

Leonard B. Meyer papers

Ms. Coll. 722

Finding aid prepared by Ben Rosen.

Last updated on September 29, 2016.

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

2014 March 24

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Summary Information

Repository	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
Creator	Meyer, Leonard B.
Title	Leonard B. Meyer papers
Call number	Ms. Coll. 722
Date	1935-2008
Extent	7 linear feet (18 boxes)
Language	English
Abstract	Leonard B. Meyer (1918-2007) was a musicologist and composer who taught at the University of Pennsylvania from 1975 to 1988. The papers, dating from 1935 to 2008, consist of correspondence with Meyer, drafts and notes for many of his works, research and teaching materials, musical compositions, and memorabilia.

Cite as:

Leonard B. Meyer papers, 1935-2008, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania

Biography/History

Leonard B. Meyer (1918-2007) was a musicologist and composer known for incorporating principles of cognitive science and psychology into the study of music. Born in New York City, Meyer grew up in Scarsdale, New York, where he studied music as a child. Though Meyer's father disapproved of his continuing to pursue music, Meyer's passion for music was unyielding. In a letter explaining his reasons for attending Columbia University, he writes to his parents: "I know father does not wish me to continue my music seriously during my first few years at college. He would rather have me concentrate on my college work alone. This I cannot and will not do." He chose philosophy as his official major, but continued to study music privately, primarily with the German-born composer Stefan Wolpe, who had recently relocated to New York City.

After earning his B.A. in 1940, Meyer served in World War II before returning to Columbia for a master's degree in music, which he completed in 1948. In 1946, Aaron Copland, with whom Meyer had also studied, encouraged him to take a teaching position at the University of Chicago. While teaching, Meyer shifted away from composition and began his work in music theory and aesthetics, for which he is best known today, completing a PhD in the History of Culture in 1954. He continued teaching at Chicago until 1975, when he left to become professor of music and the humanities at the University of Pennsylvania, until his retirement in 1988. He published a number of influential works, including *Emotion and Meaning in Music* (1957), *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture* (1967), and *Style and Music: Theory, History and Ideology* (1989).

Scope and Contents

The Leonard B. Meyer papers, dating from 1935 to 2008, consist of correspondence with Meyer, drafts and notes for many of his works, research and teaching materials, musical compositions, and memorabilia. The correspondence series, which includes letters to and from Meyer, forms the majority of the collection and spans nearly his entire life, with a few gaps. The bulk of the letters relate to Meyer's professional life as an academic--including letters of recommendation, drafts of papers with comments, conference logistics, and general discussion of musical topics; with some personal correspondence mixed in, often in the same letters. Meyer's life at the University of Pennsylvania is well represented (much of his earlier correspondence is now housed at the University of Chicago Libraries). However, there are quite a few early letters as well, including letters to his parents from his undergraduate years. There is no correspondence from his time in the army and very little mention of that period in later letters.

In addition to the correspondence, the collection also contains many documents relating to Meyer's academic writing. There are readers' reports for his first book, *Emotion and Meaning in Music*, as well as notes and drafts for *Music, the Arts, and Ideas*, *Style and Music*, and *The Spheres of Music: A Gathering of Essays*. There are drafts for published articles as well as public lectures and remarks. Extensive notes and a draft of the incomplete book project "Music as a Model for History" are worth noting. Also included is an interview, an autobiographical sketch, a project proposal, and a section of poems written for various occasions (such as birthday parties) that reveal Meyer's sense of humor.

The papers also contain various notes and reference material divided into two series--one for research materials and one for course materials. The research material includes notes on a range of miscellaneous topics, such as acoustics and Chinese music, as well as musical examples with analyses. The teaching materials contain syllabi, reading lists, and student papers with Meyer's comments, mostly from the second half of his career.

There is one box of Meyer's musical compositions, dating from around 1948, when Meyer had begun

teaching at Chicago and had just earned his master's degree. There are seven pieces for a variety of ensembles ranging from solo piano to an orchestral piece, many with individual parts as well as a full score.

The final series contains memorabilia, including photographs (mainly of Meyer's retirement party in 1988), lecture and concert announcements and programs, newspaper articles, honorary degrees, public introductions, and poems. This series also contains a scrapbook that documents much of Meyer's early achievements from 1935 to 1970.

Administrative Information

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

2014 March 24

Finding aid prepared by Ben Rosen.

