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Our Growing Collections

Activities of the Friends

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Fig. 1. Four cherubs crank the celestial spheres around the immobile earth. (1536)
Angel-Motors

DALLAS PRATT

On the title-page of Sebastian Münster's *Organum Urani-cum,* an astronomical textbook published in Basle, 1536, four fat cherubs crank a rather abstract representation of the celestial spheres around the stationary earth (Fig. 1). The particular fancy of a sixteenth-century book illustrator?—no, these angels are the last of a long line of hard-working spirits, sometimes called “celestial-” or “angel-motors,” who can be traced back at least to Plato, and whose history in art is a commentary on certain aspects of angelology and cosmology over two thousand years.

Their Platonic precursors are the three Fates, Lachesis, Clotho and Atropos, who turn the eight spheres of the stars and planets in the “Myth of Er” (*Republic*, Bk. X). A romantic Renaissance picture of the myth (Fig. 2) shows the cosmos as a nest of eight spinning-tops fitted into one another, the rims carrying, respectively, the fixed stars and the seven planets, including the sun and moon. Clotho turns the tops, which also form the whorl of her spindle; the axis rests on the knees of Necessity, or Providence, mother of the Fates who spin the thread of life. Following Plato’s description, the wicked sink into the earth to undergo punishment, while the blest, transformed into proper Biblical cherubs, float airily in a heaven sharply demarkated from the starry sky below.

1 A copy is in the Columbia Library (Gift of David Eugene Smith).
Fig. 2. The Three Fates spinning the celestial spheres. 16th century portrayal of Plato’s “Myth of Er” (4th century B.C.)
Aristotle’s cosmology, on the other hand, derives the basic celestial motion from the *primum mobile*, the divine, unmoved First Mover of the sphere of the fixed stars whose motion is successively transmitted to the seven planetary spheres revolving around the earth. The *primum mobile* is finely rendered in a Ferrarese playing-card of the mid-fifteenth century (Fig. 3), although Aristotle might not have approved of its anthropomorphism: he states his belief in the divinity of the celestial bodies but not in the myths which have imagined these in the form of men and animals “with a view to the persuasion of the multitude.” Cicero, three centuries later, echoed Greek metaphysical ideas, including Aristotle’s, in his *Dream of Scipio*—as, for example, when Scipio’s father tells his son, “To them [men] souls were given, drawn from those eternal fires which you name constellations and stars. These heavenly bodies are round like spheres. They are quickened by divine intelligences and complete their cycles and rotations with wonderful swiftness.”

All this, tinged with the astrological and magical concepts which flourished in the Middle East and Egypt, developed into Neoplatonism, the philosophical system of which Plotinus of Alexandria was the chief exponent. The core of Neoplatonism was the theory of “emanations,” those linked “Intelligences” and “Souls” derived from the First Mover and immanent in the descending hierarchy of the celestial spheres. It is these beings who
contribute particular faculties to the human soul as it descends through the spheres, finally to be imprisoned within its earthly bonds, and it is they, in astrological fashion, who influence the lives of men. Finally, they are the mystical allies in the soul’s effort to rise again to ecstatic union with the Divine.

In time, these emanations were personified as angels. However, their share in the creation of the individual soul raised them to an eminence heretically removed from the realm of Biblical angels. Also, their role as mediators clashed with a basic doctrine of the New Testament—in the words of Jesus, “No man cometh unto the Father, but by me.” Furthermore, by the end of the fourth century the high ideals of Neoplatonism were being degraded by magical practices through which men tried to control the supernatural powers. These angelic—or demonic—mediators were being invoked by Christians and pagans alike, and the belief in the influence of the stars on the fortunes of men was stronger than ever. The church determined to counteract these heretical notions, and Saint Augustine, in The City of God, was among those who attacked them.

As a result, when the angels of the spheres first appear in Western art, they are not depicted as detached figures potentially accessible to man; rather, they are strictly subordinated to God, or to the Virgin, or, more often, to
Christ. Deprived of their dangerous relation to the human soul, they meekly lift the Lamb of God in a sixth-century Ravenna mosaic (Fig. 4), or, in one of many representations of “Christ in Majesty,” two Atlas-like angels, kneeling on their own spheres under the all-seeing eye of the Divine Chaperone, labor with rolled-up sleeves and straining muscles to support their sacred burden (Fig. 5).

Iconographically, true angel-motors are always associated with spheres, symbolizing celestial bodies. However, in many representations of the Ascension, or of Christ in Majesty, the Divine Person is enclosed in an elliptical “mandorla,” the edges of which are grasped by a pair or a quartet of angels: thus the original circular, and hence eternal, motion of the angel–sphere becomes the linear and limited movement of a mere celestial elevator.

Although there are angels who control the motion of the stars
Fig. 6. Two virtues assisting the ascension of St. Amandus. Detail of manuscript from c. 1140.
in the apocryphal *Book of the Secrets of Enoch* (written between 30 B.C. and 70 A.D.), there is nothing about angel-motors in the Bible proper. However, several early Christian writers have tried to fit them into the celestial hierarchy. In the fifth century, Pseudo-Dionysius, the “Areopagite,” placed them in the angelic order of Virtues. “The sacred name of Virtues,” he says, “suggests to me that virile and indomitable vigor which they expend in the performance of their divine functions, and which prevents them from weakening and collapsing under the weight of the august luminaries which have been assigned to them.” It is interesting that the two figures who are elevating St. Amandus in a twelfth-century picture of his ascension are, literally, virtues, labelled “Love of God” and “Neighborly Love.” (Fig. 6). It seems that St. Amandus is not exalted enough to rate angels with wings, but the background with golden spheres against a blue sky indicates the membership of these personages in the family of celestial-motors.

In the sixth century, Cosmas Indicopleustes, also, like Plotinus, from Alexandria, fancies that the angels yearn for the Last Day when, mankind having been delivered from corruption, they may cast down their celestial burdens. This, says he, is the meaning of the apocalyptic text, “the stars shall fall.” God commanded them to carry the heavenly bodies “like so many torch-bearers . . . and, groaning and travailing in pain together, they perform their labor with great anxiety and solicitude.”

