CONTRIBUTORS TO THIS ISSUE

Eric Bentley is Brander Matthews Professor of Dramatic Literature at Columbia University and drama critic for the New Republic.

Daniel Cory is literary executor for the George Santayana estate and editor of the recently published Letters of George Santayana.

Milton Smith is Director of the School of Dramatic Arts, Columbia University.

Roland Baughman is Head of the Special Collections Department in the Columbia University Libraries.

Articles printed in Columbia Library Columns are selectively indexed in Library Literature.
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THE FRIENDS OF THE COLUMBIA LIBRARIES 

publish the Columns three times a year at Butler Library, Columbia University, New York 27, N.Y. Individual issues, one dollar each.
Jacques Charon as the dancing master and Louis Seignier as the Would-Be-Gentleman in *Le Bourgeois Gentilhomme*. 
The Example of the Comédie Française

An address given at the Friends' reception for the cast of the Comédie Française, Nov. 14, 1955

ERIC BENTLEY

In our New York weekly magazine The Nation, the issue dated July 31, 1879, appears a despatch from London above the initials XX:

The Comédie Française gives to-night the last representation of its extraordinarily successful series, and I am reminded that I am on the point of losing my opportunity for carrying out an intention long deferred, and making a few remarks upon this very interesting episode of the visit to London of the children of Molière. The first remark to be made is that this visit has been a brilliant, a complete, an unclouded success. It is saying little for it to say that it is incomparably the most noteworthy event that has occurred for many a long year in the theatrical annals of London. . . . But what I may say is that the episode will have been a memorable one in the annals of the house of Molière itself. Its members, individually, have refreshed their laurels and renewed their fame, and the beauty and power of the best French acting have affirmed themselves under circumstances which give an added value to the triumph. The appeal has been made to a foreign audience, an audience whose artistic perceptions are the reverse of lively, whose ear does not respond quickly to the magic French utterance, and whose mind does not easily find its way among the intricacies of French sentiment; and
yet the triumph has been perfect, and the Comédie Française and the London public have been thoroughly pleased with each other.

Mr. XX—better known as Henry James—goes on to say that there had been opposition in France to the idea of sending the Comédie abroad. "In this view," James says, "the Comédie Française has no right to detach itself from French soil; it is beneath its dignity to wander off to foreign lands like a troupe of common strollers, to fill its cash-box and make barbarians stare." And he adds that they never would have gone travelling except that the House of Richelieu was closed for repairs. I don't know if there was opposition to the idea of an American visit in 1955. If there was, I can hardly imagine that it was on the same grounds. The huge enterprise of bringing five productions across the Atlantic seems calculated rather to empty the cash-box than fill it. Neither the Salle Richelieu nor the Salle Luxembourg is closed for repairs. And, indeed, looking more closely at the situation, one may ask in some bewilderment: why did they come? I have no inside information on the point. I assume that the wishes of Mr. Hurok had something to do with it. But why did he have such wishes? In the seventy—six years between the company's first visit to England and its first visit to the United States, the world has changed so much that even the theatre has had to change a little. Among the changes, transportation across the Atlantic is not more important than the fact that transportation by boat has been brought within the reach of a much larger section of the population. New conditions bring a new psychology. People think no more of crossing the Atlantic today than Henry James' generation thought of crossing the Channel. It is done. It is one of the things that are done. And perhaps the ultimate reason why the Comédie Française has crossed the Atlantic is simply this: today one does cross the Atlantic. I don't mean there are political reasons for it, though there are. I don't mean that public relations men are for it, though they should be. The motive is at once less rational and more immediate. It is
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a matter of living the life of one's own time. Today everyone is going everywhere. Martha Graham has gone to Japan with Marcel Marceau on her heels. The iron curtain itself lifts when the theatre's velvet curtain calls: Bertolt Brecht's East German company goes to Paris, and the American Porgy and Bess will go to Moscow. In short, though in politics the national antagonisms are today as sharp as ever, in culture we are getting a first taste of a new cosmopolitanism. A cultural pattern, which we have not been wise enough to adopt because it is reasonable, is being imposed upon us by the very conditions of modern life. And life is hard for those nationalists who try to extend their politics into the cultural field. When Hitler shut his country off from the world for twelve years, there was no new German literature except abroad. The nationalism of Stalin has also been sterile, and the Russians are now beginning to talk again of cultural exchange. I don't know how much the "Geneva spirit" means in international politics, but it has at least enabled us to find out that the Russians have begun to feel out of things. They too would like passports, and by next year, who knows? the caves of St. German des Prés may be full of bebopping bolsheviks.

It is possible, of course, to talk nonsense about our travels. Some people even imagine that we can abolish war by buying young people steamship tickets. Now wars cannot be avoided by removal of prejudices between people because wars are not caused by prejudices between people. As Giraudoux points out in a play that is now running in New York, no one hates war or loves his enemy more than the statesmen who take tea together at Berchtesgaden or Geneva just before wars start. In any case, it is not goodwill that sends us abroad but curiosity. And our interest is not in a foreign country in general—much less in its political relation to our own—than in our own profession or our own hobby and the way it is practiced somewhere else. And so, with due respect to ambassadors, consuls, etc., who make these things possible, the interest which we of the American theatre feel in the Comédie Française is a theatrical
interest, and at that no disinterested one. They interest us for what we can learn from them. If our eyes are admiring they are also envious and acquisitive.

The general impression that the Comédie Française makes on a sympathetic foreigner was also described by Henry James:

The traditions of the Comédie Française—that is the sovereign word, and that is the charm of the place—the charm that one never ceases to feel, however often one may sit beneath the classic, dusky dome. One feels this charm with peculiar intensity as a foreigner newly arrived. The Théâtre Français has had the good fortune to be able to allow its traditions to accumulate. They have been preserved, transmitted, respected, cherished, until at last they form the very atmosphere, the vital air, of the establishment. A stranger feels their superior influence the first time he sees the great curtain go up; he feels that he is in a theatre that is not as other theatres are. It is not only better, it is different. It has a peculiar perfection—something consecrated, historical, academic. This impression is delicious, and he watches the performance in a sort of tranquil ecstasy.