Access Restrictions

This collection is open for research use. Due to the fragile nature of the scrapbook, special assistance is required to view this item.

Access Restrictions

The bulk of this collection is open for research use; however, access to original audio/visual materials and computer files is restricted. The Kislak Center will provide access to the information on these materials from duplicate master files. If the original does not already have a copy, it will be sent to an outside vendor for copying. Patrons are financially responsible for the cost. The turnaround time from request to delivery of digital items is about two weeks for up to five items and three to seven weeks for more than five items. Please contact Reprographic Services (reprogr@upenn.edu) for cost estimates and ordering. Once digital items are received, researchers will have access to the files on a dedicated computer in the Van Pelt-Dietrich Library Center. Researchers should be aware of specifics of copyright law and act accordingly.

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Custodial History note

Gift of Muffie Meyer (daughter of Leonard Meyer), 2008.

Related Materials

Related Archival Materials note

At the University of Chicago Libraries: Guide to the Leonard B. Meyer papers, 1941-1978

Controlled Access Headings

CORPORATE NAME(S)

- American Musicological Society.

FORM/GENRE(S)

- Articles
- Audiovisual materials
- Books
- Composition (artistic arrangement)
- Correspondence
- Interviews
- Lectures
- Memorabilia
- Photographs
- Research notes
- Scrapbooks
- Writings (document genre)

PERSONAL NAME(S)

- Barry, Barbara R.

- Butler, David, 1943-
- Cantrick, Robert
- Cumming, Naomi
- Eitan, Zohar, 1955-
- Frigyesi, Judit
- Knobloch, Ferdinand
- London, Justin
- Narmour, Eugene, 1939-
- Nattiez, Jean-Jacques, 1945-
- Rosner, Burton S.
- Skowron, Zbigniew#
- Swift, Richard, 1927-2003
- Thomson, William, 1927-

SUBJECT(S)

- Music theory
- Music--History and criticism
- Music--Philosophy and aesthetics
- Music--Psychological aspects
- Musical analysis
- Musicology

Collection Inventory

I. CORRESPONDENCE.

	Box	Folder
Abeyratna, Sunil, 1998-2000.	1	1
Academic Press, Inc., 1978-1986.	1	2
Ackerman, James, 1989.	1	3
Adams, Wayne, 1998.	1	4
Adelson, Deborah, 1982.	1	5
Aftandilian, David, 2002.	1	6
Agawa, Kofi, 1987-1992.	1	7
Aiello, Rita, 1990-1996.	1	8
Aiken, Michael, 1988.	1	9
Aldridge, David, 1996.	1	10
Allanbrook, Wye, 1989-1996.	1	11
Alterman, Daniel, 1998.	1	12
American Academy of Arts and Sciences, 1995.	1	13
American Musicological Society, 1990-1997.	1	14

<i>American Scholar</i> , 1993-1994.	1	15
Aravco, Ingrid, 1988-1995.	1	16
A-R Editions, Inc., 1991.	1	17
Ashby, Arved, 1997.	1	18
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Balthazar, Scott, 1989-1990.	1	20
Baltos Lankos, undated.	1	21
Bat-Ilan University, 1998.	1	22
Barkin, Elaine, 1980.	1	23
Barbara Barry, 1984-1997.	1	24
Basart, Ann, 1988.	1	25
Beardsley, Monroe, 1980-1983.	1	26
Benjamin, William, 1988-1990.	1	27
Benoliel, Peter, 1981-1983.	1	28
Benstein, Lawrence, 1975-1997.	1	29
Bomberger, Jeanne, 1998.	1	30
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Bram, Marvin, 1969.	1	34
Brodbeck, David, 1990-1994.	1	35
Brown, Helen, 1987-1995.	1	36
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Brown, Malcolm, 2000-2001.	1	40
Bruhn, Siglind, 1994.	1	41
Buhler, James, 1992-1995.	1	42
Burrows, David, 1966-1980.	1	43
Burstein, Poundie, undated.	1	44
Burt, George, 1981-1982.	1	45
Butler, David, circa 1986-1999.	1	46
Cameron, Catherine, 1989-1990.	1	47
Cantrick, Robert, circa 1996-2003.	1	48
Caplan, William, 1990-2000.	1	49
Carlson, Sven, 1991-1992.	1	50
Carpenter, Patricia, 1990.	1	51
Case Western Reserve University, 1980.	1	52