In Europe’s “Dark Ages” the Aristotelian and neoplatonic theories of the celestial spheres were little remembered, although they were still extant in a few works such as those of Macrobius. In art, as we have seen, the heretical character of these ideas was quickly submerged in the service of an orthodox Christian iconography. The toiling angels of Cosmas, strictly bound to the doctrine of Redemption, were very different from the neoplatonic free spirits who shared in the mystery of creation and derived their very motion as angel-spheres from an ecstatic desire to merge with the Divine Intelligence. In Islamic lands, however, the neo-
platonic concepts continued to develop, in step with astronomy and astrology which had had a long and flourishing tradition in the Middle East. The Persian philosopher Avicenna (980–1037) strove to reconcile Aristotelian thought with Islam, and elaborated the angelology. The faded recollection of the latter was revived in Europe when Avicenna’s teachings were introduced through the Arabic possessions in Sicily and Spain; in the twelfth century, the Spanish-Arabic philosopher Averroës’s translation of Aristotle, with commentaries, was also widely read—and fell under the ban of Christian theologians when its heretical import was realized. This time it was William of Auvergne, Bishop of Paris, who led the attack on the exasperating angels.

Tainted again with heresy, angel-motors, as such, seem almost to have disappeared from religious art during the later medieval period, although one exception is an English fourteenth-century “Crucifixion” (Fig. 7). Above the cross, on the left, an angel carries the sun, “darkened” (Luke 23:45) with black lines, while another, on the right, holds the moon. Our angels (or their cousins) are still called into service for “ascension duty,” or to grasp the mandorla in a “Majesty” or “Last Judgement” scene, and some even descend to the menial task of supporting coats of arms. In the fourteenth century they appear as supporters of the arms of Charles VI of France, and, from then on, they are the ordinary supporters of the royal arms of France (Fig. 8). In the heraldry of the fifteenth century they make many appearances.

The angel-motors, shorn of most of their spiritual pretensions, are to have one, last, astronomical fling in the next century, the age of Tycho Brahe, Giordano Bruno and Copernicus. A tapestry woven c. 1500 for the Miron family, members of which were physicians at the French court, displays the Miron coat of arms: a model of the celestial spheres with angel supporters (Fig. 9). At about the same time, angel-motors appear in the frontispiece to the popular book of astronomy by John Holywood (“Sacro-bosco”): two of them floating in space turning the celestial
Fig. 7. “Crucifixion” in the Psalter of Robert de Lisle (14th century). An angel (top l.) carries the “darkened” sun while another angel (r.) carries the moon.
spheres around an axis which passes through the stationary earth at the center. (Fig. 10).

Not long after this, Copernicus conceived the revolutionary theory which was to dislodge the earth from the center of the universe and demonstrate its movement, along with the other planets, around the sun, as well as its rotation on its own axis. His views became known in the 1520’s, and about 1529 he allowed a manuscript called the *Commentariolus*, containing a short account of his system, to circulate among friends. It was not until shortly before his death, in 1543, that he agreed to the publication of his definitive work, *De Revolutionibus Orbium Celestium*.

Consternation in Heaven! The angel-motors, groaning and traveling and awaiting the Last Trump when their labors were to cease, suddenly found the motion of the stars arrested, while the earth, eight spheres away, seemed to be spinning along on its own axis, without any angels to help. What to do?

The angels adapted to the new scientific ideas. In Hans Holbein’s border to Sebastian Münster’s world map of 1532 a pair of them are shown, at the two poles, turning the globe. (Fig. 11). Not only have they lent a hand with the rotation of the earth, they have introduced the use of the crank. Lynn White says: “The appearance of the bit-and-brace in the 1420’s and of the double compound crank and connecting rod about 1430, marks the most significant single step in the late medieval revolution in machine design.” The illustration of the crank in Holbein’s border is a relatively early one; the first theoretical discussion of the crank, by Giuseppe Ceredi, did not appear until 1576. More than that, this representation of the rotation of the earth is the first to appear in print, deriving, no doubt, from the theories of Copernicus as they circulated by word of mouth and in the manuscript of the *Commentariolus*, but anticipating *De Revolutionibus* by years.

The Münster-Holbein woodcut was indeed ahead of its time. The system of Copernicus had many inaccuracies and many crit-

Fig. 8. Angels supporting the coat of arms of Charles VIII of France. 1490.

Fig. 9. Detail from a tapestry c. 1500 showing the coat of arms for the Miron family. A celestial sphere is supported by angels.
Luther called him a fool for holding such opinions. It is not surprising, therefore, that Münster's *Organum Uranicum* of 1536, mentioned at the beginning of this article (Fig. 1), adheres to the geocentric pre-Copernican planetary system. The four angels of its title-page retain the crank, however, and a further mechanical aid appears in the form of two side-wheels attached to the outermost celestial sphere, which, presumably, carry the heavens around on an invisible track.

Alas, gadgetry did not save these fat cherubs, toying with their crank, the last scions of a vanishing breed. What the anathema of orthodox theologians had started in the twelfth century, Kepler's discovery of elliptical orbits finished, since angels can only move in perfect circles, five hundred years later. There was no place for them in a scientific universe, infinite, godless, mute.

So the angel-motors downed tools and flew away—out of theology, and out of art.

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**Fig. 10.** Two angels turn the celestial spheres around an axis which runs through a stationary earth. John Holywood's portrayal c. 1500.
Fig. 11. The angels now for the first time rotate the earth itself (by means of a crank). Detail from a map border drawn by Hans Holbein the Younger. (1532)
A captain of the 16th Light Dragoons

A trooper of the 17th Light Dragoons
Cora Crane and the Light Dragoons

ELDON L. JONES

Cora Crane reminds us, in two autograph manuscripts in Columbia Libraries' Special Collections, about a colorful but little known facet of the American Revolution. Her subjects are the British Sixteenth and Seventeenth Regiments of Light Dragoons. These two units, as Mrs. Crane indicates, performed services that were vital to the operations of the British army in America. Their principal duty, of course, was to support the infantry on the battlefield, but they also patrolled, carried dispatches, and raided the countryside to seize forage and horses for the army and to destroy American supplies.