Never has he seen anything so smooth and harmonious, so artistic and completed. He has heard all his life of attention to detail, and now, for the first time, he sees something that deserves that name. He sees dramatic effort refined to a point with which the English stage is unacquainted. He sees that there are no limits to possible “finish,” and that so trivial an act as taking a letter from a servant or placing one’s hat on a chair may be made a suggestive and interesting incident. He sees these things and a great many more besides; but at first he does not analyze them, he gives himself up to sympathetic contemplation. He is in an ideal and exemplary world—a world that has managed to attain all the felicities that the world we live in misses. The people do the things that we should like to do; they are gifted as we should like to be; they have mastered the accomplishments that we have had to give up.

Much of what James says would still hold today, but perhaps not the remark about attention to detail. For, in comparison with our naturalistic American acting, the Comédie Française players seem happy to leave a great many details out. Our acting is busy; theirs is formal, sometimes to the point of the statuesque.
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Our actors chiefly sit, and when they sit, they lounge. These actors chiefly stand, though, when they sit, they sit well. When our actors do stand, they look for a raised surface to place one foot on; then they lean sagely forward and place an elbow on the raised knee. The French actors stand erect. There is a similar story to tell about arms. To our actors, an arm is an instrument to lean on things with, and the things are not always inanimate: some of our actors find it hard to keep their hands off their colleagues or even off themselves, for one arm can keep the other busy, and of course our modern costume is provided with an escape from the whole problem—the trouser pocket, the naturalistic actor's first and last refuge. The French actors never seem to lean on anything, and as for clinging to each other's bodies, they hardly ever touch hands. They have taught their arms to cope with the circumambient air. One of our leading actors, faced with a classic script, once asked me: “But what is there for an actor to do?” He had noted the absence of cigarettes, drinks, food, spittoons . . . for of such is the kingdom of naturalism. The implicit answer in the work of the Comédie Française is: when there is nothing to do, do nothing. For example, there is a “meal” in Le Bourgeois Gentilhomme in which the actors neither eat nor pretend to. They just sit; for the focus of the action is elsewhere. Again, the American actor will say: “I can't stand there propping up the wall, give me something to do;” while these fine French actors, when the focus is not on them, will contentedly stand to one side doing nothing, and their doing so would never raise a question in any spectator's mind; it is part of the game.

When an actor exercises a much higher degree of selectivity, he inevitably throws a heavier stress on the things he does do. And to justify its omission of certain kinds of detail, the Comédie Française exhibits proficiency in certain forms of action as far removed from common behavior as playing the piano is from ringing a doorbell. Reading the first scene of Le Bourgeois Gentilhomme we think we exhaust in a moment the content of the
Dinner scene in *Le Bourgeois Gentilhomme*
stage direction: "takes his hand and makes him dance." Actually, the phrase is only related to performance as a signpost is to landscape. What we get is Lulli's music, and two carefully related dances: the dancing master's correct and attractive one, and M. Jourdain's bad, but carefully bad, imitation of it. In passages like this—and the play is made up of them—the French actors do things which our actors could not even learn during a long rehearsal period. For they attain a style which is the product of a whole career in this sort of work—and behind the individual career, the career of the institution. It is the story of the Oxford lawns—"just mow them for two hundred years, sir"—all over again.

If we agree that the art of the Comédie is inimitable we can also agree not to try and imitate it. When we admire what the other fellow can do, we must hope that our admiration provides us with the energy, not to do likewise, but to do differently. We can steal trinkets and ornaments, we can even steal the furniture, but we inescapably need a house of our own to accommodate the loot. In fact, only a strong culture can afford foreign influences, just as only a strong body can digest strange foods.

So I am not asking that we attempt the same style as the Comédie Française but only that, in paying tribute to the achievement of that great theatre, we be inspired by its example. Its example in point of organization is overpowering; and I almost decided to devote my few minutes to the topic of a national theatre. We hear a lot of twaddle in America about state-aided theatre which the sheer facts of the Comédie Française utterly refute—as, for example, that a state theatre is inevitably the cats-paw of politicians. But in the end I didn't think I should inflict such a lecture either on our French visitors or upon the rest of this distinguished gathering.

Yet Matthew Arnold's slogan "The theatre is irresistible: organize the theatre" is still pertinent, and I will permit myself one observation on this problem of organization. When the Comédie Française went to England in 1879, they took with
them the leading dramatic critic of the time, Francisque Sarcey. Asked why England couldn’t have a Comédie Française, Sarcey replied (in substance): “Because when you transplant a tree you have to carry with it the soil the roots are sunk in, and the roots of the Comédie Française are in French history which cannot be lifted.” For one thing, we might add, the Comédie Française has its origin in monarchical government, as does the subsidized theatre of Europe generally. The American experience has been different, and this means that, if ever we organize our theatre, we shall organize it differently. I cannot agree, however, with those who are content to leave the American theatre to competitive enterprise and who say that nothing ever was or ever will be done to organize it. During the past thirty years especially, there have been numerous attempts at organization—from the early Theatre Guild to the Federal Theatre. If most of them individually have declined and fallen, the degree of interest and support is larger every time, and in 1955 we may say that Organized Theatre is an accepted idea, even if it is not yet an established fact.

This university has announced its firm intention of playing a part in the organizing of the American theatre by way of building new theatres, enlarging its staff, extending its dramatic and theatrical studies, and perhaps even by setting up a professional repertory company. If the actors of the Comédie Française will come back in ten years’ time, we may be able to show them something and not merely tell them something. In the meantime their example is before us, and I call it a triumph of organization not because of the size of the subsidy they receive, or because they have handsome buildings in Paris, or because they have kept going for a long time, or because the bureaucratic machinery is well oiled, nor even because they keep the national repertoire before the nation, though all these things are important. The triumph consists in the fact that the end-product is great theatre. And so I return from my brief excursion into sociology back home on artistic territory. I have spent some of the happiest evenings
of my life in the Salle Richelieu and the Salle Luxembourg in Paris. They were not social evenings. I was usually quite alone, and had just about enough money to pay for my favorite stra-pontin. (I don’t think I want to tell as many people as are here tonight just where it is. It’s the best seat in the house, at any rate at the price.) If theatre is good enough, you can even bear to be alone. I was carried for those two hours into the world of Racine, Corneille, Marivaux, Labiche, Claudel, and above all Molière. So, you see, I have my own reasons for wishing students to go to Paris, even if they won’t manage to abolish war.