Center for Advanced Study in the Behavioral Sciences, circa 1991-1994.	1	53
Chesnut, John, circa 1973-2001.	1	54
Chicago Symphony Orchestra Centennial Symposium, 1990.	1	55
Chong, Eddy K.M., 1988.	1	56
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Claman, Henry, 1994.	1	58
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Columbia Saving and Loan Association, 1984-1989.	1	63
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Derr, Ellwood, 1984.	2	5
Deutsch, Diana, 1977-2000.	2	6
DeWitt, Michael, 2001.	2	7
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Dodds, Michael, undated.	2	10
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Eastman School of Music, circa 1989-1997.	2	12
Eco, Umberto, 1989.	2	13
Edlund, Bengt, 1983.	2	14

Ehrlich, Thomas, 1987.	2	15
Eitan, Zohar, 1988-1995.	2	16
Endelman, Todd, 1995.	2	17
Epstein, David, 1998.	2	18
Ethnomusicology, 1994.	2	19
European Society for the Cognitive Sciences of Music, 1993-1995.	2	20
Evans, Arthur, 1979-1980.	2	21
Evans, William, 1981-1982.	2	22
Feld, Steve, undated.	2	23
Film America, Inc., 1995.	2	24
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Florida State University Music Theory Society Forum, 1989-1990.	2	26
Forte, Allen, 1980-1995.	2	27
Freeman, Robert, 1998.	2	28
Foldi, Andrew, 1999-2001.	2	29
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Frisch, Walter, 1989-1994.	2	31
Garland Publishing, Inc., 1984-1986.	2	32
Garlington, Aubrey, 1992-2000.	2	33

Gilbert, Pia, 1986, undated.	2	34
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Gossett, Philip, 1992.	2	37
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Grove Press, Inc., 1988.	2	41
Haimo, Ethan, 1989.	2	42
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Hansen, Forest, 1989.	2	44
"Harvard Symposium on the Musical Migration Germany/Austria to America, ca. 1930-1950", 1992-1993.	2	45
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Hatano, Giyoo, 1987-1993.	2	48
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Holzaepfel, John, 2003.	2	55
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Jones, Mari, 1997-1998.	3	4
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<i>Journal of the American Musicological Society</i> , 1966-1997.	3	7
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Musical Signification Project, 1996.	3	69
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Music Psychology Project, 1993.	3	73
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National Association for Visually Handicapped, 2003.	3	77
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<i>New Grove Dictionary of Music and Musicians</i> , 1994-1996.	3	79
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New York City Council, 1995-1996.	3	81
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Oxford University Press, 1989-2001.	4	10
Palisca, Claude, 1980.	4	11
Palmer, Caroline, 1993-1998.	4	12
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Pei, Mei-Lun Ouyang, 1996-2001.	4	14
Penderecki, Krzysztof, 1990.	4	15
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<i>Philosophie Magazine</i> , 1996.	4	18
Piza, Antoni, 1994-1996.	4	19
Platt, John, 1989.	4	20
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Prestige Music Engraving, 1981.	4	22
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Rawlins, Marian, 1997.	4	26
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Research Center for Language and Semiotic Studies, 1989.	4	29
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SHL Management, Inc., 1988-1989.	4	57
Siegel, Lawrence, 1992-1993, undated.	4	58
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Smith, David, undated.	4	62
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Sociedad de Etnomusicologia, 2001.	4	64
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Society for Music Theory, 1987-2001.	4	66
Solie, Roger, 1975.	4	67
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South Central Properties, Inc., 1984-1988.	4	70
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Topic, Matt, 2001.	5	4
Thomson, William, 1964-2001.	5	5
Tirro, Frank, 1989-1990.	5	6
Tokumaru, Yoshihiko, 1987, undated.	5	7
Tomlinson, Gary, 1988-1989.	5	8
Tormey, Alan, 1974.	5	9
The Town House, 1990.	5	10
Treitler, Leo, 1988-1997.	5	11
Tufts University, 1996.	5	12
Tuvia, Sofia, 1993.	5	13
United Artists Music, 1979-1980.	5	14
University of British Columbia, 1993.	5	15