Why Mrs. Crane wrote about these two units will be speculated upon below. Meanwhile, it may be useful at this point to provide a brief account of the activities of the light dragoons. It will begin on the date April 14, 1775, when a young British officer, Captain Oliver De Lancey, arrived alone in Boston on a secret mission for the British government. De Lancey had instructions for General Thomas Gage, commander in chief of British forces in America, to move quickly and decisively against the rebellious colonists of Massachusetts. Gage was prepared for such an order, and four days later he sent a detachment of 800 troops to destroy some American military stores at Concord. The long-anticipated war between England and her colonies had begun.

Captain De Lancey was unable to linger in Boston more than two days after he delivered the new orders to Gage. He had another set of secret instructions that directed him to proceed to New York to procure horses for his regiment, the Seventeenth Light Dragoons, which was to come from England. The people of New York, however, had learned of the fighting at Lexington and Concord, and when they discovered the nature of De Lancey's mission, they forced the officer to flee to one of the King's war-
Eldon L. Jones

ships in the harbor. A few days later, he sailed back to Boston without a single horse.

The Seventeenth Regiment Light Dragoons landed at Boston in June, 1775, where they remained until the British evacuated the city in March of the following year. After three months in Halifax, they sailed to New York and participated in an attack on American outposts in front of the Patriots' main defensive works on Brooklyn Heights. The Americans withdrew to Manhattan and the British slowly pursued them up the island. The Seventeenth Light Dragoons remained near Flushing and Jamaica to gather forage and cattle for the army. In October, however, they crossed over to Westchester County where they rejoined the main British force, which now included the Sixteenth Regiment of Light Dragoons newly arrived from England. The Americans were at White Plains with their right flank strongly posted on Chatterton's Hill. When the attack began, the untrained Patriots stiffly resisted, but they soon fled the field after the Seventeenth Light Dragoons joined the assault.

The American army crossed the Hudson River, retreating southward through New Jersey and across the Delaware River. British forces, including most of the Sixteenth Light Dragoons, followed slowly and then entered a number of garrisons between Trenton and New York.

The British commanders made a serious mistake in allowing extensive pillaging in New Jersey. As a consequence, many people who were neither Patriots nor Loyalists developed an intense dislike for the redcoats and took up arms against them. By mid-December, 1776, travel between British posts had become extremely dangerous. The light dragoons were constantly on the roads, patrolling, foraging, and carrying dispatches. They suffered heavily at the hands of the New Jersey farmers, and, at length, became so distressed with their situation that they did not wish to leave their posts without infantry. Nevertheless, it was at this time that members of the Sixteenth Light Dragoons did accomplish something
that was then considered a major feat in the war. On the morning of December 13, thirty troopers surprised and captured General Charles Lee, who had imprudently spent the night in a tavern far from the forces he was leading south to join the main American army. (Ironically, Lee, a former British officer, had led the Sixteenth Light Dragoons in Portugal during the Seven Years' War).

In 1777 the British moved a large part of their army in transports to the head of the Chesapeake Bay to launch an attack on Philadelphia. The Sixteenth Light Dragoons participated in the expedition, but heat, insufficient forage and water, and violent summer storms caused most of their horses, as well as those for the entire army, to perish at sea. New mounts were difficult to find. At the Battle of Brandywine on September 11, the cavalry still had so few horses that it could play no significant role. By October the situation had been corrected. The light dragoons performed admirably at the Battle of Germantown, helping the infantry to drive the Americans from the field and pursuing the retreating enemy for eight miles.

The British abandoned Philadelphia in June, 1778, and marched back to New York. At Monmouth Court House in New Jersey, the Americans assailed the King's troops again. The British held firm and then, led by the Sixteenth Light Dragoons, successfully counter-attacked. Afterwards, the Americans made no further attempts to hinder their march.
When the British returned to New York, the Sixteenth Light Dragoons received instructions from London to transfer troopers to the Seventeenth Regiment in order to bring that unit up to full strength. The officers, non-commissioned officers, and remaining privates of the Sixteenth were then ordered to return to England.

The departure of the Sixteenth Light Dragoons did not seriously affect British cavalry operations. Several Loyalist mounted units had been raised in the preceding year, and by 1778 they were able to assume many of the duties that the Sixteenth Regiment had performed. But opportunity for serious battle did not come. The British remained in New York and did not move against the American forces who were encamped nearby. Cavalry activities were
therefore limited to the tasks of foraging and patrolling and to raids behind American lines to destroy enemy stores.

The situation remained the same for eighteen months until, in 1780, the British opened a new campaign in the southern colonies, sending a large number of their troops in New York to South Carolina by sea. In this campaign British mounted troops were to play an important part. While the main army laid siege to Charleston, British horsemen moved to eliminate American resistance in the backlands. The principal mounted unit was the British Legion, commanded by Lieutenant Colonel Banastre Tarleton. The Legion was a mixed force consisting of cavalry and mounted infantry. Except for several officers, including Tarleton, who had served in the light dragoons, it was composed entirely of provincials. Members of the Seventeenth Light Dragoons sometimes served alongside the Legion, but they were often assigned other duties. Tarleton and his men proved highly effective in reducing American fighting power in the interior of South Carolina. After Charleston fell in May, 1780, Charles, Lord Cornwallis, commander of British forces in South Carolina, recognized the utility of the mounted forces,
allotted additional troops to Tarleton, and gave the Legion commander more and more independent assignments. Tarleton and his men performed their duties well. They won several important battles, captured numerous prisoners, and procured forage and horses for the army. Tarleton did finally suffer a severe reverse in January, 1781, at Cowpens, South Carolina, where he lost his entire force of 1,100 men. In the closing moments of the battle, the Legion commander attempted to rally his cavalry for a final attack. The provincial horsemen fled, however, and only a small detachment of 40 troopers from the Seventeenth Light Dragoons stood ready to charge. After Cowpens, the threat of Tarleton’s Legion to American forces was never again so great although the unit continued to be active. When Cornwallis moved into North Carolina and then into Virginia to Yorktown, Tarleton and his men accompanied him. The British surrender at Yorktown on October 19, 1781, ended the campaign in the South and guaranteed American independence.

