The Northwestern University Laboratory of Comparative Musicology grew out of the long standing interest of Melville J. Herskovits in the interrelationship between the humanities and anthropology. During his work in Dutch Guiana in 1928 and 1929, Professor Herskovits recorded among the Bush Negroes using the Edison-type cylinder machine, and in his subsequent work in Dahomey (1931), Haiti (1934), Trinidad (1939), and Brazil (1941-42), he continued to make substantial collections of music which have formed the nucleus for the present holdings. The Laboratory itself was established in 1944 under the direction of Richard A. Waterman, who remained at Northwestern until 1956 when he was followed by Alan P. Merriam. The outstanding collections include those of Professor Herskovits noted above, as well as the materials collected in Cuba and Puerto Rico by Professor Waterman, and the Merriam collections of approximately 1000 songs from the Belgian Congo and Ruanda Urundi, and approximately 260 songs of the Flathead Indians of Western Montana. The aim of the Laboratory has never been simply to collect indiscriminately as a general repository for all recorded music; rather, it has consistently specialized in areas of chief concern. Thus we hold approximately 1392 record sides and tape collections of New World Negro music, and some 355 sides or tapes, plus the Merriam collection, the Dahomean cylinders, and the entire library of the International Library of African music (some 480 records), not yet catalogued, from Africa. At the same time, however, the following figures of sides and tapes indicate a broad interest in ethnic and folk music around the world: Eurasia, 340; folk music, 254; Oceania, 193; North American Indian, 152 plus the Merriam Flathead collection; language and linguistics, 119; anthologies, 112; and South America, 28. It should be noted, finally, that the Laboratory is a part of Northwestern's Department of Anthropology, and that the interests of its Directors have been, and continue to be, focussed upon problems of music from an anthropological standpoint.

The classification system in use was devised by the present Director, and rests both upon a geographic and a typological basis. Thus, the key identification symbols include: A—Africa, E—Eurasia, NWN—New World Negro, NA—North America, O—Oceania, SA—South America, F—Folk Songs, L—Language, and G—Anthologies. Following this letter indication is a number which refers to the culture area within which the group at hand is located; this number is based upon Robert F. Spencer's An Ethno-Atlas, which has been expanded where necessary. A second number indicates the specific tribe, again according to the Ethno-Atlas. These designations rest upon one line; on a line below is given the actual catalogue number, according to record sides or to tapes. Finally, the system includes a designation which indicates the record or tape speed, whether a record is standard or microgroove, whether it plays inside out or outside in, and its size. Thus, for example, the following number A4/26 indicates in order, Africa, Guiana, 1-2 MG 33 1/2, ea Coast, Yoruba, sides one and two, microgroove, 33 1/3 rpm, 12 inch. This system has proved to be eminently workable, and has the advantages of indicating precisely the location of the item on the shelf as well as what items are held, an increasing level of specificity, and indefinite shelf filing which groups together related items.

The Laboratory has never had a regular budget, depending rather upon special grants from the (Continued on fourth page)
INDIANA UNIVERSITY FOLKLORE MONOGRAPHS

At the request of our readers we are publishing a list of the Indiana University Folklore Monographs. The Monographs are published as an independent series through funds provided by the Graduate School of Indiana University, and are administered through a publication committee. For 1958-59 the committee is composed of Richard M. Dorson, chairman, W. Edson Richmond, and Warren K. Roberts. Manuscripts for consideration in the series can be sent to the chairman. Orders for publications can be sent to the Indiana University Press, Bloomington, Indiana.

Indiana University Monographs—Folklore Series

1. Ballads and Songs of Indiana, edited by Paul G. Brewster(P.O.)
2. Motif-Index of the Italian Novella in Prose, by D. P. Rotunda Paper $2.00 Cloth $2.50
3. Albert Wesselski and Recent Folktale Theories, by Emma Emily Kiefer Paper $1.25
4. Proverbia Communia: A XV Century Collection of Dutch Proverbs together with the Low German Version, edited by Richard Jente Paper $2.50 Cloth $3.00
5. Motif-Index of the Cuentos of Juan Timoneda, by J. Wesley Childers Paper $1.00 Cloth $1.50
6. Studies in Cheremis Folklore, Volume 1, edited by Thomas A. Sebeok Paper $5.00
7. Motif-Index of Early Irish Literature, by Tom Peete Cross Paper $5.00
9. Studies in Folklore in Honor of Distinguished Service Professor Stith Thompson, edited by W. Edson Richmond Paper $5.00
10. The Oral Tales of India, by Stith Thompson and Jonas Balys Paper $5.00
11. Studies in Cheremis, Volume VI, Games, by Thomas A. Sebeok and Paul G. Brewster Paper $2.50
12. Negro Tales from Pine Bluff, Arkansas, and Calvin, Michigan, by Richard M. Dorson Paper $3.00

*Numbered in order of publication; O.P. means out of print.

Contributors to This Issue

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NORTHWESTERN UNIVERSITY LABORATORY (cont.)

Northwestern University College of Liberal Arts; while there are no permanent archival assistants, funds are available from the Department of Anthropology for classifying, shelving, and so forth. The collections are housed in a separate room in the Department of Anthropology, and equipment includes three portable tape recorders for use in the field, two permanent racked MAGnetrecorders, and a console with a REk-O-Cut turntable and an Allied cutter; RCA and Electrovoice microphones are used.

Matters of exchange are somewhat difficult at present since there is no full time assistance available, but a full program is planned for the future and inquiries from interested persons are welcomed. The Laboratory may be used by any qualified person; it is not conceived of as a private collection, and visitors from many parts of the world have made use of its resources.

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