University of California Press, 1971-1998.	5	16
University of California, Santa Cruz, 1997.	5	17
University of Chicago, 1975-1998.	5	18
University of Chicago Press, 1956-2002, undated.	5	19-21
University of Connecticut, 1996-1997.	5	22
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Whittall, Arnold, 1988.	6	3
Wilson, Glenn, 1984-1993.	6	4
Winold, Allen, 1990.	6	5
Wodak, Ruth, 1991.	6	6
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<i>The Yale Review</i> , 1966.	6	9
Yang, Yandi, 1991-2000.	6	10
Zhong, Zi-lin, 1998-2001.	6	11
Ziolkowski, Theodore, 1994.	6	12
Zohn-Muldoon, Ricardo, undated.	6	13
Unidentified, 1988-2002, undated.	6	14

II. WRITINGS.

A. BOOKS.

	Box	Folder
<i>The Spheres of Music: A Gathering of Essays</i> , includes manuscript drafts, notes, readers' reports, etc., 2000.	6	15-39
<i>The Spheres of Music: A Gathering of Essays</i> , includes manuscript drafts, notes, readers' reports, etc., 2000.	7	1-14
<i>Emotion and Meaning in Music</i> , readers' reports, 1955.	7	15
<i>Music, the Arts, and Ideas</i> , "Preface" and "Future Tense: Music, Ideology, and Culture," includes drafts, notes, and lecture version, 1994.	7	16-21
<i>Style and Music</i> , includes notes, revisions, readers' reports, etc., 1989.	7	22-26
<i>Style and Music</i> , includes notes, revisions, readers' reports, etc., 1989.		17

B. ARTICLES.

	Box	Folder
"Melodic Processes and the Perception of Music," includes drafts, notes, examples, etc., 1982.	7	27-30
"Melodic Processes and the Perception of Music," includes drafts, notes, examples, etc., 1982.	8	1-6
"Music and Emotion: Distinctions and Uncertainties," includes drafts, readers' reports, revisions, 2001.	8	7-11
"The Perceptual Roles of Melodic Process, Contour, and Form," includes	8	12-17

notes, figures, budget, etc., 1986.

"Some Remarks on Value and Greatness in Music," manuscript, 1959.	8	18
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C. LECTURES AND REMARKS.

	Box	Folder
"The Arts Today--and Tomorrow?", 1973.	8	19
"Collaboration in the Humanities: Problems and Prospects", 1993.	8	20
"Early Morning Thoughts About John Cage at Wesleyan", undated.	8	21
Gordon J. Laing Award--remarks, 1969.	8	22
Introductory remarks made at Theory Colloquium at Eastman, 1990.	8	23
"Music and Ideology in the Nineteenth Century," includes drafts, abstract, etc., 1984.	8	24-33
"Music Cognition and Theories of Music--Opening Remarks", 1987.	8	34
Ohio State honorary doctorate--remarks, 1998.	8	35
Opening remarks for talk to Kerman's Berkeley seminar, 1990.	8	36
Reaction to Alex Ringer's talk, undated.	8	37
Remarks between courses, undated.	8	38
Response to Charles Keil's essay, "The Theory of Participatory Discrepancies: A Progress Report", undated.	9	1
Response to Walter Frisch's review of <i>Style and Music</i> , circa 1989.	9	2

Stanford/Berkeley talk, undated.	9	3
Stefan Wolpe Symposium--remarks, 2003.	9	4
Urve Lippus--opponent remarks, 1995.	9	5
Zita Cogan eulogy, 1997.	9	6
Examples of audio used for lectures (on audio cassette) [RESTRICTED], 2001, undated.	16	1-2

D. INTERVIEW, AUTOBIOGRAPHICAL INFORMATION, AND APPLICATIONS.

	Box	Folder
Interview with Austin Clarkson, 1982.	9	7
Autobiographical information, undated.	9	8
Bellaggio Study and Conference Center--project descriptions, undated.	9	9
	Box	Folder
E. Poems by Meyer, 1955-1998, undated.	9	10

F. INCOMPLETE WRITINGS.

	Box	Folder
"Affect and Motor Behavior", undated.	9	11
Aggression paper, undated.	9	12
"Empathy--Arts & Humanities vs. Sciences", undated.	9	13
"Empiricism," drafts, undated.	9	14-16

"Evolution and Culture: A Humanist's Perspective," drafts, 1992.	9	17-19
"Music as a Model for History," includes draft, plans for research, notes, undated.	9	20-22
"Music as a Model for History," includes draft, plans for research, notes, undated.	17	
"Projects (Psychological): Hypotheses & Speculations", undated.	9	23
"Reservations About Schenkerian Theories and Outlook", undated.	9	24
"Thinking About Music: Observations and Hypotheses," includes drafts and manuscript, undated.	9	25-28
"Why We Got Into Narrativity, and What We Can Get Out of It," includes drafts and notes, undated.	9	29-31