As mentioned above, there is a question as to why Mrs. Crane chose to study the activities of these two regiments. Lillian Gilkes suggests in her biography of Cora that the article on the Seventeenth Regiment “may have found its way onto paper in preparation for [Stephen] Crane’s novel dealing with the Revolutionary War, which never materialized.” This statement is probably correct, for in another manuscript entitled “Plans for Story,” Cora outlined clearly the contents of the proposed novel. The battle of Monmouth was to be the “central dramatic scene,” and the principal characters were to be based upon Stephen Crane’s Loyalist ancestors who lived in New Jersey during the American Revolution. Furthermore, Cora desired that the novel emphasize the point that although the Americans “were excessively willing to meet the British in pitch battles,” their best policy was “to make guerilla warfare” as the Cubans had against the Spanish and the Filipinos against the Americans.

A characteristic aspect of Mrs. Crane’s manuscripts at Colum-
Cora Crane and the Light Dragoons

bria is her inclusion of numerous stories of courageous deeds performed by the light dragoons, as follows:

On one occasion, when Private McMullins, of the “17th”, was carrying a despatch to the commander-in-chief, he was beset by four militia men. He shot one, disabled another with his sword, and brought the other two prisoners to head-quarters. At another time Corporal O’Lavery of the “17th” was sent to accompany the bearer of a despatch to Lord Rawdon. They had not gone far when they were attacked and both seriously wounded. The bearer of the despatch died upon the road; the corporal snatched the papers from the dying man, and rode on until he fell from the loss of blood, when to conceal the important secret from the Americans, should he fall into their hands, he thrust the paper into his wound. He was found the next day with just enough strength left to point to the fatal depository of the secret. The surgeon declared that the wound would not have been mortal, if it had not been for the paper.

In the vast array of military studies of the American Revolution, historians have said little about the activities of the British light dragoons. The war was primarily an infantry contest with the men on foot overshadowing their mounted companions. The Columbia Libraries are, therefore, fortunate to have these two manuscripts by Cora Crane, for they contain information about the light dragoons that can be found only with serious effort on the part of the researchers in several obscure works of the nineteenth century and the original records of the British army.
Cora Crane, author of the manuscript about the light dragoons described in the preceding article, with her husband Stephen at a garden party in 1899. This was a few years after publication of his best known novel *The Red Badge of Courage*.
What Were Light Dragoons?

They were mounted units in the British army which were first organized in 1759 during the Seven Years' War to meet the need for forces that could raid, patrol, forage, and screen, and that could fight on foot or horseback. (Originally they were attached to dragoon regiments, which used horses for rapid movement but always fought on foot.) The light dragoons quickly proved their utility and within a short time seven regiments were raised.

At the outbreak of the American Revolution the British had 28 regiments of cavalry of various kinds—but only the Sixteenth and Seventeenth Light Dragoons took part in the war. Both units had superior service records, and it was recognized in England that the light dragoons could perform more services for the expense and trouble involved in sending cavalry to America.

At full strength a regiment consisted of 288 troopers. Each man was armed with a short carbine, a pair of pistols, and a sword. Uniforms were scarlet coats, white breeches, knee-length boots, and helmets with horse-hair crests. Minor variations in dress distinguished the various regiments, and officers, non-commissioned officers, and trumpeters.
Tennessee Williams, Tallulah Bankhead and Herbert Machiz during the 1956 production of *A Streetcar*. 
Tennessee Williams and Columbia

ANDREAS BROWN

WITH the recent acquisitions of several Tennessee Williams manuscripts and a substantial collection of inscribed first editions, the Columbia University Libraries now rank among the three or four leading centers for the study of the remarkable talents of America’s much honored playwright, poet, novelist, short story writer, essayist and librettist.

It is particularly appropriate that an important collection should now be housed in the Columbia University Libraries. First, the archive of Hart Crane, whom Williams considered to have had the single greatest literary influence on his life, is located there. Also at Columbia are the extension editorial files of Random House, the company which published Williams’s first important play, *The Glass Menagerie*. Finally, the acquisition of the original working typescripts of four of Williams’s best known plays was largely made possible by the memorial gift fund established at Columbia by the family of the late Bennett Cerf, founder and later Chairman of the Board of Random House.

Thomas Lanier Williams, who became “Tennessee Williams” with publication of a short story in 1939, was born on March 26, 1911, in Columbus, Mississippi. His grandfather was the local Episcopalian Rector. The rectory was his home for his first seven years and he often travelled with his grandfather during the latter’s house calls. Williams says that his memories of these visits furnished him with important material for his later works. His father was a travelling salesman for the International Shoe Company; when he was promoted to an executive position in 1918, the family moved to St. Louis. After the tranquility of the south, Tennessee and his sister Rose found adjustment to the harsher urban life difficult. Added tension caused by the now constant presence of a worldly father who liked to drink and smoke began
to have its effect. Rose, a fragile and sensitive girl, was emotionally unable to cope with the new reality and eventually became so disturbed that she was permanently institutionalized.

Tennessee received a typewriter for his birthday in 1922 and he began to write with great enthusiasm. His first published work was printed in his Junior High School student paper in 1924 and 1925. He continued to write during his high school years, often entering writing contests. The student paper published a series of articles on his first trip to Europe in the summer of 1928; a bizarre short story thriller for *Weird Tales Magazine* in the same year constituted his first commercial publication. He enrolled at the University of Missouri in the fall of 1929. The student literary magazine there printed one of his short stories in 1930. While at the university he made his first attempt at playwriting with two one-act plays which he entered in the student playwriting contest. When his entry for 1932 won an honorable mention, his career in the theater had begun. Because Williams failed the R.O.T.C. course during his junior year, his father withdrew him from college and put him to work in the warehouse of his St. Louis shoe company. Williams continued to write, striving more intensely to have his work accepted by almost any publisher. His poems were printed in a number of obscure literary magazines throughout 1932, 1933, and 1934.

