to the sense of the whole.

What is now the housing of the University’s Rare Book and Manuscript Library and its treasures is a result of close collaboration among many: Patricia Battin and Kenneth Lohf at the Libraries, Stephen Lennard and Alan Maclaren of the Architectural Planning Offices, and the numerous engineers and contractors. All
of us at Cain, Farrell and Bell are awed by the splendor of the collections, and all of us hope we have served the Library and its users as befits one of the country’s largest resources of rare books and manuscripts.
Gifts in Honor of the Opening of the Rare Book and Manuscript Library

KENNETH A. LOHF


Cohen gift. Mr. and Mrs. Herman Cohen have presented one of the monumental works of printing of this century, the *Edizione Nazionale di Tutte le Opera di Gabrielle d'Annunzio*, printed at the Officina Bodoni by Hans Mardersteig in Verona from 1927 to 1936. Printed entirely by hand, the set presented by Mr. and Mrs. Cohen is the only copy on Japan vellum recorded as being in a library in the country. The work, in forty-nine volumes, bound in full vellum, is a landmark publication in terms of the history of the press; the commission to print a complete edition of D'Annunzio's works came from the Italian government which insisted that Mardersteig move his press from Montagnola, Switzerland, to Verona to produce the work; it was in Verona that he operated his distinguished press from that time until his death.

Crawford gift. Mr. John M. Crawford, Jr., has presented the splendid folio, *The Art Work of Louis C. Tiffany*, published in 1914 in a limited edition for private distribution. Illustrated with more than sixty full-page photographs, the volume, in a handsome
burnished gold metal binding, covers all aspects of the decorative designer’s work, including painting, stained glass, *favrile* glass, enamels and jewelry, textiles, interior design, architecture, and landscape design. Adding distinction to the volume is the inscrip-

Eighteenth century oil portrait on copper of Alexander Pope after Jean Baptist Van Loo. (Halsband gift)

...tion by Louis Comfort Tiffany to Messrs. Lai-Yuan & Company, New York, importer of Chinese art at the time the volume was published, and the ownership stamp of the Company’s successor, Frank Caro; the fly-leaf also bears a note that it was once in the library of Joseph H. Heil, the pioneer collector of Tiffany art.

*Gilvarry gift.* Shortly before his death last October, Mr. James Gilvarry donated fifteen first editions of works by twentieth...
century French authors René Char, Paul Eluard, Henri Michaux, Jules Supervielle and Paul Valéry. Of special importance are: René Char’s *Feuillets d’Hypnos*, 1946, inscribed by the author to Caresse Crosby; Paul Eluard’s *Au rendez-vous Allemend*, 1945, with a portrait of the author by Pablo Picasso, one of forty copies; and Jules Supervielle’s *Gravitations: Poèmes*, 1925, one of 880 copies.

**Halsband gift.** A fine eighteenth century oil portrait on copper of Alexander Pope, after Jean Baptiste Van Loo, has been presented by Professor Robert Halsband (A.M., 1936). Measuring 11 3/4 by 9 3/16 inches, the portrait, based on the 1742 oil painting by Van Loo, depicts the poet in a snuff brown coat, seated with his right hand against his head and his elbow resting on a folio volume on a table. This portrait of Pope joins another in the collection by John Lumley donated by Professor Halsband in 1958.

**Harley gift.** A handsome oil portrait of Robert Harley, First Earl of Oxford, painted by Charles Jervas in 1709, has been presented by Mr. Robert L. Harley (Class of ’26). Measuring 30 by 24 inches, the painting, in an impressive wide gold leaf frame, was done by Jervas, a student of Sir Godfrey Kneller, after his return from Rome where he had studied drawing. Although well known for his translation of *Don Quixote*, Jervas became quite skillful in the art of portrait painting, of which his portrait of Harley, a distinguished collector of books and manuscripts, is a fine example; he eventually succeeded Kneller as principal painter to George I.