III. RESEARCH MATERIALS.

A. NOTES.

	Box	Folder
Acoustics, undated.	9	32
Chinese literature and music, undated.	9	33
"Evolution of Culture", undated.	10	1
Instruments, undated.	10	2

Sketches for Beethoven's <i>Grosse Fugue</i> , undated.	10	3
Theory, undated.	10	4
Uncategorized, undated.	10	5-6
Uncategorized, undated.		18

B. MUSICAL ANALYSES.

	Box	Folder
Bach: <i>Well-Tempered Clavier</i> , Book I, Preludes Nos. 1-2, undated.	10	7-8
Beethoven: Symphony No. 3, undated.	10	9
Chopin: Preludes, Op. 28, No. 4, undated.	10	10
Mozart: D Minor Fantasy, undated.	10	11
Mozart: String Quartet, K. 575, undated.	10	12
Mozart: Symphony No. 41, III. Minuetto, undated.	12	1
Uncategorized musical examples, undated.	10	13

IV. TEACHING MATERIALS.

A. COURSE MATERIALS.

	Box	Folder
Music 313, course outline, undated.	10	14
Music 433, assignment, 1977.	10	15
Music 482, reading list, 1969.	10	16
Music 794, reading list, undated.	10	17
Problems in Theory of Music, class roster, 1990.	10	18
Problems in the Theory, Analysis, and History of Style in the Arts, readings, undated.	10	19
Psychology of Music, includes preliminary course outline, syllabus, notes, 1981-1989.	10	20-21
Seminar on the Aesthetic Emotions, notes, 1998.	10	22
Style, History, and the Music of Romanticism, includes readings, topics for seminar papers, notes, 1991.	10	23
Style: Its Theory, Analysis, and History, includes course outline, readings, 1978.	10	24
Theories of History, suggestions for paper topics, undated.	10	25
Topics for research papers, undated.	10	26
Topics for senior seminar, undated.	10	27

B. STUDENT PAPERS.

	Box	Folder
Oh, David: "A Study of the Rhythmic Pulse of Performances of Beethoven's	10	28

Piano Sonatas," includes Meyer's comments, 1991.

Platoff, John: "Romantic Melody in Chopin's Ballades," includes Meyer's comments, 1979. 10 29

V. COMPOSITIONS.

	Box	Folder
"Music for Orchestra," score and parts, 1948.	11	1
Piano pieces, "Prelude," "Aria," "March," score, undated.	11	2
"Quartet for oboe, viola, bassoon, and piano," score, undated.	11	3
"Sonata for violin and piano," score and parts, 1948.	11	4
"Three songs for flute, clarinet, horn, harp, and mixed chorus," score and parts, 1948.	11	5
"Trio for piano, clarinet, and viola," score and parts, 1947.	11	6
Unidentified piece for voices and piano, score, undated.	11	7

VI. MEMORABILIA.

	Box	Folder
A. Lecture/concert announcements, concert programs, circa 1936-1996, undated.	10	30

B. Newspaper articles about Meyer, 1973-1990, undated.	10	31
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C. PUBLIC INTRODUCTIONS.

	Box	Folder
"Meyer Reception," remarks by Joseph Kerman, 1988.	10	32
Laudation for Leonard Meyer, remarks by Justin London, undated.	10	33
John Sloboda: Society of Music Perception and Cognition meeting, introduction of Meyer, 2001.	10	34

D. POEMS.

	Box	Folder
Poems about Meyer, 1998, undated.	10	35
Funeral Poems, 2008.	10	36

E. HONORARY DEGREE PROGRAMS AND CITATIONS.

	Box	Folder
Honorary degree programs, 1967-1998.	10	37
Honorary degree programs, 1967-1998.	12	2
Ohio State University 1998 Commencement VHS cassette [RESTRICTED], 1998.	16	3
Emeritus professor citation, 1988.	10	38
American Academy of Arts and Sciences citation.	12	3

F. PHOTOGRAPHS AND SCRAPBOOK.

	Box	Folder
Photographs, 1978.	10	39
Photographs, 1988, undated.	14-15	
Scrapbook, 1935-1970.	13	