In 1935, under the pressures of his intolerable job, increasing conflict with his father, and the marriage of his childhood sweetheart, Williams suffered what he has termed a nervous breakdown. He could not continue his job and his family sent him to relatives in Memphis, Tennessee, in order to regain his health. While there he helped to write a play with the local little theater group. On returning to St. Louis he applied himself to his writing interests with increasing devotion. He won a major poetry-writing contest in St. Louis, published a short story in *Manuscript Magazine*, and then, with financial help from his maternal grandmother, returned to college at Washington University in St. Louis.
He won a one-act playwriting contest in St. Louis and his poems began to appear frequently in the Washington University student literary magazine, *Eliot*. Other works were printed in *College Verse*, *American Prefaces*, and St. Louis newspapers. A significant local reputation for the aspiring writer began to develop.

In 1936 he affiliated with a local little theater group, The Mummers, and created for them his first full-length plays: *Candles to the Sun*, and *Fugitive Kind*. However, a conflict with his playwriting instructor at Washington University and his desire to achieve greater independence from his family led him to consider the nationally known playwriting program at the University of Iowa. He enrolled in September of 1937 and graduated the next August. In the depths of the depression Tennessee decided it was time to set out on his own to attempt to make a living as a writer. His search eventually led him to the artistic bohemian environment of the French Quarter of New Orleans where he found the kind of atmosphere and people which would provide him with much of the material for his great successes in later years.

In the early spring of 1938 he entered the New York Group Theater's national playwriting contest, in which he won a special award for a group of one-act plays. As a result of this his work came to the attention of a young New York literary agent who specialized in playwrights, Audrey Wood. She soon became his agent and, for the next 33 years, his career had her professional advice and assistance. In September of 1939 the name "Tennessee Williams" appeared in print for the first time in *Story Magazine* with the publication of his short story, "The Field of Blue Children." Shortly thereafter, he came to New York City on a $1,000 Rockefeller Grant, augmented by a scholarship at a playwriting school. A one-act play of his was produced in Provincetown. Then his full-length play *Battle of Angels* was accepted for production by the Theater Guild, with Miriam Hopkins in the lead role. He utilized the option money from the Theater Guild for a vacation trip to Acapulco, Mexico, which he made via the south-
ern states. Soon after his return, *Battle of Angels* opened in Boston—only to run into severe censorship problems and harsh critical response. The play never reached New York.

In early 1941 Williams began writing *You Touched Me* in New York with Donald Windham, a 21-year-old writer who had been born in Atlanta. In the same year his first published play, *Mooney's Kid Don't Cry*, was included in Margaret Mayorga's *Best One Act Plays of 1940*. More of his one-act plays were published during the next few years. Throughout 1941 and 1942 he travelled extensively, working for a short while in Florida as a telegraph operator. In late 1942 Audrey Wood obtained a position for Williams as a screenwriter with Metro-Goldwyn-Mayer at what was to him a remarkable salary of $250 a week. He left for Los Angeles and his new career in early 1943. Throughout the spring of 1943 he attempted to please MGM with various film scripts, but without success. During leisure time he began to develop his now-historic play, *The Glass Menagerie*. Upon its completion he sent it off to Miss Wood. The play was soon accepted by Eddie Dowling and went into production in Chicago in 1944, with Laurette Taylor in the lead role of Amanda Wingfield. As the result of concerted efforts by the Chicago drama critics, the theater-going public acknowledged the talents of this previously unknown playwright. The subsequent New York production's remarkable success officially launched Tennessee Williams as a major American dramatist. From that day, his successive plays have, upon production, been the occasion for intense attention by the critics, the theater-going public, and the movie and publishing industries.
Today, at the age of 61, Williams continues to write with great energy. He recently underwent successful treatment for dependency on drugs and alcohol and appears in better health and more vigorous than in several years. He is not only constantly creating new works, but occasionally returns to earlier ones, always wanting to improve them. Particularly notable was his re-writing of *The Milk Train Doesn't Stop Here Anymore* which he is still revising. He is rarely satisfied, and many of his major plays exist in several published versions. This offers a wide variety of opportunities for research and emphasizes the significance of extensive collections of his published works. As mentioned above, the Columbia collections have several of Mr. Williams's important original working typescripts, all with corrections by the author, including his first four major plays: *Battle of Angels, The Glass Menagerie, A Streetcar Named Desire,* and *Summer and Smoke.* There are also scripts and drafts of *The Milk Train Doesn't Stop Here Anymore.* Finally, there is the corrected typescript of *In the Bar of a Tokyo Hotel,* produced in 1969.

These manuscripts, as well as the more than 20 inscribed first editions in the gift, bring together the variant texts and effectively illustrate how the playwright continues to develop his dramatic ideas.
Mrs. Edwina Williams with young Tennessee (r.) and Rose (l.)

Tennessee on shipboard taking in a woebegone friend through his window.
Trenchant Observations about Tennessee
by his Mother

He was exceptionally observant as a child. Other children would pick a flower, then carelessly throw it away, but Tom would stand peering into the heart of the flower as though trying to discover the secret of its life.

I recalled a day when he was about two years old and we were living with my parents in Columbus, Mississippi. . . . It was a hot summer day and I looked out of the window to make sure Tom was all right as he played in a yard dotted with rocks. There he was, with his little spade, digging madly away amidst the rocks. Perspiration dripped down his chubby face and his little golden curls clung damp to his head.

“What are you doing, Tom?” I called out, wondering why all this great labor under the hot sun.

“I'm diggin' to de debbil,” he explained as he doggedly shoveled out another spadeful of dirt.

Ozzie, his colored nurse, had probably been telling him stories in which the devil starred, and Tom, no doubt, had asked where the devil lived. Ozzie, thereupon, told him in the middle of the earth where it was dark and deep and Tom set out, the first chance he had, to find the devil’s lair.

You might say Tom went on “diggin’ to de debbil” the rest of his life, trying to discover where the devil lives inside all of us. Through his searching words, he turned the tragedy in his life to art. He once said he wrote to escape madness.

