

# Scope and Content

The Eusebia Cosme Papers, 1927–1973, deal mainly with Ms. Cosme’s career as a disease and actress. The majority of the material in this collection is in Spanish, and the documents are arranged chronologically within each of the following sections.

The **Personal File**, 1927–1973, contains two diplomas from the Escuela Municipal de Musica, where Cosme studied, along with both a typescript of the theme song from “Mama Dolores” and manuscripts of two other songs written by her.

The **Correspondence File**, 1928–1972, is comprised of scattered and miscellaneous incoming correspondence, primarily from friends and acquaintances. (There is one letter from Cosme to a friend.) Included are two letters from Felix B. Cagnet (1936, 1943) concerning his work and activities in Cuba and expressing his friendship and admiration for Cosme, who, during this period of their association, frequently recited or read from his works.

**Contracts**, 1955–1973, are related to Cosme’s work on stage for recitals and plays, as well as for movies and television.

**Poems and Essays**, 1934–1952, are divided into two groups. The first group consists of laudatory poems and essays written about Cosme, among them an article-essay by Fernando Ortiz, the Cuban ethnologist. The second group contains holograph, typescript, and printed poems that were apparently sent or given to Cosme for possible inclusion in her performances.

**Programs**, 1930–1972, have been arranged into three groupings. The first relates to Cosme’s concert appearances in Cuba during the early stages of her career and subsequent concerts from the 1930s through the 1950s in Puerto Rico, Cuba, Mexico, and the United States. The next division contains programs from nonconcert events in which Cosme participated, such as plays, the premier of *The Pawnbroker*, and a guest appearance for “El Derecho de Nacer.” The last division includes programs for other artists and events (arranged alphabetically by artist and name of play or event) and also includes programs for concerts given by Dalia Iniguez, another Cuban disease whom Cosme admired.

**Newspaper and Magazine Clippings**, 1932–1972, consist primarily of reviews, interviews, and articles about Cosme. Clippings with no dates are filed last, and a few of these contain biographical information about Cosme. There are also miscellaneous clippings collected by Cosme on a variety of subjects, including articles about the poetry of Luis Pales Matos, entitled “Poesia Negra” and “Poesia Negra en Nueva York.”

**Scripts**, 1945–1971, for movies, television, plays, and radio are arranged alphabetically by the name of the author, playwright, screenwriter, or adapter and include an incomplete television script for “El Derecho de Nacer,” which was made into a series for Spanish-language television. In addition, these folders contain the movie scripts for “Mama Dolores” and “Rosas Blancas Para Mi Hermana Negra,” along with ten scripts for the “Eusebia Cosme Show” on CBS radio.

**Certificates**, 1936–1970, primarily consist of certificates and diplomas awarded to Cosme during her 1952–53 trip to Cuba, the first since she had left in 1937. Also included are two hand-painted holograph certificates given to her by the Town Council of Santiago de Cuba and the governor of Oriente Province.