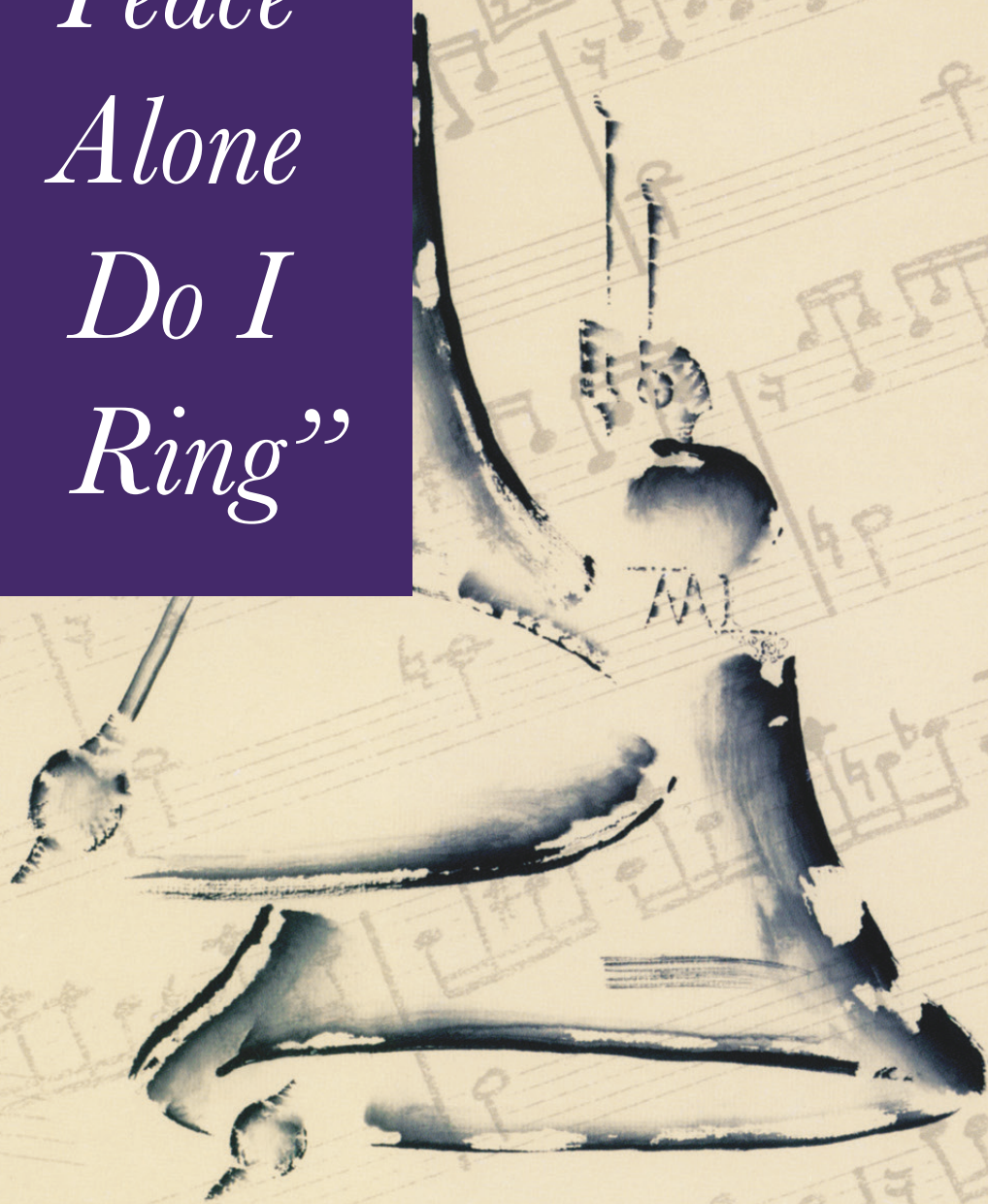


*“For
Peace
Alone
Do I
Ring”*



Elena S. Danielson

Foreword by Condoleezza Rice

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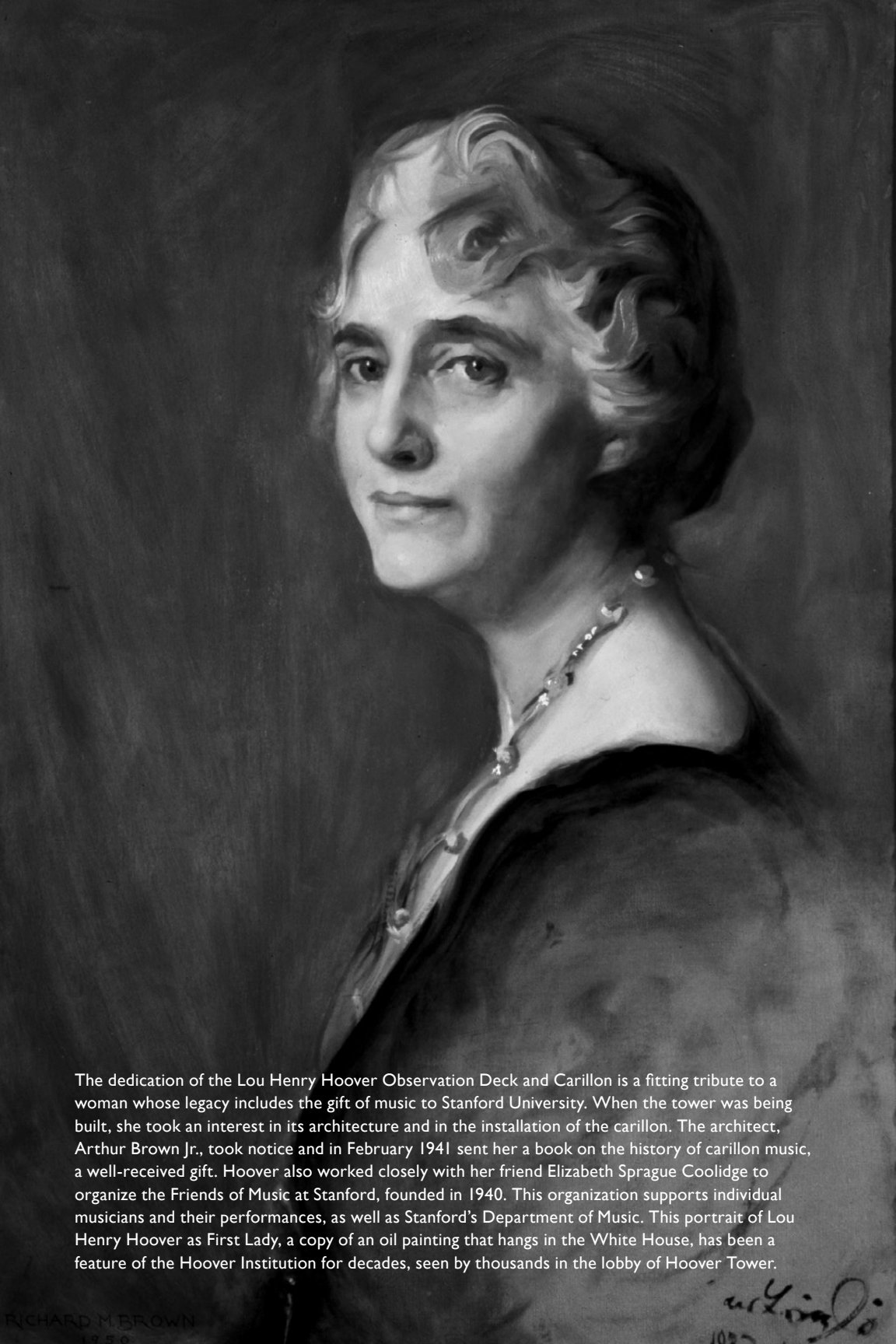
The History of the
Lou Henry Hoover Carillon
and Its Restoration