It has been a thrilling experience to see some of the same actors in New York. It would be invidious in the presence of our guests to pick and choose much between performances. If I do mention two names, let them be taken as representative and not exclusive; the work of these two happens to have been a revelation to me. I refer to the comic acting of M. Jacques Charon and what we might call the comic directing of M. Jean Meyer. We hear a great deal in our time of the commedia dell’arte, and we imagine that that theatre was possessed of an unequalled dexterity, lightness, grace, and speed. These are perhaps the characteristics of great comic theatre of any place or time. At any rate, such is the great comic theatre which our friends have been showing us during the past couple of weeks. And I cannot but think that, beyond the delight of the moment, such theatre will have a fructifying effect on the theatrical life of this country.
Class on 19th Century French Dramatists, March 16, 1893 (Brander Matthews at extreme left and Albert Payson Terhune at extreme right).
Epitaph for Brander Matthews

MILTON SMITH

I MET Brander Matthews in September of 1916, when I came to Columbia as a graduate student and as a teacher in the Horace Mann School. The first course for which I registered was his “Shakespeare.” I knew him until his death on the last day of March, 1929, in the beginning as his student, and later as his friend and colleague, and as a guest in his home and at his table. During the many hours I spent with him, at his lectures, in meals at the Faculty Club, and in visits—some of them during his long final illness—to his home, I cannot recall an occasion when his talk was not stimulating and exciting. And there were few moments when he was not talking. He himself loved to tell about the time at dinner when a young lady said, “Pardon me, Professor Matthews, for interrupting you, but—.” “My dear young lady,” he said instantly, “don’t apologize. Wherever I am, nobody can talk without interrupting me!” My experience bears out the truth of this statement.

Brander talked because he had a lot to say. This doesn’t mean that he just babbled on. To him, talking was an art to be studied. Sentences should be well-formed, clear, and interesting. Talk should be informative, but also gay and amusing. He worked on his lectures from this point of view—and they showed it. They seemed to us instructive, delightful, and completely spontaneous. But I remember one occasion when he forgot where he had stopped the preceding week, and so repeated the last half hour of the previous lecture. In the repetition, there were—it seemed to me—the same pauses, the same sudden recollection of what he said to Rudyard and what Rudyard said to him, the same little jokes, the same witty twists and turns of thought. Above all, there was in him the same unforced enthusiasm. So far as I know,
nobody ever told him of his error. The lecture was as interesting the second time as it had been the first.

I realized then why Brander was such an exciting teacher: he was a good actor. I hope I am making the point that this lecture was not something prepared long ago which he repeated unchanged year after year. No doubt it had been prepared originally long ago. But by now, it had been perfected by virtue of having been played to many audiences. Behind its apparent casualness was a wonderfully clear and logical arrangement of ideas. He had, by now, polished every sentence. When a sentence didn’t work the way he thought it should, he experimented with it. In short, he was, in a true sense of the word, even as a lecturer, a superb raconteur. And he worked hard at it, both in the classroom and out of it.

Among the many stories he told superbly was one that he called “The Conscientious Deadhead.” (In reading the title, you must emphasize “Conscientious,” and I trust it isn’t necessary to explain that a Deadhead is a term for someone who goes to the theater on a free ticket.) I heard Brander tell this story a number of times over the years to various people. Each time, at first, it was a little different, slightly shorter, and better received. Finally, he found the form he thought worked best, and thereafter he told it word for word. Here it is: “A man goes to the theater to see a play written by a friend of his, and afterwards he describes how he liked it to a mutual friend. During the first act, he says, he applauded and the audience sat still; during the second act, he sat still and the audience hissed; and during the third act he went out and bought a ticket and came back in and hissed.” To witness Brander’s polishing of the story was an education in composition.

It is probably not necessary to say that he did the same thing when he wrote. The final result was always so clear and witty and easy to read—and looked so easy to write—that certain of his contemporaries could not believe that a man who wrote so well could be a scholar. Perhaps this doubt was a high form of praise. Anyway, thirty-five or more books, many of them by
Epitaph for Brander Matthews

Eminent scholars who had been his students, were dedicated to him. He himself wrote 220 papers, books, and pamphlets in whole or in part.

In 1926, I wrote a little textbook on play production and with great diffidence asked him—by now he had retired—if it might be possible for him to write an Introduction. He immediately agreed and I gave him my manuscript. A few days later, he handed me several sheets of yellow paper, on which the Introduction was written in ink in his distinctive penmanship. It contained a number of his own corrections, consisting of one word to replace another, or a phrase moved to a different part of the sentence, or a new sentence inserted to supplant the one previously written. As in the case of all good writers, the reason for each change was instantly apparent, and each change was an improvement in clarity and style. (He never would use a typewriter, but wrote everything with a pen. He wore old-fashioned starched round cuffs until the day he died.) As he handed me the Introduction, he said, “This is a very good Introduction. The reviewers won’t have to read the book! The first paragraph tells them just what they should say about it.” (P.S. Many of the reviewers didn’t read the book, and Brander’s Introduction was quoted widely without credit as a review.)

Brander Matthews was a sophisticated man, but he was not a cynic. He had firm convictions, but he was not opinionated. Having spent much of his youth in France, he was bilingual, and he knew the literary men and the literature of both Europe and America as few of his contemporaries did. Most of the distinguished literary men of his times were his acquaintances, and many were intimate friends. I sometimes wondered if the happiest occasion of his life hadn’t been the dinner given in his honor on December 20, 1893. At least, he remembered and talked about this event even in his last days. The names of the guests made a roster of American authors, but what Brander never tired of reporting was the speech of Mark Twain. Brander had been born James Brander Matthews, but early dropped the first name, “be-
cause nobody important has more than two names.” This was the subject of Mr. Twain's speech. “Everybody,” he said, according to Brander's report, “knows B-R-A-A-N-N-D-E-R Matthews. What has he done to make him so famous? Written a lot of books? No. Made a lot of speeches? No. He has taken a word, Brander, which isn't even a name at all, and he has made it a household word! B-r-a-a-n-n-d-e-r!”

Brander was buried, on Long Island, on a beautiful, warm, and sunny day early in April. On the way back, one of his friends said, “I'm glad it's such a fine day.” “Yes,” said another, “as Brander would have said, it's a good day for planting.” And he would have said it. And he would have liked having it said.