Tom’s youth does explain, I feel, his deep interest in and sympathy with people trapped in emotional tragedy, like Blanche in Streetcar and Brick in Cat. I am sure Tom felt at his wit’s end many a time, hemmed in by disaster, just like the characters he created. What saved Tom, perhaps, was his humor, always a part of him. Rose never possessed a sense of humor and she could not save herself.

Quoted by permission of the publisher. From Edwina Williams’s Remember Me to Tom. N.Y., G. P. Putnam’s Sons, 1963.
LITHOGRAPH BY JUAN GRIS

One of the illustrations by the Spanish artist for Gertrude Stein’s A Book Concluding with As a Wife Has a Cow (1926). (Engel fund)
Our Growing Collections
KENNETH A. LOHF

Gifts

*Abbot gift.* Mrs. Mary Abbot has presented a copy of the folio illustrated edition of George Augustus Walpoole's *The New British Traveller*, London, 1784. The volume was originally in the library of the late Mary Alden Hopkins (A.M., 1908), and it was presented by Mrs. Abbot in her memory.


*Berol gift.* Mr. and Mrs. Alfred C. Berol have made a further splendid addition to the Arthur Rackham Collection. This gift includes eight watercolor drawings which Rackham drew for the 1929 edition of Oliver Goldsmith's *The Vicar of Wakefield*, published in London, by George Harrap. The Rackham Collection, established and developed by Mr. and Mrs. Berol, had not contained any drawings for this English literary classic, so the addition of these eight exquisite drawings enriches and broadens the coverage of this artist's work in the Columbia Collection. Mr. and Mrs. Berol have also presented a pen-and-ink drawing with watercolor wash of an illustration done by Rackham for Barthold Niebuhr's *The Greek Heroes*, London, 1903; copies of the limited, signed editions of Jonathan Swift's *Gulliver's Travels*, London, 1909, and Charles and Mary Lamb's *Tales from Shakespeare*, London [1909], both of which are embellished with original water-
color drawings on the half-titles; and an important letter written by the artist on May 14, 1916, to Sir Edmund Gosse, asking Sir Edmund’s opinion of drawings to be executed for The Allies’

Sketch in a 1916 letter to Gosse as an illustration for the story, “What Came of Picking Flowers.” (Berol gift)

Fairy Book. The letter contains two original pen-and-ink sketches intended as illustrations for the Portuguese story, “What Came of Picking Flowers,” and the Russian story, “Koschei the Deathless.” The latter story was not used, but another Russian story, “Frost,” was substituted, and it was illustrated by the sketch in this letter.

Bonom gift. Mr. Paul J. Bonom has presented four letters written to him by President John F. Kennedy, Robert F. Kennedy, and Adlai E. Stevenson. The two letters from Robert Kennedy, dated in 1965 and 1968, give the Senator’s views on the Vietnam War and the moves toward peace in Southeast Asia.

Brand gift. To the collection of his papers, Mr. Millen Brand (A.B., 1929) has added his journal and correspondence for 1971, which number nearly one thousand notes and letters.
Our Growing Collections

Coggeshall gift. Mrs. Susanna W. Coggeshall has added a further installment to the collection of the papers of her mother, the late Frances Perkins. Included are more than fifteen hundred holograph and typewritten notes, drafts, memoranda, and manuscripts relating to her writings on Franklin D. Roosevelt and Alfred E. Smith; a bound volume, “Letters Addressed to Miss Perkins in Recognition of her Distinguished Service as Secretary of Labor,” containing letters and telegrams from Harry S. Truman, Eleanor Roosevelt, Felix Frankfurter, Henry A. Wallace, and other officials; and 179 volumes, many of which are inscribed to her.

Cohn gift. Mrs. Louis Henry Cohn has presented a copy of A Bibliography of the Works of Ernest Hemingway, New York, 1931, written by her late husband and inscribed by him to the Hemingway collector, Mark Edward Fretwell.

Conrad gift. Reading of our recent Rockwell Kent exhibition, Mrs. Royse Conrad offered to present to the Collection a print of the wood engraving entitled “August twenty-third,” which was done by the artist in 1927 to protest the execution of Sacco and Vanzetti. We were especially pleased to receive this gift, because the Collection had not contained a wood engraving of this early a date. Signed by Kent in pencil, the sketch represents three severed heads stuck on a pike, symbolizing Justice and Sacco and Vanzetti. The print was selected by the American Institute of Graphic Arts as one of the Fifty Prints of the Year in 1927.

Cremin gift. Mr. and Mrs. Robert Cremin have presented an important textual manuscript for inclusion in our Collection of Medieval and Renaissance Manuscripts: Paulus Venetus, *Commentarius . . . in Libros Postiores Aristotelis*, written in Italy in the fifteenth century. This manuscript, consisting of 89 leaves, is the complete text of the work as originally written by the famous General of the Augustinians, Paulus Nicoletti Venetus. Born at Udine, Italy, in 1368, he was one of the best known theologians and philosophers of his time. He taught at the Universities of Siena, Bologna, and Padua. In his philosophy he was an Averroist, and his writings on logic show a wide knowledge and interest in the scientific problems of the time. The present *Commentary* was published in Venice in 1481. The text of the manuscript is written in a small Gothic minuscule hand with numerous abbreviations. The manuscript is rubricated throughout, and the initial letter of the treatise is painted in several colors.

Halsband gift. Dr. Robert Halsband (A.M., 1936) has presented a collection of thirty-two manuscripts and letters pertaining to Edward Wortley Montagu, husband of Lady Mary. The letters to Montagu, dating from 1723 to 1760, include correspondence
with his father-in-law, Evelyn Pierrepont, John Montagu, the Earl of Sandwich, Chief Justice Peter King, and Lady Elizabeth Hamilton. The manuscripts cover a range of personal matters, among them “Expenses at Bath,” a record of his weight, estimates of his personal estate and debts, an expense account for his tour as ambassador to Turkey, a prescription for the treatment of gout, and the use of wine for health purposes. Dr. Halsband’s gift also includes a copy of the scarce edition of a pamphlet by Lady Mary, entitled *The Genuine Copy of a Letter Written from Constantinople by an English Lady*, published in London in 1719.