Elena S. Danielson

Foreword by Condoleezza Rice

HOOVER INSTITUTION

STANFORD UNIVERSITY



The dedication of the Lou Henry Hoover Observation Deck and Carillon is a fitting tribute to a woman whose legacy includes the gift of music to Stanford University. When the tower was being built, she took an interest in its architecture and in the installation of the carillon. The architect, Arthur Brown Jr., took notice and in February 1941 sent her a book on the history of carillon music, a well-received gift. Hoover also worked closely with her friend Elizabeth Sprague Coolidge to organize the Friends of Music at Stanford, founded in 1940. This organization supports individual musicians and their performances, as well as Stanford's Department of Music. This portrait of Lou Henry Hoover as First Lady, a copy of an oil painting that hangs in the White House, has been a feature of the Hoover Institution for decades, seen by thousands in the lobby of Hoover Tower.

FOREWORD

The Hoover Tower, standing 285 feet tall, is an iconic symbol of the Hoover Institution and one of Stanford University's most recognizable structures—positioned just east of the Oval and the magnificent Memorial Church.

The purpose of the tower's construction was to house the rapidly growing archive of historical records that Herbert Hoover started accumulating in April 1919. That was the date he sent a telegram from Paris to his wife, Lou Henry Hoover, in Palo Alto authorizing a grant of \$50,000 to Stanford for the collection and preservation of materials from Europe during World War I.¹

In 1939, ground was broken for the construction of the tower. Originally, the tower's apex was to be a reading room for scholars to study collections from the Library & Archives. These plans were abandoned, however, when news came that Herbert Hoover might be able to acquire thirty-five carillon bells from the Belgian Pavilion of the 1939–40 World's Fair in New York.² Two decades earlier, he had led relief efforts for Belgium, which was afflicted by famine, destruction, and death from the First World War.

The carillon arrived before the tower's dedication, in 1941. Along with the tower itself, it serves as a tribute not only to Hoover's legacy in Belgium but also, through its musical expression, to the institution's very ideals. As you'll read in this exceptional work by Elena Danielson, carillon bells, since medieval times, have represented civic virtue and liberty in European communities. Later they became a fixture on many American university campuses and came to symbolize the principle of academic freedom.

1. "Making History with a Telegram," Hoover Institution, *Hoover Centennial* (blog), April 22, 2019, <https://www.hoover.org/research/making-hoover-history-telegram>.

2. "The Hoover Institution: Yesterday, Today, Tomorrow," Hoover Institution Library & Archives, May 18, 2020, <https://histories.hoover.org/hoover-today>.

At the top of the tower, there is an observation deck where tens of thousands of visitors each year see the carillon up close and enjoy spectacular views.³ Eighty years after the tower's dedication, I am proud to announce that we are renaming the observation deck and carillon in memory of Lou Henry Hoover, the First Lady of the United States from 1929 to 1933.

The Lou Henry Hoover Observation Deck and Carillon is a particularly fitting honor and tribute to a remarkable woman. If you look down from the observation deck, you'll see the pathways where Lou walked as the first woman to pursue and ultimately earn a degree in geology from Stanford University. A year after graduation, in 1898, she married her schoolmate, Herbert Hoover.⁴

Much later, Lou Henry Hoover brought wisdom from her lifetime of pioneering achievements to her work with the Girl Scouts, to whom she dedicated many years as a fundraiser, as a local troop leader, and twice as the national organization's president. In that work she inspired young women to chart their own paths toward successful lives and meaningful service to the nation.⁵

Gazing north from the observation deck, you will see spectacular views of the southern part of the San Francisco Bay. You can follow those waters to the Pacific Ocean, upon which the Hoovers set sail the day after they were married, crossing to China. Herbert Hoover had accepted an engineering job on contract from the Chinese government in the port city of Tientsin (Tianjin). While living there for two years, in the midst of the Boxer Rebellion, Lou learned how to speak and write Chinese fluently.⁶

3. "Yesterday, Today, Tomorrow."

4. "Cardinal Roots: The Hoovers & Stanford University," Hoover Institution Library & Archives, May 19, 2020, <https://histories.hoover.org/cardinal-roots>.

5. Amy H. Edwards, "Lou Henry Hoover and the Girl Scouts," *Hoover Heads* (blog), Herbert Hoover Presidential Library, March 6, 2019, <https://hoover.blogs.archives.gov/2019/03/06/lou-henry-hoover-and-girl-scouts>.

6. "First Lady Lou Henry Hoover," Herbert Hoover Presidential Library, August 24, 2021, <https://hoover.archives.gov/hoovers/first-lady-lou-henry-hoover>.

Lou Henry Hoover's contributions in tandem with those of her husband can thus be appreciated through the sights and sounds of this deck atop the tower. Danielson writes in these pages that, historically, carillon bells "announced services, warned of fires, celebrated victories. Installed with great expense in church towers, town hall belfries, and guild halls, carillons help build a sense of community." When I first read Danielson's description, I was reminded of the passion of the Hoovers for the causes of peace, freedom, and the democratic way of life in our country.

Lou Henry Hoover took up these causes with great devotion. When, in 1914, Herbert Hoover became chairman of the Commission for Relief in Belgium (CRB), she led efforts to establish a CRB branch in California, raise funds, and organize food shipments for Belgium. When America ultimately entered the First World War, in 1917, she encouraged women to enlist and participate in the nation's food conservation program.⁷

On the bourdon, the largest of the bells in Hoover Tower's carillon, reads the Latin inscription *Una pro pace sono*, "for peace alone do I ring."