**Jaffin gift.** Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has presented the impressive folio edition of Erik Satie’s *Sports & Divertissements*, a series of piano pieces, published in holograph facsimile in Paris in 1924 by Lucien Vogel with illustrations by Charles Martin. Issued in a portfolio in a limited edition of 225 copies, the series of twenty pieces is illustrated by twenty copper
engravings colored by means of the pochoir process by Jules Saudé. With considerable charm and humor, the composer and artist have depicted the pastimes of the 1920s, such as “La Chasse,” “La Pêche,” “Bain de Mer,” “Pique Nique,” “Le Tango” and “Feu d’Artifice.”

“Le Tango”; copper engraving colored by means of the pochoir process, an illustration by Charles Martin for Erik Satie’s *Sport & Divertissement*, 1924. (Jaffin gift)

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented an association volume of considerable importance, the Shelley family Bible, signed by Percy Bysshe Shelley’s father, Sir Timothy Shelley, on the title page of *The Book of Common Prayer*, London, 1638, the first part of the volume. In addition, the fly-leaf is signed by Sir Timothy’s uncle and aunt, John and Mary Shelley, as well as by John Shelley’s aunt, Hellen Shelley. The major part of the folio volume is the 1639 edition of *The Holy Bible Conteyning the Old Testament and the New*, printed by Robert Barker and by the assignees of John Bill. The title page
of the *New Testament* bears the date 1638, the *Concordance*, 1639, and *The Whole Booke of Psalmes*, 1638.


**Kraus gift.** Mr. and Mrs. T. Peter Kraus have presented one of the great books of the Victorian era, Sir Harris Nicolas's *History of the Orders of Knighthood of the British Empire*, published in London in 1842, with illustrations by George Baxter. Volume I contains a magnificent double-spread title page in colors by Baxter, which has been called one of the finest title page openings of the century; there are also twenty-one other plates throughout the four volume set, depicting the various collars, ribands, badges, and medals. This handsome and important work was printed by Charles Whittingham and published by William Pickering.

**Lamont gift.** A group of important manuscripts have been added to the John Masefield Collection by Dr. Corliss Lamont (Ph.D., 1932): a notebook of drafts of Part II of *Right Royal*, inscribed by the poet to his wife; a notebook of drafts of Masefield’s critical essay on Shakespeare, dated February 22, 1921, also inscribed to his wife Constance; the typewritten manuscript of the poem “Old Raiger” and the galley proofs for *Old Raiger and Other Verse*,
1964, with holograph corrections throughout; the typewritten manuscript of "The Masefield Storytelling Festival," containing the poet's comments and notes; and a collection of thirty-six letters written by Dr. Lamont's mother, Mrs. Florence C. Lamont, to Masefield from 1944 to 1958 in which she discusses Masefield's writings and the publications of T. S. Eliot, the Sitwells, Arnold Toynbee, Gordon Bottomley, and E. M. Forster, as well as the activities of the Lamont family.

*Lehman Foundation gift.* The Edith and Herbert Lehman Foundation, Inc., has presented the first publication of The New Overbrook Press, the impressive folio edition of Samuel Beckett's *The Lost Ones*, a story which describes the life in limbo of a tribe of unearthly people who are confined inside a cylinder. Issued in a portfolio, the work was designed and published in 1984 by Charles Altschul and illustrated with seven signed and numbered etchings by the artist and master printmaker Charles Klabunde. One of sixty artist's proofs, the copy presented is signed by Beckett on the colophon leaf.

*Liebmann gift.* Mr. William B. Liebmann has presented, for inclusion in the Benjamin Disraeli Collection which he established, a handsome and rare multi-colored tinsel portrait of Queen Victoria, published in London by A. Park on February 24, 1840, and mounted in a contemporary carved oak frame. The Queen is on horseback with a portion of Windsor Castle seen in the background; the decoration on her dress and hat, as well as on her horse's saddle and harness, is of gold, silver, and red tinsel. Prints with tinsel decoration were made as special issues of the many series of color prints published during the period that depicted royalty, and political, military, and theatrical personalities.