In the nearly thirty years since his death, I have been almost daily reminded of Brander. Not, I think, just because I work and teach in a building that bears his name. Not because his picture hangs in my office and looks over my shoulder. Not even because I constantly recall his voice as I lecture, and hear myself using a word or a phrase, or repeating a thought, that I learned from him. I think it is because he was the first—and almost the only—teacher who always created for me great intellectual excitement. The past lived so vividly for him, that he made it live for me—and for all of us. So, thanks, Brander. You gave us, your students and friends, many happy hours of intellectual stimulation; you aroused our undying curiosity about the plays you talked about, and the theaters, and the books and the men, both living and dead; you made vivid the glory of spoken and written language; and you gave us ten thousand laughs. You would, I think, like this to be your epitaph.
The Editor Visits The Brander Matthews Dramatic Museum

THE Reference Room of the Brander Matthews Dramatic Museum is in Philosophy, and the Exhibition Room is in Low Library, but the Museum isn’t part of the Library, it’s part of the English Department!” This complicated description of the whereabouts of the object of our visit did not deter us, however; we enjoy the small adventures to which wanderings around the campus give rise. Hesitating before a tall brick structure we asked a bright-looking student if this were Philosophy Hall. He pointed with a grin at a statue of Rodin’s “Thinker” which stands before it. “There’s your answer!” So, up to Room 602, where we found a lady briskly putting the place, obviously just painted, to rights. It was the librarian, Miss Else Pinthus, of whose enthusiasm for the Brander Matthews collection we had already been told. It was no exaggeration: as soon as she learned our mission, her delight in Brander Matthews and all his works positively shone forth. The chairs were left standing on the table, the duster was dropped, and Miss Pinthus moved happily around showing us the latest foreign theatre magazines, the collection of theatrical photographs and lantern slides, the playbills, and the books on the stage—ancient and modern, foreign and domestic,—all of which add up to a very outstanding collection in the field of the theatre arts.

Brander Matthews, the founder of the collection, is the subject of another article in this issue. He was Columbia’s first Professor of Dramatic Literature, and gave to the University many of the books and other objects in the Museum. Other notable bequests, including those of G. C. Odell, Woodman Thompson and Joseph Urban, have since been added.

Professor Odell was Brander Matthew’s successor, and Miss
Fifteen-foot high puppets which Robert Edmund Jones and Remo Buffano created for Stravinsky’s opera *Oedipus Rex*. In foreground is a model of Theater of Dionysius where Sophocles’ *Oedipus Rex* was originally performed.
Pinthus seemed especially fond of his monumental work, *Annals of the New York Stage to 1894*. "You can find the most amazing things in it!" she confided, patting one of the fifteen stout volumes.

The telephone rang, and a conversation ensued which again aroused Miss Pinthus’s enthusiasm. "That was an off-Broadway theatre—about an exhibition in our Museum: Dr. Wells will be pleased." She was anxious that we meet her chief, Henry W. Wells, curator of the collection—and a visit to the Museum was arranged for the following week. She regretted that her brother, Dr. Kurt Pinthus, was not around: he has done much to improve the European collections of the Museum.

Miss Pinthus grew sad as she demonstrated how inadequate the space was for her ever-growing library. As we left, we noticed that rooms devoted to Slavonic Literature collections were indeed all around her. "They are growing even faster than we are—and they are winning!" She waved good-bye with the duster, ready to resume the cleaning operations we had interrupted. We carried away a picture of her in her island of the theatre arts, resolute against a rising sea of Slavonic Literature. . . .

* * * * *

The Exhibition Room of the Brander Matthews Dramatic Museum is No. 412, Low Library. It is quite an experience to step from Low’s cavernous, somber corridor into the color and fantasy of this room. Facing you hang two huge puppets with bizarre mask-faces—created for Stravinsky’s opera *Oedipus Rex* by Robert E. Jones and Remo Buffano. Nearby dangles another giant puppet: a pale and grotesquely elongated Knight of the Mancha. A placid Ethel Waters, portrayed by Lester Polakov in *The Member of the Wedding*, returns the puppets’ sardonic stares. High on the wall are several groups of French shadow-puppets, with the primitive, cut-out look of iron weather-vanes. The exhibition cases, when we visited, were bright with the water-color stage and costume designs by Woodman Thompson. The climax of this riot of drama and color came in a display of pages from
a French album of entomology, depicting the enormous, brilliant-hued butterflies from which Woodman Thompson took inspiration for many of his color-schemes.

In the midst of all this splendor was its contriver. Dr. Wells—tall, with a distinguished academic look—mildly beamed through his spectacles at the invader of his lunch-hour. But it was soon apparent that here was a curator who would give up more than a meal for the Dramatic Museum. Whereas many librarians rest comfortably on the laurels of one or two exhibitions or special events a year, Dr. Wells has something for every month—for every week, even, if one counts the Tuesday afternoon play—recitals from phonograph recordings followed by lively discussion periods. (Room 412 Low Library; 3:45 p.m.) In the next few months, a meeting is planned for a new organization of theatre scholars in America participating in international theatre study; then there will be a "mixed-bag" of exhibitions: Donald Oenslager, Mozart, and off-Broadway theatres—the last-named accompanied by a conference.

As the curator told us of these activities we were examining some of the miniature theatre models for which the Museum is famous. Also, we noticed Woodman Thompson's designs for the sets and costumes from The Warrior's Husband, the play which brought Katherine Hepburn to the notice of the public and launched her on a fabulous career. Dr. Wells showed us some of the 1932 press notices, and our own memories of K. Hepburn's
energetic Antiope were revived by Percy Hammond’s comment: “Scores of leggy young women swarm over Mr. Woodman Thompson’s striking scenery”!

“Don’t go till I have shown you the mask collection,” said Dr. Wells, opening a drawer and revealing a strange assortment of masks from different parts of the world. He selected a grotesque West African one—and suddenly slipped it on. It met the obstruction of his glasses, balanced precariously, then was whisked off. The moment of fantasy dissolved, and we focussed again on the composed features of the professor. But it made us think that beneath the curator’s scholarly exterior there must be real empathy for the theatre’s world of illusion. And undoubtedly this in turn has had much to do with making the Brander Matthews Dramatic Museum such a lively presence in a sober academic community.
The Convent of the Little Company of Mary in Rome where Santayana spent the last years of his life.