These words epitomize the legacy of Lou Henry Hoover. When those carillon bells chime again at the top of the tower, we can fondly remember her service to the nation and resolve to follow in her path by providing comfort to people afflicted by conflict throughout the world and in answering the bells' noble call for peace.

Condoleezza Rice

Tad and Dianne Taube Director

Thomas and Barbara Stephenson Senior Fellow on Public Policy

Hoover Institution

7. "First Lady Lou Henry Hoover."



On February 19, 2002, the expanded Hoover carillon was returned to Stanford after a two-year renovation project. A gigantic crane hoisted the bells onto the fourteenth-floor observation platform of the 285-foot Hoover Tower.

THE HOOVER TOWER CARILLON RESTORATION PROJECT

The Belgian carillon located on the fourteenth floor of Stanford's Hoover Tower symbolizes a central purpose of the Hoover Institution: to promote peace and personal freedom and to foster ideas that strengthen a free society. An inscription cast into the largest bronze bell of the original carillon, called the *bourdon*, reads *Una pro pace sono*, which translates as "For peace alone do I ring." In 1941 Herbert Hoover acquired the carillon for installation in the newly constructed tower. The instrument was played for sixty years without any major repairs, but eventually the need for restoration work was clear. Stanford carillonneurs Professor James B. Angell and Timothy Zerlang provided expert recommendations on upgrading the instrument.

In January 2000, the thirty-five bells were removed and sent to the Royal Eijsbouts foundry in the Netherlands. Technicians there tested all the original bells for musical quality and decided that several needed to be replaced. Fortunately, the original 1,350-pound bourdon bell with its symbolic inscription was retained. Nine larger and four smaller new bells were added, bringing the total to forty-eight and expanding the range of the instrument from three to four octaves. The largest bell now weighs 2.5 tons. On February 19, 2002, after more than two years in the foundry, the bells were returned to Hoover Tower. The instrument now plays in concert pitch with a beautiful tonal quality.

We thank all the contributors to this project. Funding was generously provided by a variety of sources and people including the Stanford University President's Fund, the Herbert Hoover Foundation, and the individual donors listed below. Additional support and encouragement was provided by the Musical Box Society International.

Thanks are also due to former director John Raisian and Hoover Institution personnel who managed the project, including former deputy director Charles G. Palm and the late facilities manager Craig Snarr. Inscriptions on the thirteen added bells reflect the dedication of the circle of supporters who made this restoration possible.

INSCRIPTIONS

Kirsten and Peter Bedford

Class of 1960

Paul Davies Family

Family of Herbert Hoover III

Elizabeth Dempster Stahr

Class of 1955

Janet Busse Meyer

Class of 1945

Ring for Joy and Peace

Jean and Bill Lane 2000

This Bell Tolls Her Family's Love

for Jane Walsh

Dorothy Albers-Campbell Lazier

Ring for Freedom

Ann and Peyton Lake

INSCRIPTIONS

David & Jean Witts

Elane Witts Hansen

In Honor of

Alice Phillips Rose

In Memory of

William C. & Eleanor C. Bark

In Memory of Allan Hoover

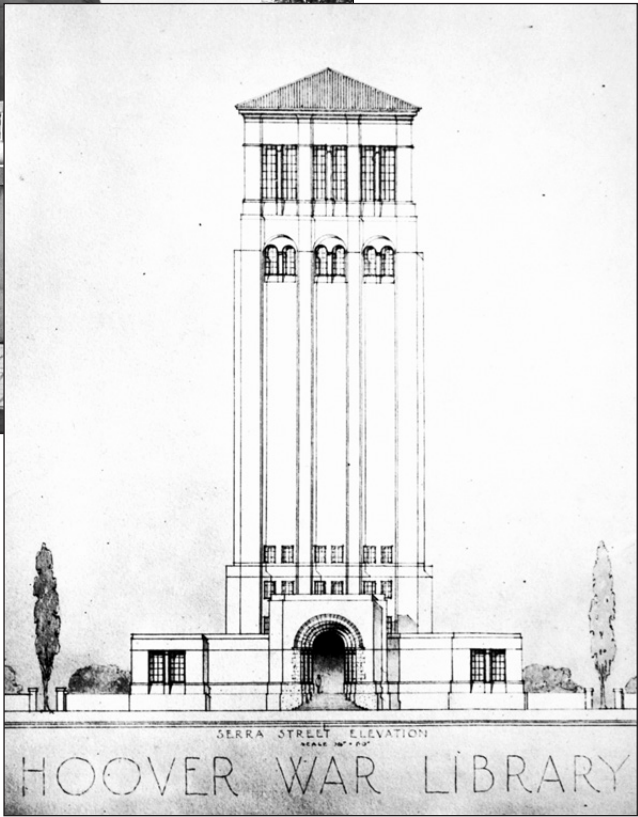
His Loving Family



The original Belgian foundry, Marcel Michiels of Tournai, had gone out of business. The nine large and four small additional bells were added at the Royal Eijsbouts foundry in the Netherlands to make a total of forty-eight. Several of the original thirty-five Belgian bells were replaced in the project.



Herbert Hoover, circa 1941.



An artist's rendition of the proposed Hoover Library building, 1938.

As a businessman traveling around the world at the turn of the twentieth century, Herbert Hoover gained an appreciation for the great cultural sites of Europe and Asia. From his experiences, he developed a concept for a library and archives as an international scholarly resource and as a center for research to foster peace and democratic ideals. The acquisitions were essential, but conveying the mission of the library through appropriate symbolism was also important to him. Implementing a dream is seldom easy. In this case, several key people understood exactly what Hoover was trying to achieve and helped make it happen.¹ By 1941 Hoover had succeeded in constructing a monumental library building that housed both the research collections and a Belgian carillon, an old-world symbol of civic liberty. Fine-tuning the symbolism had to wait another sixty years.

ARTHUR BROWN'S VISION FOR THE HOOVER TOWER

In December 1938, the national press announced that construction plans were in place for a towering library on the Stanford University campus.² The structure would hold the library and archives assembled by Herbert Hoover for the study of war, revolution, and peace. Begun in 1919, the aggressive acquisition program filled the available shelving in the university library within a few years. By 1938 a new building devoted to the requirements of the Hoover collection was urgently needed. According to the published design, the square top of the proposed 210-foot tower would house a large reading room with ample natural light for scholars conducting research there. They would also enjoy a spectacular view of the campus and San Francisco Bay.