**League of Women Voters gift.** To the collection of its papers the League of Women Voters of New York has added nearly eleven thousand items of correspondence and reports documenting various activities from 1920 to 1967, including personal registration, water resources, education, foreign policy, and city and state affairs.

**Leslie gift.** For addition to the American Type Founders Company Collection, Dr. Robert L. Leslie has presented a group of letters dated from 1957 to 1965 written to him and his wife by the late Grace Bullen, widow of the Librarian of the ATF Library.

**Levi bequest.** The bequest made to the University by the late Julian Clarence Levi (A.B., 1896) included his library of French books and his personal and business papers. His careers as architect, watercolorist, and philanthropist are documented in the papers of his architectural firm, Taylor and Levi, his school and college notebooks, the numerous awards and medals which he received from art societies and foreign governments, and personal photographs. There is also correspondence with his wife, Alice Fries Levi, and a scrapbook of newspaper cuttings kept by his father, Albert A. Levi, in San Francisco in 1862. The library of nearly one thousand volumes reflects his interest in architecture, engraving, and French literature of the seventeenth through the nineteenth centuries. Of special interest is the splendid volume of
Illustration by Boucher, engraved by Le Mire, for the 17th story.
(Levi bequest)
Our Growing Collections

nearly two hundred engravings by Jean Marot, called the Grand Marot. Dating from the second half of the seventeenth century, the volume contains views, plans, and elevations of contemporary Parisian buildings.

Middendorf gift. Professor John H. Middendorf has presented a copy of the special issue of English Writers of the Eighteenth Century, New York, 1971, published in honor of Professor James L. Clifford. The volume, comprised of essays written by fifteen of Professor Clifford’s former students, contains a biographical sketch of the dedicatee and a bibliography of his extensive writings. This copy, one of three hundred in the special printing, is inscribed by Professor Middendorf, who was chairman of the editorial committee.

Parsons gift. To our literature collection Dr. Coleman O. Parsons (A.B., 1928) has added the following desirable editions: Robert Bloomfield, The Farmer’s Boy, London, 1802; Elizabeth Gaskell, The Life of Charlotte Brontë, London, 1857, the second edition in two volumes, of which the second volume contains a frontispiece engraving by J. C. Armytage after a drawing by Mrs. Gaskell; and Robert Heron, Observations Made in a Journey Through the Western Counties of Scotland in the Autumn of 1792, Perth, 1793, two volumes, of interest to literary scholars for the author’s remarks on Gavin Douglas, Ossian, and Boswell.

Plimpton gift. Mr. Francis T. P. Plimpton has presented a copy of the handsome edition of the collected works of Caius Julius Caesar published in Leiden in 1713, and embellished with engraved maps and views of cities associated with the ancient Roman world.

Pollak gift. Mr. Leo Pollak (E.E., 1905) has presented two important, and hitherto unpublished, Charles Dickens letters. One was written on March 1, 1842, during the novelist’s first visit to America, to his secretary, G. W. Putnam; and the second, dated
Kenneth A. Lobsf

July 30, 1845, was addressed to Lewis Gaylord Clark, poet and editor of the *Knickerbocker Magazine*, one of the most influential American literary periodicals of the times. In it, Dickens refers to his reading *The Literary Remains of the Late Willis Gaylor Clark*, a posthumous volume of the writings of Lewis G. Clark's brother.

*Rogers Estate gift.* The late Professor Lindsay Rogers, who taught at Columbia for nearly forty years and held the Burgess Chair in Public Law for thirty-one years, served on a number of commissions and committees for the Federal and state governments during his long and distinguished career. From 1942 to 1945 he was the senior assistant director general of the International Labor Office, and he was associate editor of *The Political Science Quarterly* from 1921 to 1959. As a gift from his Estate, we have received his extensive collection of personal and professional papers, which documents his activities as teacher, writer, and specialist in the fields of government, labor and industry. Numbering nearly twenty-five thousand pieces, the collection includes correspondence, manuscripts, notes, and printed materials, and contains letters from numerous prominent public figures, historians, and jurists. Among them are Charles Beard, Edward Mead Earle, Felix Frankfurter, Herbert H. Lehman, Franklin D. Roosevelt, and Harry Truman. We have also received from the Estate a group of sixty-five rare editions, relating to English political science and history. Included is a copy of the Earl of Clarendon's *The History of the Rebellion and Civil Wars in England*, published by the Oxford University Press from 1702 to 1704.

*Schaffner gift.* For addition to his collection, the literary agent John Schaffner has presented nearly one thousand letters from various essayists, short story writers, and novelists.

*Trautman gift.* For inclusion in the Book Arts Collection Professor Ray L. Trautman (B.S., 1940) has donated four examples of fine printing, including the Gilliss Press edition of *The Treatyse of Fysshynge Wyth an Angle From the Book of St. Albans,*
Our Growing Collection


Recent Notable Purchases

Engel Fund. When the library of Julia and of the late Solton Engel came to the University in 1961, it was found to contain 150 first editions, autograph letters, and manuscripts by Rudyard Kipling, one of the donors' favorite authors. Building on this impressive strength, we have added, by means of the Engel Fund, the holograph manuscripts of two poems by Kipling, "The Truce of the Bear" written in 1898, and "Hymn Before Action" written in 1896. The first of these was published in 1903 in the collection, The Five Nations, and the second in 1896 in The Seven Seas.

Three important twentieth century first editions have also been acquired on the Engel Fund: Robert Frost, Three Poems, Hanover, N.H. [1935], a group of early poems collected for the first time; Gertrude Stein, Narration: Four Lectures, Chicago [1935], inscribed by Miss Stein to Gertrude Atherton; and Gertrude Stein, A Book Concluding with As a Wife Has a Cow: A Love Story, Paris [1926], illustrated with lithographs by the Spanish cubist artist, Juan Gris. The latter, issued in a limited edition signed by both author and artist, is among the most sought after of Gertrude Stein's publications.