George Santayana in his room in the convent.
The “George Santayana Collection”

DANIEL CORY

The “George Santayana Collection” now housed in the Columbia University Library comprises everything bequeathed to me by Santayana in his Last Will and Testament, and released to me in Rome by the Spanish Consul in December, 1953—a little more than a year after his death. Immediate access to his literary MSS and personal effects had been delayed pending the probation of the Will in Boston. During my twenty-five years of close and happy association with Santayana, in the capacity of disciple, part-time secretary, and confidant, he had from time to time given me by hand various MSS and keepsakes, but the Columbia “Santayana Collection” includes everything, holographs, little personal effects, and books studied with his inimitable marginalia, that was left in his room at the clinic of the “Little Sisters of Mary” in Rome. As he had resided in this establishment for the last twelve years of his life, and assembled and retained there everything that was of interest to him (either literary or sentimental), it is obvious that this body of Santayanese is of considerable bulk and value. I am extremely grateful that my friend Corliss Lamont has relieved me of the responsibility of disposing of this collection in an appropriate manner, and it is due to his promptness of action and generosity that the Columbia Library is now enriched by a holding of incalculable interest to all future students of a great literary master and profound thinker.

To begin with, there are several complete holographs of important works, such as the large Volume I of his autobiography Persons and Places. This is the MS that became a Book-of-the-Month Club selection, and is considered the most important part of one of the finest autobiographies of this century. Then there
are the original MSS of the *Realm of Spirit* (perhaps the most personal and original of the four volumes of the *Realms of Being*), and *The Idea of Christ in the Gospels*. And the well-known reply to his critics—*Apologia Pro Mente Sua*—may now be studied at leisure in the original unexpurgated holograph.

Santayana was in the habit—especially in his later years—of composing alternative drafts to many chapters of his more difficult books. The serious student will find in this collection numerous “early drafts” or “fragments of chapters” of such books as *Dominations and Powers*, or the *Realm of Matter*. These “drafts” or “fragments” were finally rejected for various reasons. Sometimes he found that they did not fit into the aesthetic structure of the whole, or were defective in tone and style, or simply tautological. A rare opportunity is now offered for tracing the subtle processes of elimination and refinement of expression that are part and parcel of the craftsmanship of a literary artist.

A batch of Note-Books is another interesting feature of the collection. For over fifty years Santayana used to carry some sort of writing pad in his pocket, and when strolling after luncheon in the country around Oxford, or in the public parks of Spain or Italy, he would often sit down for a period and jot down the ideas that were circulating in his mind at the time. The germs, or even first drafts, of poems and plays, dialogues and fragments of his autobiography, were developed in this way. Some of these Note-Books contain absolutely original writing, which was later either abandoned or radically altered before being published.

If some day a book is written about Santayana’s Harvard days, there is a host of material in the Columbia archives for the ambitious research student. “College skits” and poems written for special occasions when he was a student, and then, a little later, the fascinating, beautiful holographs of various “Addresses” given in America when he was an Instructor in the Department of Philosophy. Among the latter are such little-known papers as “The Young Philosopher’s Catechism,” “The Photograph and
The “George Santayana Collection”

the Mental Image,” “Moral Symbols in the Bible,” and the more mature splendid essay on “Emerson the Poet.”

It is always absorbing to discover a distinguished thinker’s intimate reactions to the work of his outstanding contemporaries, and in this connection the elaborate marginalia to be found in Dewey’s The Quest for Certainty, in Bergson’s Les Deux Sources de la Morale et de la Religion, and in Heidegger’s Sein und Zeit, are especially rewarding. Surely here are three inviting opportunities for the hungry candidate for a Ph.D.!

To round off the “Santayana Collection” and give either the curious admirer or the serious student a more personal impression of the man, there are some fine photographs of Santayana at various ages, and some of his more cherished keepsakes. Among the latter are a large Gold Medal from the Royal Society of Literature, and some special first or de-luxe editions of his own works. There is also one rare book of considerable value: an early translation by Longfellow of the Coplas de Don Jorge Manrique (Allen and Ticknor, Boston, 1833). This book was given to Santayana by his half-sister, Susan P. Sturgis, and is especially interesting because it contains Santayana’s own corrections in fine ink of Longfellow’s Spanish Translations. I understand that these corrections were made by him at a rather early age—say, twelve: but of course Spanish was his first and native tongue.
Authors' manuscripts. Mrs. Henry Beston (A.M. 1916) presented additional manuscript material relating to her novel, Mountain Bride, published under the pen-name, Elizabeth Coatsworth. Mr. Millen Brand (A.B. 1929) continued his policy of depositing his correspondence, journals, and literary writings as these can be released from his files. Through Miss Marjorie Griesser of the Viking Press and Professor James Gutmann, we have added the original manuscript of Under Whatever Sky by the late Professor Irwin Edman. Wilhelm Obkircher continued his practice of lodging in Special Collections the typescript and manuscript copies of his music and literary work; most recently received was his Sammlung der Gedichte, 1928. Professor William A. Owens presented the manuscript of his recent novel, Walking On Borrowed Ground.

Baum material. A member of the Class of 1916 presented funds to be used for the purchase of certain unique materials for inclusion in the current Library exhibition of the works of L. Frank Baum. The gift included 27 original drawings by W. W. Denslow, illustrator of The Wizard of Oz, 3 original drawings by John R. Neill, the illustrator of the later Oz books, a first edition of Baum’s Dot and Tot, 1901, with a page of the original manuscript, and other items.

A member of the Friends of the Columbia Libraries presented funds for the purchase of Baum’s very scarce technical manual, The Art of Decorating Dry Goods Windows, 1900.

Mr. John S. Van E. Kohn, a member of the Friends, presented a scarce printing of some of the songs from the stage version of The Wizard of Oz, ca. 1904.
Our Growing Collections

Clark gift. Professor Donald L. Clark (Ph.D. 1920) presented 12 volumes of poetry and fiction, mostly autographed copies of works by current authors.

Composing Sticks. The Ballston Journal, through Mr. C. H. Grose, Jr., presented a notable group of seven antique composing sticks to the Graphic Arts Collection, some of them being of the fixed-measure variety used widely in the production of magazines and newspapers in the days of hand composition.

Ernst gift. It is a pleasure to record the continued interest of Mr. Richard C. Ernst (LL.B. 1939), who has again presented a selection of the publications of the firm of Alfred A. Knopf. These are currently on display in the main reading room of Butler Library.