The architect selected for the project, Arthur Brown Jr., had overseen construction of several buildings on campus, including the

1. Hoover explained the scale of the project: "I am convinced that we are establishing here a real, important cultural center in the United States; that it will furnish a continuous source of research not alone in history but in social and economic forces, and as such is a distinct addition to the whole educational fabric of the country." Quoted in George H. Nash, *Herbert Hoover and Stanford* (Stanford: Hoover Institution Press, 1988), p. 106

2. A drawing of the proposed square-topped tower was published in the *New York Times*, December 9, 1938.

main university library.³ His reputation had been launched decades earlier when he designed the ornate and majestic Beaux-Arts city hall for San Francisco after the 1906 earthquake destroyed the original structure. His versatility is evident in the entirely different design of the sleekly modern Coit Tower, which his firm worked on in 1932–33. Although some librarians questioned the practicality of combining a monumental tower with library storage and reading rooms, Brown's careful planning and precise measurements harmonized the design of the landmark structure with library functions.

A CHANGE OF PLANS

A lesser architect than Arthur Brown Jr. would have been daunted by the following telegram, which Herbert Hoover sent to Ray Lyman Wilbur, university president, on May 19, 1939, three months before groundbreaking was to begin:

The carillon of thirty-five bells in the Belgian Tower of the World's Fair might be obtained for the library building. The bells weigh eighteen thousand pounds including electric clock which operates timing of bells. Total cost of bells about fifteen thousand dollars of which Belgian government paid half and probably willing relinquish their portion of it. If bells were obtained it would be necessary raise other seventy-five hundred dollars plus transportation. Might possibly be done here. Two questions are involved. First is construction of tower such that bells could be installed and second do you want bells at all. HH⁴

With his typical understatement and economy of words, Hoover summarized both the financial and the physical parameters of

3. Professor E. D. Adams of the Stanford history department recommended the establishment of a building fund for the Hoover War Library as early as 1924. By 1925 the architectural firm of Bakewell and Brown had been invited to begin drawing up plans.

4. Hoover Institution Records (HIR), box 22, Hoover Institution Archives.

the problem in seven sentences. His use of the words “probably” and “possibly” reflected some serious uncertainties regarding the feasibility of acquiring the carillon.⁵

AMERICAN IDEALISM

Hoover left a great deal unsaid in this brief telegram: for him there was enormous symbolic significance in crowning his library with such a Belgian artifact. His career as a public servant began in 1914 when he organized the Commission for Relief in Belgium, an unprecedented humanitarian initiative that absorbed his considerable energy and ingenuity for years. He thrived on it. Although the complex legal and diplomatic dimensions of the work precipitated endless controversy, Hoover stayed his course. He had been horrified by what he saw of modern warfare and modern nationalism. The German attack on the ancient Louvain University Library (KU Leuven as it is known today) in Belgium in August 1914 was particularly barbaric. The University Charter, a papal bull from 1425, was burned, along with countless irreplaceable treasures. The destruction of the library focused American attention on the tragedy of the Great War.

After the war Hoover continued working ceaselessly to distribute relief throughout Europe and to foster stable societies. He played a major role in the popular project to rebuild the Louvain University Library. The American architect Whitney Warren planned a grand structure, including a carillon tower, for the library as an antiwar monument. Construction was stalled for lack of funds. In 1926 Hoover stepped in and raised \$650,000 toward the total million-dollar cost of the proposed Belgian building. A bust of Hoover and an inscription were placed in the library to honor his role. Various American

5. In a charming memoir, James R. Lawson, former Hoover Tower carillonneur, states that the Belgian Pavilion carillon had been offered to the Washington National Cathedral but that the cathedral had made a commitment to purchase a larger carillon from a foundry in England. See James R. Lawson, “The Bells at Stanford,” *Sandstone and Tile*, 13 no. 3 (summer 1989).

Hoover Library director Ralph Lutz
(second from left) watches workmen bring
the bells into Hoover Tower, 1941.



engineering societies donated the carillon in the Louvain Library and the seven-ton Liberty Bell that rings the hour. The new American-built library was dedicated on July 4, 1928. Hoover could not attend because of his ultimately successful presidential campaign.⁶

Hoover's own library in California was also in need of a suitable building, but the fundraising had to be postponed until he left the White House. If collecting a million dollars in the 1920s for Louvain had been difficult, in the 1930s finding money for housing the Hoover collection at Stanford was an even greater challenge. Hoover was determined. To gather the documentation on the causes of the Great War and then to place it in the hands of scholars was his way of seeking the foundations of peace. A library topped by a carillon from Belgium, where his career as a public servant and humanitarian began, would be a concrete expression of Hoover's legacy. He must have recalled the idealistic symbolism of the Louvain carillon when he learned about the bells at the Belgian Pavilion, which were manufactured by Marcel Michiels of Tournai. The largest bell, or bourdon, 1,350 pounds of bronze with a pitch of G-sharp, bears the inscription *Una pro pace sono*: "For peace alone do I ring."⁷ What could be more appropriate?

AMERICAN ADAPTATION OF A EUROPEAN SYMBOL

Count van der Straten Ponthoz, then the Belgian ambassador, described the bells as conveying "the spirit of Belgium. . . . The carillon is a form of musical expression which has been interwoven with the life of the Belgian people ever since the Middle Ages. . . . In

6. Information on the Louvain Library and its carillon can be found in the exhibit catalog *Books in Leuven: Leuven in Books* (Leuven: Universitaire Pers Leuven, 1999).

7. The full Latin inscription reads

Quia Nominor Leopoldus Regius

Una pro pace sono super fluctus Atlantis

(Because I am called Leopold the Royal

For peace alone do I ring over the waves of the Atlantic)

ancient days, our belfries were established as the symbol and voice of our cities—the outward and visible sign of free government—the symbol of our cherished civic rights and civic liberties.”⁸

Emblems of civic pride, carillons appeared in the sixteenth century, and the ability to tune them with precision dates from the seventeenth century, concurrently with the perfection of tower clockworks. A melody sounding from the clock tower alerted the local people that the bell would soon strike the hour. From medieval times well into the modern period, farmers listened for the bells to announce the noon hour, when they could stop work for rest and lunch. The bells announced services, warned of fires, celebrated victories. Installed with great expense in church towers, town hall belfries, and guild halls, carillons helped build a sense of community. The symbolic link between bells and civic liberty has century-old origins, especially in Belgium and the Netherlands. In the early years of the twentieth century, carillons began to be popular in the United States. Many of them were placed in traditional churches. In an adaptation of old traditions, Americans began constructing bell towers on college campuses to symbolize academic freedom.⁹

Such landmark towers in Northern California were the work of a small group of visionary architects. The original prototype was probably El Campanil at Mills College in Oakland, which was designed by Julia Morgan and dedicated in 1904. The charming, mission-style El Campanil, built of modern reinforced concrete, survived the 1906 earthquake without a crack. (Morgan went on to design the soaring bell towers for William Randolph Hearst’s Casa Grande at San Simeon, where a Marcel Michiels carillon was hung

8. “Address of His Excellency Count Robert van der Straten Ponthoz, Belgian ambassador to the United States,” *Belgian Trade Bulletin* (Belgian Chamber of Commerce), second quarter 1939. There is a copy in the records of the Belgian-American Educational Foundation, box 68, Hoover Presidential Library, West Branch, Iowa. Hereafter cited as BAEF.