*Lohf gift.* Mr. Kenneth A. Lohf (A.M., 1950, M.S., 1952) has presented an inscribed first edition of William Wordsworth's *Yarrow Revisited, and Other Poems*, 1835, composed during a tour of Scotland and the English border in 1831. The copy, uncut
and in the original boards, contains substantive changes by the
author in four of the poems: "The Trosachs," "The Egyptian
Maid," "Inscription Intended for a Stone in the Grounds of Rydal
Mount," and "A Jewish Family." Mr. Lohf also presented a copy,
uncut and in the original paper-backed boards, of William Gilpin's
Three Essays: On Picturesque Beauty; On Picturesque Travels;
and On Sketching Landscape; To Which Is Added a Poem, On
Landscape Painting, 1792, which contains six aquatints by the
author who has been called the apostle of the picturesque.

Myers, Andrew, gift. A black crayon portrait of G. K. Chester-
ton by Ivan Opffer has been presented by Professor Andrew B.
Myers (A.M., 1947; Ph.D., 1964). Drawn in 1928 at Beacons-
field, Chesterton's home in the Chiltern Hills, the portrait, depict-
ing the author in a benign mood, measures 18 by 15 inches and is
signed by the artist and autographed by Chesterton.
Myers, Winifred, gift. Winifred A. Myers Autographs, Ltd., London, through its directors, Miss Winifred A. Myers and Mrs. Ruth Shepherd, has presented four inscribed editions of English literary works by Walter de la Mare, John Drinkwater, St. John Ervine and R. C. Sherriff. The latter, who gained fame through his play *Journey's End* is represented in the gift by a first edition of his best-known novel, *The Fortnight in September*, 1931, which he inscribed to Vernon Bartlett in the form of a letter written on the front pastedown; in addition, the author has written out on the fly-leaf brief, humorous excerpts from reviews, and, on the half-title, he has drawn caricatures in pencil of five of the characters in the novel.

Parsons gift. To the collection of Scottish literature Professor Coleman O. Parsons (A.B., 1928) has added the rare first London edition of Daniel Defoe’s *Caledonia, A Poem in Honour of Scotland, and the Scots Nation*, published in 1707. The work was written during Defoe’s stay in Edinburg where he had been sent by the ministry to act as a secret agent in support of the union of Scotland with England.

Plimpton gift. A leaf from the first illustrated book printed in England, William Caxton’s *Myrour of the Worlde*, has been presented by Mrs. Francis T. P. Plimpton. Based on the *Imago Mundi*, the work was translated by Caxton and printed at Westminster in 1481. The complete volume contains woodcuts of the author, the Creation, and the masters of the seven liberal arts: the two on the recto and verso of the leaf presented by Mrs. Plimpton are Grammar and Logic.

Pratt gift. An important historical document, the four page letter written by the Abbé Edgeworth (Henry Essex Edgeworth de Firmont) describing the execution by guillotine of Louis XVI, has been presented by Dr. Dallas Pratt (M.D., 1941). Written to a Mrs. Tunstall in London on February 18, 1793, less than a month after the execution, the letter describes the King’s final moving
words and fateful moments, as well as the effect of his death on the Abbé’s own circumstances. The son of an Irish vicar, the Abbé settled in Toulouse following his conversion to the Catholic Church and became the chaplain to the King’s unmarried sister

Mme. Elizabeth, who was so impressed by the Abbé that the King sent for this unknown clergyman on the eve of his execution. The Abbé mounted the steps of the scaffold with the King and assisted him as priest during the execution.