Friedman gift. Mr. Harry G. Friedman (Ph.D. 1908) has continued his generous gifts, presenting Frauenzimmer Almanach, Leipzig, 1797; Ronsard's Songs & Sonnets, 1924, with a presentation inscription from the translator, Curtis Hidden Page, to the sculptress, Estelle Rumbold Kohn; and Laurentius Valla's Elegantiarum Latinae Linguae, 1557, in its handsome contemporary roll-stamped calf binding.

Gottscho-Schleisener Archives. Mr. Samuel Gottscho and his son-in-law, Mr. William H. Schleisener, have established at Avery Library the Gottscho-Schleisener Archives of original architectural photographs, comprising 3718 items covering 221 architectural projects executed in America during the first third of this century.

Healy gift. Mrs. David Healy presented a collection of 215 volumes in the fields of history, political science and literature.

Henderson gift. A signed autograph letter from Park Benjamin, 13 November 1864?, was presented by his grand-daughter, Mrs.

**Hitchcock gift.** Mrs. Ripley Hitchcock, a member of the Friends, presented a collection of interesting memorabilia, including manuscripts, photographs, certificates, and published writings, of her brother, the late Charles Chapin Sargent, Jr. (A.B. 1897).

**Kates gift.** Mrs. David Kates presented a valuable collection of books on music in German, from the library of her father, the late Edward Turkisher.

**Lovat Fraser.** A collection of some thirty-five broadsides and pamphlets featuring the illustrative work of Claud Lovat Fraser, together with a copy of the limited edition of his biography, autographed by the authors, John Drinkwater and Albert Rutherston, was presented anonymously by a member of the Friends of the Columbia Libraries.

**Lyons gift.** Mr. and Mrs. H. M. Lyons presented a charming collection of pieces for tea service to be used for occasional entertainments at Avery Library.

**Miller gift.** Mrs. Edgar Grim Miller, Jr., presented large and important collections relating to medicine, languages, political science, history, literature, and the arts. They are from the libraries of her husband, the late Edgar Grim Miller, Jr. (Ph.D. 1913), and her son, the late Edgar Grim Miller III (B.A. 1949, M.A. 1954).

**Nevins gift.** Professor Allan Nevins, a member of the Friends, has continued his generous benefactions. During December he presented nine files of his correspondence, 1945-1953; mimeographed scripts (sometimes containing matter otherwise unpublished) of Harry Truman’s *Memoirs*, Upton Sinclair’s *Lanny*
Our Growing Collections

Budd Flies Again, and Carl Sandburg's Always the Young Strangers; a large carton of copies of Grover Cleveland correspondence; two additional diaries of Brand Whitlock (plus a considerable body of his correspondence); and a substantial file of letters to A. S. Hewitt. In addition, Professor Nevins has presented some 35 books, including thirteen volumes of bound newspapers.

O'Connor gift. Dr. Lillian O'Connor (Ph.D. 1952) presented ten reels of microfilm of the Manila Tribune, the daily English-language tabloid published by the Japanese during their occupation of the Philippine Islands in World War II. This is a most notable acquisition, covering the entire period of the occupation except for a break of six months.

Prentis gift. Mr. Edmund A. Prentis (E.M. 1906), a member of the Friends, presented to Avery Library a three-dimensional model of an 18th-century American church and rectory, with scale figures, landscape and accessories.

Sprague gift. Mrs. Frank J. Sprague, a member of the Friends, enhanced the recent exhibition honoring the centenary of the first publication of John Bartlett's Familiar Quotations, 1855, by presenting three scarce editions. We were thus able to display every edition of this notable work issued during the compiler's lifetime.

Steese gift. Mr. Edward W. Steese, last owner of the architectural firm of Carrere and Hastings, has presented to Avery Library a collection of 145 original drawings of works executed by that firm.

Thompson bequest. Avery Library was one of the beneficiaries of the will of the late Woodman Thompson, noted stage designer
and lecturer in Dramatic Arts at Columbia, who bequeathed 887 books on architecture and the related arts.

*Turner gift.* Mrs. Kenneth B. Turner presented 363 medical works, comprising a portion of the professional library of her late husband.

*Van Amringe collection.* Columbiana has received from the estate of Miss Emily Bülow Van Amringe six boxes of photographs, correspondence and memorabilia relating to her father, John Howard Van Amringe (A.B. 1860), longtime Dean of Columbia College. The collection includes many important letters and documents relating to the Dean and his social and public life and particularly the years he spent as a Yale undergraduate. An original marble bas-relief by E. A. Kunze, and a plaster copy of the William Ordway Partridge bust came with this gift as well as many family letters and occasional verses written by Dean Van Amringe and President Butler.

*Wilbur gift.* Mr. Robert L. Wilbur, a member of the Friends, presented a valuable collection of phonograph records and books.

*Wouk papers.* Mr. Herman Wouk (A.B. 1934) has presented all of his manuscripts and other papers relating to his literary work, with the exception of those pertaining to his most recent novel, *Marjorie Morningstar*. A more detailed analysis of this noteworthy gift will appear in some future issue of the *Columns*. 
The Wizard of Oz and Other Books
By Baum: A Centennial Exhibition

I N CELEBRATION of the Centenary of the birth of L. Frank Baum who created the Oz stories, the Columbia University Libraries have arranged a special exhibit on the third floor of Butler Library where it will be on view until March 16. But there is far more than Oz here, for Baum was a prolific writer. We have tried to bring together for display the complete published works of our subject, exclusive of his voluminous contributions to magazines, many of which were later issued in book form. Columbia's own holdings form the nucleus of the show, but several scarce and even unique items have been borrowed from other libraries and private collectors, some far afield.

Baum is undoubtedly best known as the author of the Oz books, but he also produced a large number of other fairy tales and stories for older boys and girls. Although his primary contribution was to children's literature, there are exhibited here several novels for adults as well as a number of journalistic ventures (the first of these an amateur newspaper published when Baum was only fifteen). There are even two technical books on surprisingly specialized subjects.