9. For background on the history of carillons, the catalog of the National Carillon Museum in Astén, the Netherlands, is extremely useful: *Klokken van wereldklasse: De collectie van het Nationaal Beiaardmuseum te Astén* (Zutphen: Walburg Pers, 1999).

in 1929 but never properly installed.)¹⁰ Built in 1914, the University of California's 307-foot campanile, officially known as Sather Tower, housed a twelve-bell chime that was expanded into a full carillon in 1979 by a gift of the class of 1928.¹¹ The supervising architect of the Berkeley campanile was John Galen Howard, whose son Henry Howard worked on Coit Tower while employed by the firm of Arthur Brown Jr.

THE IMPLEMENTATION OF HOOVER'S CONCEPT

Arthur Brown Jr., who fully understood the enormous significance of the carillon for Hoover, was not intimidated by the technical and financial problems of redesigning Hoover Tower to accommodate an 18,000-pound carillon that could be installed at the top of the tower. Brown went into action in June 1939, requesting blueprints of the bells, which could not be found, then asking for photographs, drawings, and technical information about the electrical mechanism. Brown had no doubts about Hoover's ability to overcome all obstacles in his way: "As I believe that Mr. Hoover has his heart set on these bells, from information I have, he will probably get them. So I want to be prepared to have them satisfactorily installed."¹²

During June–August 1939 many design changes were made to accommodate the bells in the tower. The reading room was moved down to the first floor. The fourteenth floor was redesigned as a belvedere, with just enough room for a belfry. The rectangular top of the tower was altered to provide for a round dome, a feature that Hoover had favored early on. The height was increased to 285 feet, closer to that of the University of California's classical campanile. (The design has been compared to the public works style of other

10. James R. Lawson, "The Bells of San Simeon," *Bulletin of the Guild of Carillonneurs in North America* 43 (1994): 14–23.

11. Margo Halsted, "The Bells of Berkeley," *Bulletin of the Guild of Carillonneurs in North America* 29 (1980): 59–69.

12. Letter from Arthur Brown Jr. to Edgar Rickard, June 19, 1939. BAEF, box 67.



The original carillon at the Belgian Pavilion of the 1939–40 New York World's Fair. The bells are struck by hammers or rung by wires attached to the clappers. This type of bell does not swing.

Depression-era structures such as the Nebraska State Capitol Building, which it slightly resembles. The official model is the bell tower of the cathedral of Salamanca, a church dating from the sixteenth century.)

In June 1939, Brown was fairly nonchalant about all the redesign work. He had recently installed a much larger carillon in the 400-foot Tower of the Sun, a temporary landmark for the 1939 Golden Gate Exposition on Treasure Island: "We had some trouble with the 'Bourdon' Bell at the Exposition, as it required an opening of over seven feet to permit its installation in the Tower of the Sun. The bells destined for the Hoover Tower, however, I take it are not anywhere near as big."¹³ (The forty-four bells he refers to are now installed in Grace Cathedral in San Francisco.) The Hoover Tower design changes were not implemented without controversy, as some Stanford trustees and members of the community objected strenuously. Again the self-confidence of an experienced architect must have been very useful (Coit Tower had also been a controversial project).

By August 1939, with groundbreaking scheduled for that month, Brown's nonchalance was beginning to fray. He wrote urgently to Hoover's representative, Edgar Rickard: "I am anxious to know about the possibility of our getting the bells, and also some idea as to when they might be available, as their installation should be provided for in the building schedule, although as yet we have no provision in the building budget to cover the incidental expense."¹⁴ Construction began with the issue still unsettled.

At the same time alarming news was coming from Belgium, once again in the path of overwhelming German military might. On a trip through Europe in 1938 Hoover had sorrowfully witnessed the fragile peace he helped broker in 1919 coming apart. In a repetition of history, Belgium was once again invaded by powerful German military forces. The Louvain University Library was torched again

13. Arthur Brown Jr., quoted by Perrin Galpin, June 28, 1939. Ibid.

14. Arthur Brown Jr. to Edgar Rickard, August 8, 1939. Ibid.

in May 1940. (Another Hoover associate, Perrin Galpin, donated a burned page from the Louvain fire to the Hoover Library.) In the years 1939–40 Hitler’s advances in Europe seemed unstoppable.

THE BELGIAN-AMERICAN EDUCATIONAL FOUNDATION

Given this turmoil, it is not surprising that the actual bill of sale for the carillon was not signed until October 1, 1940, about halfway through the two-year construction schedule. Even in peacetime, the marketing of such complex and weighty artifacts as multi-ton bells would not have been a simple matter. On several occasions international expositions showcased carillons in pavilions with the intent of finding permanent homes. Marcel Michiels, for example, at the Chicago World’s Fair of 1933–34, displayed his carillon that became the basis for the carillon of Norwich University in Vermont. The Dutch pavilion at the 1939 New York World’s Fair in Flushing Park displayed two carillons, manufactured by van Bergen, one of which is now in a church in Greenwood, South Carolina; the other is in a seminary in New Brunswick, New Jersey. For Stanford’s purposes, however, only a Belgian carillon would fit the Hoover legacy. (In fact Hoover seems to have turned down an American-made carillon that was going for a similar price.)¹⁵

In a world shaken by the Depression and heading toward a second world war, financing the project was time-consuming and complicated. At one point Hoover became discouraged. “I have not much hope of raising the money,” he wrote to Edgar Rickard.¹⁶ The foundry needed to be paid. The vaguely entertained hope for a gift from the Belgian government was never realized. Even efforts to have the \$1,700 United States customs fee waived proved unsuccessful. It was at this point that the Belgian-American Educational Foundation, administered by Edgar Rickard and Perrin Galpin, entered the nego-

15. Hoover Presidential Library, West Branch, Iowa, Post Presidential Papers, box 184.

16. *Ibid.*

tiations. The BAEF, endowed with residual funds from the liquidated Commission for Relief in Belgium, donated money to Belgian universities and libraries and provided scholarships for Belgian students to study in the United States. (One beneficiary of a BAEF scholarship was Jan-Albert Goris, the deputy commissioner general of the Executive Committee of the Belgian Pavilion.) Lawyers scrutinized the provisions of the trust and eventually determined that the funds could be used to purchase the carillon. The BAEF thus became one of many donors providing assistance for the building of the Hoover Tower Library, with Rickard and Galpin raising the funds and supplying the negotiating skills to implement the suggestion in Hoover's May 1939 telegram.