Ulmann Fund. During the past year, we have added to our Book Arts Collection, by means of the Albert Ulmann Fund, exemplars of fine printing from England, Italy, and the United States. These have included productions of the Allen Press, Anvil Press, Bird and Bull Press, Gregynog Press, Officina Bodoni, and Stanbrook Abbey Press—a virtual cross-section of fine printing over the past four decades. The earliest is the Gregynog Press edition of Robert Bridge's poem Eros and Psyche, printed in 1935. The publication of this impressive volume was the culmination of the private press
movement in England, for it brought together many important names which, by then, had become part of the movement’s history—Kelmseott paper, type designed by Graily Hewitt, woodcuts from drawings by Sir Edward Burne-Jones, and a poem written by Robert Bridges in 1894.

The most recently published volume acquired on the Ulmann Fund is the edition of Terence's comedy, *Andria*, printed by Giovanni Mardersteig at the Officina Bodoni last November, and illustrated with twenty-five sketches by Albrecht Dürer. These designs, which had existed in the Kunstmuseum at Basel as drawings on blocks, were copied onto pearwood and cut in accordance with fifteenth century technique by the modern engraver and illustrator, Fritz Kredel. They were originally drawn by the twenty-year old Dürer, about 1493, for the printer, Johann Amerbach, who had planned an illustrated edition of Terence. However, the Basel Terence was never printed because rival illustrated editions were being published in Lyons, Strasbourg, and Venice. The Officina Bodoni edition, issued on the occasion of the five hundredth anniversary of Dürer’s birth, is an important contribution to an appreciation of the artist’s early graphic work.
EROS AND PSYCHE

A POEM IN XII MEASURES
BY ROBERT BRIDGES: WITH
WOOD-CUTS FROM DESIGNS
BY EDWARD BURNE-JONES
GREGYNOG
MCMXXXV
Activities of the Friends

Meetings

The Bancroft Prize Dinner. On Thursday, April 20, members of the Friends, historians, university officials, and their guests assembled in the Rotunda of Low Memorial Library for this annual event. Dr. Morris H. Saffron, Chairman of the Friends, presided.

President William J. McGill announced the winners of the 1972 awards for books published in 1971 which a jury deemed to be the best in the fields of American history, American international relations, and American diplomacy. The works were as follows: Neither Black nor White, by Carl N. Degler; The Mathers: Three Generations of Puritan Intellectuals, 1596–1728, by Robert Middlekauff; and The European Discovery of America: the Northern Voyages, by Samuel Eliot Morison. The President presented to each of the winners a $4,000 award from funds provided by the Bancroft Foundation.

The publishers of the books received certificates which were presented by the Chairman of the Friends. The representatives of the companies were: Mr. Jay Carroll, a Senior Editor of The Macmillan Company (which published the Degler book); and Mr. James Y. Huws-Davies, President of the Oxford University Press (which published the books by both Messrs. Middlekauff and Morison).

Mrs. Francis Henry Lenygon was Chairman of the Bancroft Prize Dinner Committee.

EXHIBITION IN BUTLER LIBRARY, JUNE 1–SEPTEMBER 21

Rockwell Kent Drawings

An exhibition of one hundred of the artist's drawings and watercolors done for book and magazine illustrations, advertisements, bookplates, posters, and originally shown at the Friends Winter Meeting.
NOTICE TO MEMBERS

Copies of Columbia Library Columns

VOLUME XXI    NUMBER 2    FEBRUARY 1972

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The sources of some of the illustrations in this issue are as follows:

(1) Article by Dr. Dallas Pratt: Fig. 1 is from Sebastian Münster’s *Organum Uranicum*. (1536) C.U. Libs. Fig. 2 is from Paul Lacroix’s *Science and Literature in the Middle Ages*. (N.Y., Frederick Ungar Publishing Co., 1964) C.U. Libs. Fig. 3 is from Arthur Hind’s *Early Italian Engravings* (London, 1938–48). C.U. Libs. Fig. 4 is from Pietro Toesca’s *S. Vitale di Ravenna. I Mosaiici* (Sidera, Milan, n.d.). C.U. Libs. Fig. 5 is from Wolfgang Krönig’s *Engel* (Hamburg, Wittig, 1957). General Research and Humanities Div., The New York Public Library, Astor, Lenox and Tilden Foundations. Fig. 6 is from A. Grabar’s *Romanesque Painting from the 11th to the 13th century*. (N.Y., Skira, 1958). C.U. Libs. Fig. 7 is from Peter Kidson’s *The Medieval World* (London, Paul Hamlyn, 1967). Courtesy of Dr. Dallas Pratt. Fig. 8 is from J. Siebmacher’s *Wappenbuch*. (Nuremberg, 1857). Local History and Genealogy Div., The New York Public Library, Astor, Lenox and Tilden Foundations. Fig. 9 The Coat of arms, c. 1500, is from “Astronomical Instruments” in the Picture Collection. Courtesy of The New York Public Library, Astor, Lenox and Tilden Foundations. Fig. 10 is from *Fritz Saxl, 1890–1948 . . . Memorial Essays*, ed. by D. J. Gordon. C.U. Libs. Fig. 11 is from World Map by Sebastian Münster. Courtesy of Dr. Dallas Pratt.

(2) Article by Elden L. Jones: Both the engraving of the capture of General Charles Lee and the painting of the cavalry skirmish at Cowpens are from *The American Heritage Book of the Revolution* (N.Y., American Heritage Co., Inc., 1958); the portrayal of Lt.-Col. Tarleton is from Robert D. Bass’s *The Green Dragoon* (N.Y., Henry Holt & Co., 1957); the two pictures of uniformed dragoons are from the collection of Eldon L. Jones. (3) Article by Andreas Brown: The photograph of Williams with Donald Windham is from Gilbert Maxwell’s *Tennessee Williams and Friend* (N.Y., World Publishing Co., 1965). The portrait of Mrs. Williams with Rose and Tom is from Edwina Williams’s *Remember Me to Tom* (N.Y., G. P. Putnam’s Sons, 1963). The photo of Tennessee with bulldog is from the Theater Collection in the New York Public Library at Lincoln Center.
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AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

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