Baum was born near Syracuse, New York, on May 15, 1856, and here he spent most of his childhood. He later moved to Aberdeen, South Dakota, then to Chicago, and finally to Hollywood, California, where he died on May 6, 1919. Although he had done a good deal of previous writing and had produced several successful children's books, Baum's fame was assured with the publication of The Wizard of Oz in 1900. The popularity of the Oz books never waned, and from that time until his death, Baum wrote a total of fourteen stories about the land of Oz. His fertile imagination was not exhausted by Oz, however, and in
other books for children he created several other marvelous fairy-lands. During this period, he also produced many long series of books for older boys and girls, written under various pseudonyms. Although somewhat staggering in number, and certainly good enough stories of their kind, they never reach the level of inspiration that we find in those books where the author’s creative fancy was most free. Especially in the land of Oz does Baum’s imagination most delight both children and adult readers.

A printed catalog is being prepared for sale.
Constitution and By-Laws
of the Friends of the Columbia Libraries

CONSTITUTION

ARTICLE I — NAME

The name of this Association shall be the FRIENDS OF THE COLUMBIA LIBRARIES.

ARTICLE II — PURPOSE

The purposes of the Friends organization are to promote and further among the alumni and the public an interest in the Libraries of the Columbia Corporation, to provide ways to give them a fuller understanding of the role of the research library in education, to serve as a medium for encouraging gifts and bequests in support of the Columbia University Libraries, and generally to assist Columbia University in showing through exhibits, programs, publications and by other means the resources of the University and its Libraries.

ARTICLE III — MEMBERSHIP

Any person interested in the purposes of this Association shall be eligible for membership.

ARTICLE IV — GOVERNMENT

Section 1. The government of this Association is entrusted to a Council which shall consist of fifteen (15) members. In addition the Director and Assistant Director of the Columbia Libraries shall be members of the Council ex-officio.

Section 2. The first Council shall consist of the fifteen members of the Council of the Friends of the Columbia Libraries now existing.

Section 3. The terms of office of the Council shall be for three (3) years except that at their organization meeting the Council shall select by lot five members thereof whose term shall expire at the date of the first annual meeting and five members thereof whose term shall expire at the date of the second annual meeting and five members thereof whose term shall expire at the date of the third annual meeting. Any vacancy shall be filled for the unexpired term by appoint-
Constitution and By-Laws

ment by the chairman with the concurrence of the remaining Council members. Council members whose terms expire shall be eligible for re-election.

ARTICLE V — NOMINATING COMMITTEE

At least thirty (30) days prior to the annual meeting, the chairman shall, with the concurrence of the Council, appoint a Nominating Committee of three (3) members whose duty it shall be to confer within ten (10) days after their appointment and nominate candidates for membership in the Council to be balloted at the next annual meeting.

ARTICLE VI — OFFICERS

The officers of this Association to be elected by the Council with the advice of the President of Columbia University shall be a chairman and a vice-chairman. In addition the Assistant Director of Libraries shall act as Secretary-Treasurer ex-officio. Officers are elected for a term of two years or until the expiration of their term on the Council if not re-elected. The officers with the Director of Libraries may act on behalf of the Council whenever necessary.

ARTICLE VII — FUNDS

All funds received by the Association shall be deposited by the Treasurer in the Funds of Columbia University to be credited to the Special Account of the Friends of the Columbia Libraries. Subject to Columbia University policy such funds shall be disbursed on the order of the Director of the University Libraries or by his delegated agent under policies established by the Council of the Friends.

ARTICLE VIII — AMENDMENTS

This Constitution may be amended at any time by the written consent of not less than ten (10) members of the Council. Any such amendment shall be effective immediately and be in force until the next annual meeting, at which time a two-thirds vote of the membership present is required for ratification of such amendment.

ARTICLE IX — CONSTRUCTION OF CONSTITUTION AND BY-LAWS

In respect to all questions of construction of the Constitution and By-Laws, the decision of the Council shall control and be binding.
ARTICLE I — MEMBERSHIP MEETINGS

Section 1. The Friends shall meet in the month of January each year for the election of Council members and the transaction of other business. This shall be considered the Annual Meeting. The exact date of this meeting shall be determined by the Council and at least ten (10) days' written notice given to the membership.

Section 2. A Special Meeting of this Association may be called at any time by the Council and shall be called by it upon the written request of twenty-five (25) members specifying the object of such meeting. A notice of each Special Meeting stating the object or objects for which it is called shall be mailed by the secretary to each member at his address as it appears on the records of the Association at least ten (10) days in advance of such meeting.

Section 3. After proper notification, members present shall constitute a quorum. Notice of an adjourned meeting shall be sent to all Council members.

ARTICLE II — COUNCIL MEETINGS

Section 1. Meetings of the Council shall be held whenever called by the Chairman or Vice-Chairman upon at least three (3) days' notice. Those present shall constitute a quorum.

Section 2. The Council shall make rules for its own government.

ARTICLE III — MEMBERSHIP AND DUES

Section 1. Admission to membership shall be by invitation of the Chairman, following nomination by the Council at any regular or Special Meeting of the Council.

Section 2. Membership may be revoked by action of the Council.

Section 3. There shall be the following classes of membership*:

Annual
(Any person contributing not less than $10.00 per year, except that officers of administration, officers of instruction, and officers of the Libraries of Columbia University may be elected Annual Members without any stipulated dues)

Contributing
(Any person contributing not less than $25.00 per year)

* All contributions are deductible for income tax purposes. Make checks payable to Columbia University.
Constitution and By-Laws

Sustaining
(Any person contributing not less than $50.00 per year)

Benefactor
(Any person contributing not less than $100.00 and up per year)

Honorary
(This membership to be by special action of the Council for outstanding services given to the Libraries of Columbia)

ARTICLE IV — COMMITTEES

Section 1. At the beginning of a new Chairman's term of office he shall with the concurrence of the Council appoint the following Standing Committees:

1. Columbia Library Columns
2. Program Committee
3. Bancroft Award Ceremony Committee
4. Membership
5. Memorial Books

ARTICLE V — POLICY

Section 1. At the end of the fiscal year after expenses of the Friends organization are met the net receipts may be used for acquisitions, or for such other library purposes as the Council may specifically authorize.

Section 2. All matters which might affect University policy or which might be affected by University policy shall be cleared with University officials through the Director of Libraries.

ARTICLE VI — AMENDMENTS

These By-Laws may be amended at any time by the written consent of not less than eight (8) members of the Council. Any such amendment shall be effective immediately and shall be in force until the next annual meeting, at which time a majority vote of the membership present is required to ratify such amendment.
Activities of the Friends

ANNUAL MEETING. The first Annual Meeting of the Friends of the Columbia Libraries was held in the Rotunda of Low Memorial Library on the evening of January 24. August Heckscher, Chairman of our group, presided.