KAMIEL LEFEVERE'S ROLE

The Belgian side needed the money both to compensate the foundry and to cover the expenses of demolishing the pavilion at the end of the exposition in October 1940. Goris first engaged a Robert P. Bennett to broker a sale, but he was later replaced by Kamiel Lefevere, a Belgian-American carillonneur. Described as tall and taciturn, Lefevere's technical and diplomatic skills combined to make the installation of the carillon an event in keeping with Hoover's expectations.

The final negotiated price of the carillon came to \$16,750, not the \$7,500 that Hoover had hoped for. The BAEF's final total was \$24,383.60 for purchase, dismantling, transport, installation, and upgrades. As the agent for the foundry of Marcel Michiels and the Brussels engineering firm of Somers, Lefevere signed the bill of sale. The description attached to the document lists the components: thirty-five bells tuned to play three chromatic octaves omitting the lowest semitones, C-sharp and D-sharp, and a wooden clavier and bench for playing the carillon by hand. Also included in the sale was a large, electrically driven drum with 7,200 square holes lined up in

rows. Metal pegs (also called notes) were then bolted into the holes in patterns to play various melodies. The drum, which resembles an oversized cylinder in a music box, works much like the music rolls in player pianos. The mechanism is driven by a clock device so that it can play four different melodies (120 full bars of music) at the quarter hour. The keyboard activates clappers inside the bells, and the drum trips hammers that strike the outside of the bells.

Although the hopes for a gift free and clear were not realized, the true gift from Belgium was Kamiel Lefevere. As a child, he had lived near St. Rombouts Cathedral in Mechelen, the carillonneur of which was Jef Denyn, the musician credited with reviving this ancient art, who introduced the teenage Lefevere to the technique of manually pounding the wooden batons that rang the bells.¹⁷

John D. Rockefeller was so impressed by Lefevere's skill that he entrusted him first with the carillon of the Park Avenue Baptist Church and later with the care and playing of the six-octave, seventy-two-bell carillon of the skyscraper church on Riverside Drive. At 40,926 pounds, the Riverside bourdon bell is thirty times heavier than the original Hoover Tower bourdon. Lefevere, together with his trusted assistant Nelson C. Youngster, was hired to dismantle the carillon for transport from Brooklyn to San Francisco by the American Hawaiian Steamship Lines.

In anticipation of the sale, Lefevere contacted Stanford University in August and September to ask for "a choice of well known American songs and possibly one or two Stanford college songs [that] will make the automatic playing better understood."¹⁸ University president Ray Lyman Wilbur suggested "America the Beautiful," and Warren D. Allen, university organist, thought songs such as "Hail, Alma Mater," by Weston S. Wilson (Stanford class of 1913), "Stanford Loyalty Hymn," by Laura Osgood Kelly, and "Hail, Stanford, Hail,"

17. Kamiel Lefevere, "In Memoriam Jef Denyn," *Belgium* 2, no. 14 (1941): 11–13. See also "A Belgian Carillon at Stamford [sic] Library," *Belgium* 3, no. 2 (1942): 70–71.

18. Kamiel Lefevere to Perrin Galpin, August 4, 1940. BAEF, box 67.

by Albert W. Smith, would be appropriate. The clavier permitted playing the bells by hand, but the electrical mechanism would ensure that the playing would be possible in any case. On October 17, 1940, several days after signing the bill of sale, Lefevere and Youngster went to the 165-foot tower of the Belgian Pavilion, where, working from 10 a.m. to 9 p.m., they removed the pegs from the barrel that had played Belgian folk songs, cleaned the mechanism with carbon tetrachloride, and laboriously reset the pegs so that the mechanism would play Stanford hymns, "America the Beautiful," and "Frère Jacques." After resetting the barrel, they dismantled the bells and crated them up for transport. Once the bells were ready to ship (on December 14, 1940), Lefevere persuaded the BAEF to purchase 4,000 feet of good-quality stainless steel wire to link the clappers and hammers to the clavier and drum. (The wire used for the exposition was meant for a temporary installation, and Lefevere wanted the carillon at Stanford to last under minimum maintenance.)

Hoover Library director Ralph Lutz made plans to have the carillon trucked from San Francisco to Stanford. Then the components were brought up to the fourteenth floor belfry by elevator. On the open platform the parts were protected from the elements by tarpaulins.

Lefevere, who kept diary notes on stationery from the Cardinal Hotel in Palo Alto, and Youngster arrived at Stanford on March 3, 1941, and began wiring the bells. On Monday, March 17, Lefevere briefly tried out the bells. The next day he joined Arthur Brown Jr. and Ralph Lutz in the tower belfry to solve various structural problems. The entire carillon had to be turned ninety degrees to fit and provide proper acoustics. Holes in the concrete floor allowed the wires to connect with the clavier keyboard on the thirteenth floor, where the automatic player drum was also installed. The weights and driving mechanism for the player were suspended in the corner of an unassigned closet on the twelfth floor. (The mechanism remained in good working order for forty-eight years until the chains

in this improvised housing were damaged by the 1989 Loma Prieta earthquake.)

Lefevere's careful planning paid big dividends. He reported on March 23, 1941, to Galpin: "The introduction of the carillon during the first try-out certainly got a rousing welcome from the student body, who sang and shouted with the music and roared in unison between the numbers 'more, more, more.'" Two evening concerts, announced in the newspapers, attracted a large audience. Drivers in the vicinity began "tooting their automobile horns long and loud between each selection."¹⁹ Satisfied, he returned to New York. Lutz wrote wistfully of Lefevere to Galpin: "In order to fully appreciate his playing one has to listen to those who have come after him."²⁰

Despite numerous obstacles, the tower and a functioning carillon were completed in time for Stanford University's fiftieth anniversary in June 1941. Just as the symbolism of the bells served as a tribute to the man known as the Chief, they also completed the circle for the university, whose bell tower on the top of Memorial Church had been destroyed in the earthquake of 1906. (The clockwork and five bells that play the Westminster Chimes installed in the church tower in 1901–2 now play in a freestanding clock tower outside the Quadrangle.)