Ray gift. Samuel Taylor Coleridge’s first volume of poetry, *Poems on Various Subjects*, has been presented by Mr. Gordon N. Ray (LL.D., 1969). Printed in London in 1796, the first edition of Coleridge’s *Poems* also contains four sonnets by Charles Lamb, and is the first appearance in book form of Lamb’s work. The copy is bound in contemporary mottled calf and includes the half-title, the leaf of errata, and the leaf of advertisements.
Saffron gift. A first edition of Henry Fielding's *Miscellanies* has been presented by Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968). Printed for the author in London in 1743, the three volumes contain, in addition to poetry, essays, and dramatic works, the first printing of Fielding's powerful and popular satire, *The Life of Mr. Jonathan Wild the Great*. There are notes in a contemporary hand on the title pages of *Eurydice, A Farce* and *The Wedding-Day, A Comedy*, regarding the first performances of the two plays.

Schaefler gift. A handsome oil portrait of Sir Walter Scott painted by Gilbert Stuart Newton has been presented by Dr. and Mrs. Sam Schaefler. Measuring 9 1/2 by 7 1/2 inches, the portrait was painted at Abbotsford when the novelist was fifty-three years old.

Schimmel gift. Ms. Caroline Schimmel (M.S., 1976) has presented an extensive collection of works by and about the late novelist and short story writer Truman Capote. Comprising more than two hundred items, the collection contains a complete run of American and English first editions, proof copies, reprints, foreign editions, works with contributions by Capote, magazine appearances, writings about Capote, movie pressbooks, playbills, posters, and photographs. Three of the volumes, *Other Voices, Other Rooms, A Tree of Night*, and *In Cold Blood*, are inscribed by the author to the donor; *Breakfast at Tiffany's* is inscribed to another recipient, and *Music for Chameleons* is autographed by the author. There are also limited and signed editions of *In Cold Blood, A Christmas Story*, and *The Thanksgiving Visitor*.

Sypher gift. Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented an original photograph of Alfred, Lord Tennyson in his eightieth year taken by Herbert Barraud in 1888. In exceptionally fine condition, the photograph, measuring 9 by 7 inches, matted with Tennyson's autograph, depicts the Poet Laureate in a broad brimmed hat with a copy of Homer on his lap.
Taylor gift. From the collection of her husband, the late Davidson Taylor, Mrs. Taylor has selected the following three rare inscribed works for presentation: Marie Laurencin, *Le Carnet des Nuits*, published in Brussels in 1942 by Editions de la Nouvelle Revue Belgique, no. 5 of sixty copies, warmly inscribed with a decorative design, along with a framed lithograph in colors, signed by Laurencin, of the drawing on the front wrapper; Bernard Herrmann, *Moby Dick: A Cantata*, a facsimile of the score, inscribed with two bars of music in 1938; and Aaron Copland, *Music for Radio (Saga of the Prairie)*, a facsimile of the score published in London in 1940 and inscribed later the same year.
The latter work was commissioned by the Columbia Broadcasting Company in their first American Composer Commission Series, an enterprise supported by Davidson Taylor, who at the time served as director of the music division of CBS.

Woodring gift. A group of association books and other items has been donated by Professor and Mrs. Carl Woodring, among which are: the actress Marjorie Gullan’s copy of Gordon Bottomley’s *Scenes and Plays*, 1929, inscribed to her by the playwright, with her notes throughout for her own performance of the scenes, and with inserted photographs of the costume designs; Gabriele Rossetti’s *Versi*, Lausanne, 1847, given by Christina Rossetti to Mrs. Epps, with the bookplate of Edmund Gosse, who married Ellen Epps; a letter from Sir Thomas Henry Hall Caine to Frederick Shields, November 28, 1881, on the final illness of Dante Gabriel Rossetti; and *The Statutes of Columbia College in New-York*, printed by Samuel Loudon in 1785, with the broadside, “The Plan of Education,” laid in.

Yavarkovsky gift. A contemporary volume of poems illustrated by Salvador Dali has been presented by Mr. Jerome Yavarkovsky (M.S., 1971): Robert D. Valette’s *Deux Fatrasies*, published in Cannes in 1963 by Les Presses des Ateliers d’Art “Ryp.” The copy, one of seventy on Velin d’Arches, is signed by Dali on the colophon leaf and is illustrated with three full-page etchings in the text and a smaller etching on the title page reproducing the artist’s signature.
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