During the short business session with which the meeting was opened, Mr. Heckscher stated that with the larger membership it had seemed to the Council that we should have a somewhat more formal organization and to that end he had appointed Mrs. Franz Stone as chairman of a committee which would draw up a proposed Constitution and By-Laws. After a study of the documents which were submitted in May, the Council suggested a few revisions. The revised documents were approved by the President and Vice-President of the University and by the Council at its September 27 meeting. Copies were sent to all members of our organization for examination in early January.

Mr. Heckscher said that the principal item of business at the Annual Meeting was consideration of adoption of the Constitution and By-Laws. He then called on Mrs. Stone who read the following resolution which she had prepared:

"Whereas, there has existed for a number of years a group of persons, which has been known as the ‘Friends of the Columbia Libraries,’ interested in the promotion and furthering of the work of the various libraries in Columbia University; and

Whereas, by reason of the increasing activities and interest shown in the work of such group, it appears desirable for the group to have a somewhat more formal organization and, to that end, the adoption of a constitution and by-laws appears to be advisable; and

Whereas, a form of constitution and by-laws has been prepared, suitable to the purposes and objectives of the group,

Be it resolved that a voluntary, unincorporated association, to be known as the ‘Friends of the Columbia Libraries’, is hereby created by the persons present at this meeting in person or by proxy, and

Be it further resolved that the constitution and by-laws in form submitted to this meeting be, and the same hereby are, adopted as
Activities of the Friends

the Constitution and By-Laws of the association, and that the affairs of the association hereafter be conducted in accordance with such Constitution and By-Laws."

Mrs. Stone said that pursuant to this resolution, she moved that the Constitution and By-Laws be adopted. The motion was seconded. In the discussion, one member asked whether all classes of contributions listed in the By-Laws are deductible for income tax purposes. The Chairman said that he understood that they were. There being no further questions, the Chairman called for the vote. The Constitution and By-Laws were unanimously adopted.

Mr. Heckscher said that Article IV, section 3, of the Constitution states that the terms of Council members shall be for three years with the terms of office of one-third expiring each year in January. At a meeting of the Nominating Committee (Mr. Lada-Mocarski, Chairman) on January 19, the names of the eleven active Council members were drawn by lot, with the following results:

Terms to expire in January, 1957

Mrs. Albert M. Baer           Mrs. Donald F. Hyde
August Heckscher               Valerien Lada-Mocarski
Plus one vacancy

Terms to expire in January, 1958

C. Waller Barrett            Norman Cousins
Henry Rogers Benjamin         Mrs. Arthur C. Holden
Plus one vacancy

Terms to expire in January, 1959

Mrs. Francis Henry Lenyon     Mrs. Franz T. Stone
Dallas Pratt                   Plus 2 vacancies

Under the terms of the Constitution, Council members will be eligible for re-election upon expiration of their terms. Mr. Heckscher said that the four vacancies on the Council will be filled in the near future.
Presentation of Herman Wouk's papers and address by Mr. Wouk. Mr. Heckscher then called upon Dr. Logsdon, the Director of Libraries, who spoke of the activity of a University committee headed by one of our members, Professor Donald Clark, which has taken steps to interest authors in placing their manuscripts in the Libraries. Dr. Logsdon also summarized the discussions which Mr. Baughman and he had had with Mr. Wouk (Columbia College '34) with regard to the possibility of the latter's presenting his collected papers to the University. Mr. Wouk was pleased with the idea and on December 22 transferred title of his manuscripts including *The Caine Mutiny*, *The Caine Mutiny Court Martial*, some of his early novels, and the motion picture scenarios of some of these works. Dr. Logsdon presented the document of transmittal to Vice-President Krout.

Dr. Krout said that he welcomed the opportunity to say a word of gratitude to the many people who had made the evening a possibility. He said that the marked development of university libraries over the past years has been due in many regards to groups like the Friends of the Columbia Libraries. He wished a long and prosperous life to the Friends.

Speaking then of Mr. Wouk, he said that the latter's name has been added to the list of honored Columbia alumni who have made it possible for us to have original manuscripts of their writings. What especially interested him in connection with Mr. Wouk's magnificent gift was the fact that the items presented were largely long-hand drafts. "These may be more important in the future than the printed volumes — which Mr. Wouk understandably hopes will always be available — because they show the passages which he later changed or deleted. No one else in the world will have these. Unfortunately in the past, all too often such original drafts were not saved."

Dr. Krout introduced Mr. Wouk who spoke with wit and with feeling about his relationships with the University and with the late Professor Irwin Edman. A tape-recording was made of his address and we hope to have the privilege of printing it in the next issue of *Columbia Library Columns*. 
THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

Invitations to exhibitions, lectures and other special events.
Use of books in the reading rooms of the libraries.
Opportunity to consult Librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members’ names on file.)
Free subscription to Columbia Library columns.

The By-Laws provide the following classes of membership:

ANNUAL. Any person contributing not less than $10.00 per year, except that officers of administration, officers of instruction, and officers of the Libraries of Columbia University may be elected Annual Members without any stipulated dues.
CONTRIBUTING. Any person contributing not less than $25.00 a year.
SUSTAINING. Any person contributing not less than $50.00 per year.
BENEFACCTOR. Any person contributing not less than $100.00 and up per year.
HONORARY. This membership to be by special action of the Council for outstanding services given to the Libraries of Columbia.
Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

OFFICERS

August Heckscher, Chairman
Mrs. Donald Hyde, Vice-Chairman
Charles W. Mixer, Secretary-Treasurer

Room 317, Butler Library, Columbia University, New York 27, N. Y.

THE COUNCIL

Mrs. Albert M. Baer
C. Waller Barrett
Henry Rogers Benjamin
Norman Cousins
August Heckscher

Mrs. Arthur C. Holden
Mrs. Donald Hyde
Valerien Lada-Mocarski
Mrs. Francis H. Lenygon
Dallas Pratt

Mrs. Franz T. Stone
Richard H. Logsdon, Director of Libraries, ex officio

PUBLICATIONS COMMITTEE

Dallas Pratt, Editor

Norman Cousins
Charles W. Mixer
August Heckscher