Lefevere, who was invited back for the festivities, played the carillon before Herbert Hoover's speech dedicating the tower to the pursuit of peace. Hoover's speech made the purpose of the library and archives clear:

I suppose some one will wonder why all this trouble and expense to preserve these records. . . . If we assume that humanity is going to abandon the lessons of its own experience, the whole of this collection is useless, except to the casual visitor. But sometimes

19. Kamiel Lefevere to Perrin Galpin, April 3, 1941. *Ibid.*

20. Ralph Lutz to Perrin Galpin, July 30, 1941. *Ibid.*

the voice of experience does call out to stop, look, and listen. And sometimes people respond to that call. . . .

The purpose of this institution is to promote peace. Its records stand as a challenge to those who promote war. They should attract those who search for peace.

I therefore dedicate this building to these purposes.²¹

In six months, the United States would be drawn into World War II and the function of the library would become all the more urgent. Ralph Lutz and the other historians used the Hoover Library for the Civil Affairs Training School, which trained US military officers for leading occupation armies and administering foreign nations recovering from World War II. The symbolism of the tower and its carillon, to ring only for peace, acquired even greater meaning than Hoover had anticipated when he sent that telegram in May 1939.

RESTORATION AND EXPANSION

Brown's construction has held up well all these years. After the 1989 Loma Prieta quake, which badly damaged many structures on campus, the tower had only minor problems. Lefevre's installation also proved itself. Although the driving mechanism for the automatic carillon player was broken in 1989, the bells could still be played with the manual clavier. The music continued to lend a festive mood to commencement exercises and other celebrations.

Despite long years of successful use, the bells were never quite in tune. In 1943 Ralph Lutz pointed out some needed improvements to Perrin Galpin, the man who had expended so much time and energy on the project two years earlier. Galpin was exasperated by

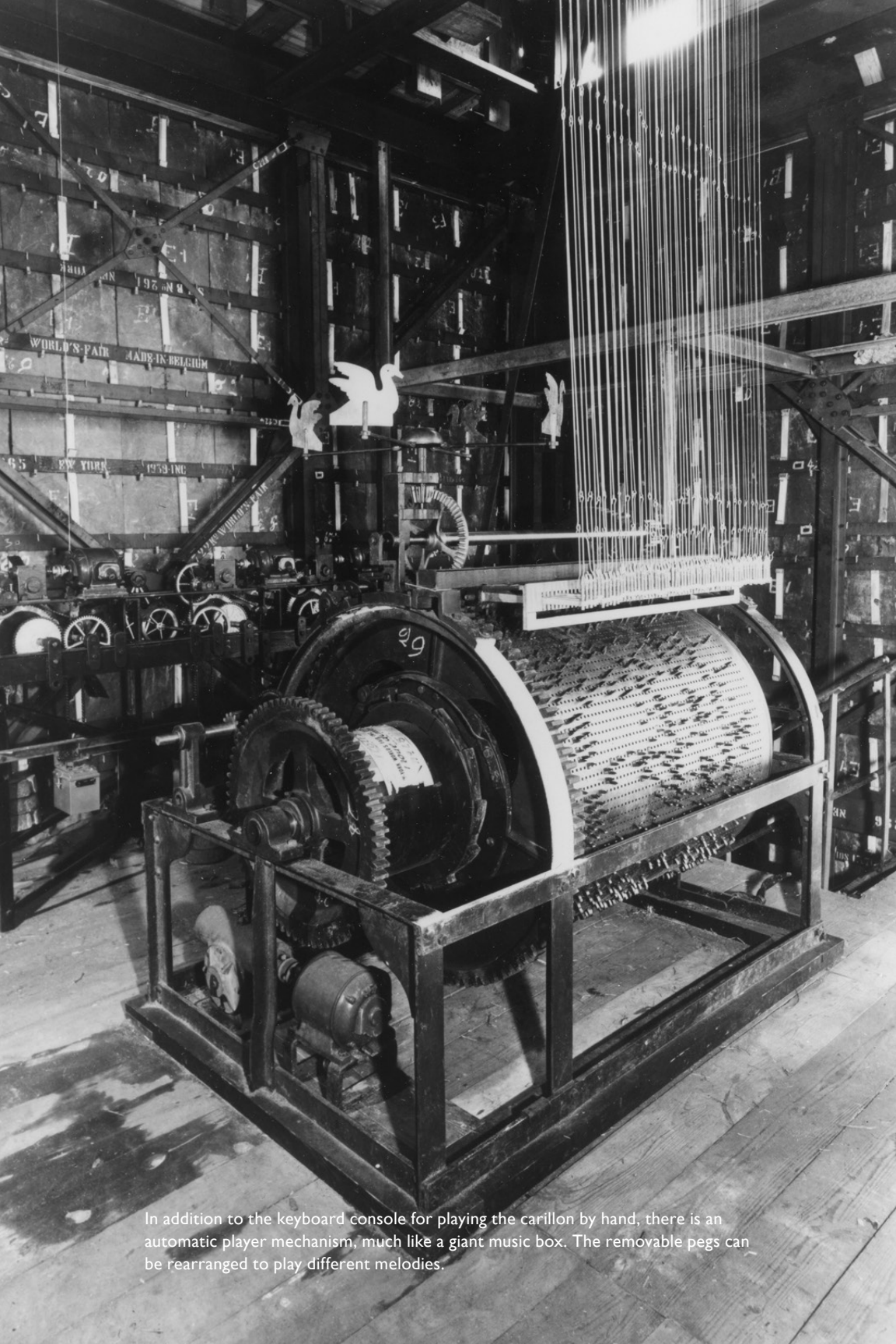
21. Dedication of the Hoover Library, pp. 36–39. A copy is available in HIR, box 22.

Lutz's request: "What's the matter with the carillon that it now needs overhauling? Is it the war, or the wintry blasts, or is it perhaps too frequently used?"²² Over the years maintenance was deferred without substantial harm.

From 1960 to 1991, the Stanford carillon was played and taught to students by James B. Angell (1924–2006) of the university's electrical engineering department. Two of Angell's former students were active in the restoration project. Margo Halsted, the carillonneur and an associate professor at the University of Michigan (retired), was the associate carillonneur at Stanford from 1967 to 1977 under Angell; Timothy Zerlang, director of music for St. Mark's Lutheran Church in San Francisco and lecturer in piano and carillon in the Stanford music department, is the university's carillonneur. They had long noticed that the original bells were not tuned to exacting standards, that weather had taken its toll, and that the relatively small number of bells limited the repertoire. Professor Angell began in 1971 a campaign to have the bells retuned and expanded. In 1996, Nick Merz, a Stanford engineering student, took an interest in the automatic player and asked Zerlang and Facilities Manager Craig Snarr about the timing mechanism, which had been broken in 1989. These discussions eventually led to serious plans for repairing and expanding the entire instrument. Hoover Institution director John Raisian, deputy director Charles G. Palm, and Hoover overseer Herbert Hoover III led the project. In 2000–2002 the bells underwent the overhaul first recommended by Ralph Lutz in 1943.

The expansion plan for the carillon entailed adding nine large and four small bells for a total of forty-eight, increasing the carillon's range to four octaves, the traditional size for a concert instrument. The largest new bell weighs about 2.5 tons. Casting bells is similar to casting bronze statues, although the metallurgical formula is slightly different to provide for musical effects (bell bronze is approximately

22. Perrin Galpin to Ralph Lutz, January 20, 1945. BAEF, box 67.



In addition to the keyboard console for playing the carillon by hand, there is an automatic player mechanism, much like a giant music box. The removable pegs can be rearranged to play different melodies.

80 percent copper and 20 percent tin). The first step is to make a “false” bell out of wax-covered packed sand. Ornaments and letters are formed with beeswax in wooden molds, much as butter is molded into decorative shapes, and are then applied to the false bells to spell out inscriptions, often of a poetic nature. Finely molded garlands and traditional ornamentation are added in bands around the bell. The exact wax-and-sand replica of the desired bell is then used to make a reverse-image mold into which molten bronze is poured in a manner unchanged since ancient times.

In addition to casting new bells, the plan specified that some of the original bells be retuned using a lathe to carve out small amounts of bronze until the tuning is correct. The carillon’s mechanism, frame, keyboard, and bell clappers all needed to be replaced. The Stanford carillon’s automatic-play drum, the only working one of its kind in the United States, was restored to working order.

Gifts supporting the carillon renovation project were provided by France and Dennis Bark, Peter and Kirsten Bedford, Paul L. Davies Jr. and Barbara Davies, Andrew and Jeannie Hoover, Herbert Hoover Foundation, Inc., Meredith and Herbert Hoover III, Ann and Peyton M. Lake, the Honorable L. W. “Bill” Lane and Mrs. Jean Lane, Dorothy and William Lazier, Janet and Jeffery Meyer, the Musical Box Society International, the President’s Fund of Stanford University, Alice and Belinda Rose, John and Elizabeth Stahr, William and Jane Walsh, and David and Jean Witts.

The carillon bells were removed from the Hoover Tower in January 2000 and sent to the Dutch bell founder Royal Eijsbouts in Asten, a foundry with extensive experience restoring works of the former Belgian company Marcel Michiels. The company, founded in 1872, is now under the direction of Joost Eijsbouts, who combines his family’s traditional trade with newly developed computerized techniques that allow greater precision. Royal Eijsbouts was responsible for renovating and enlarging the Louvain Library carillon in 1983, also an initiative of Margo Halsted. After extensive testing by the experts

at Eijsbouts, it was decided to replace several of the old bells with newly cast ones tuned to concert pitch. The thirteen added bells bear inscriptions that celebrate supporters of the project.

After two years' work in the Netherlands, the restored and expanded carillon was returned to Hoover Tower in February 2002. Cranes hoisted the bells up to the observation platform on the fourteenth floor, where workers installed them in a new and redesigned structure. During preliminary testing, the improved tonal quality was apparent.

In 1941, Arthur Brown Jr. and Kemiel Lefevere solved a series of complex problems to implement Hoover's basic concept for the Hoover Library carillon as a living symbol for a peaceful society. In 2002, the carillon expansion and restoration more perfectly completed this vision: *Una pro pace sono*. Although the books and archives are a resource for the scholarly community, in the words of James B. Angell, "The carillon is a people's instrument; it's a public instrument."²³ The new inscriptions complement the original one: "Ring For Freedom" and "Ring for Joy and Peace." The carillon, with its symbolism and its music, conveys the message of the Hoover Institution.²⁴



A worker from the Netherlands dismantles one of the largest bells from the Hoover Tower carillon, January 2000.

23. Herbert Hoover Oral History Project, box 1, James B. Angell interview, Hoover Institution Archives.

24. Vauhini Vara, "Hoover Tower Bells to Ring Again," *The Stanford Daily*, February 20, 2002, pp. 1, 3.

ILLUSTRATION SOURCE CREDITS

- COVER** The Hoover Institution commissioned artist Drue Kataoka (Stanford '00) to create *I Ring for Peace Alone* in 1999. This Japanese ink painting depicting the historic Hoover carillon was based on Kataoka's research in the Hoover Library & Archives. The circular strokes of the bell's lips brushed by sun and moonlight are a reminder that the bells are part of a continuum linking us to peace. The letters "MI" hint at the full inscription on the largest bell: *Quia nominor Leopoldus Regius / Una pro pace sono super fluctus Atlantis*, "Because I am called Leopold the Royal / For peace alone do I ring over the waves of the Atlantic." In the artwork, the bells look to the past: the year 1939, the moment when they were created and when the world's fragile peace was greatly threatened. They also look forward, commemorating the Hoover Institution's continuing role as a guardian of peace for generations to come.
- Background:* Carillon sheet music for Matthias van den Gheyn's Prelude no. 5.
- PAGE 2** Portrait of Lou Henry Hoover by Richard Marsden Brown, after Philip de László. White House Collection/White House Historical Association.
- PAGE 6** Photo by Craig Snarr, Hoover Institution.
- PAGE 9** Photo by Craig Snarr, Hoover Institution.
- PAGE 10** *Top:* Hoover Institution Records, box 70a, folder 9, Hoover Institution Archives. Credit: Associated Press.
- Bottom:* Hoover Institution Records, box 18a, Hoover Institution Archives.
- PAGE 14** Hoover Institution Records, box 70a, folder 28, Hoover Institution Archives.
- PAGE 18** Photo appears courtesy of the Herbert Hoover Presidential Library, West Branch, Iowa. Hoover Institution Records, box 3613, Hoover Institution Archives.
- PAGE 27** Photo appears courtesy of the Herbert Hoover Presidential Library, West Branch, Iowa. Hoover Institution Records, box 3613, Hoover Institution Archives.
- PAGE 29** Photo by Steve Gladfelter, Stanford Visual Art Services. Hoover Institution Records, box 20a, Hoover Institution Archives.



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