To make selected material in the collection more widely obtainable, the Music Division has published the permanent recordings listed in a new catalogue. (Folk Music, A Catalog of Phonograph Records, issued by the Library of Congress, is obtainable upon remittance of 25 cents to the Recording Laboratory, Music Division, Library of Congress, Washington 25, D.C.) To date 22 albums containing 5 records each at 78 rpm and 49 long-playing records at 33 1/3 rpm have been issued of authentic and representative folk songs and folk tales.

The Archive's holdings are not classified but are shelved by accession numbers which are arranged chronologically. In addition to the shelflist, this material is accessible through numerical, alphabetical, and geographical card indexes. Extensive field notes and texts are available in bound volumes and are arranged numerically to correspond with the shelflist. In addition to these, four other card indexes analyze the collection in terms of individual units: a numerical file; a title index, arranged alphabetically; an index of informants, also arranged alphabetically; and a geographical index arranged alphabetically by states, and within each state, by town or city. The WPA manuscripts are filed by states and according to subjects.

The issuance of records has been made possible through gifts from private donors and special grants or transfer of funds from the Department of State, the Office of Inter-American Affairs, and the Bureau of Indian Affairs. In 1954, a $25,000 grant from the Carnegie Corporation enabled the Archive to press new records. Under this grant 19 LP’s have been issued, and ten more are in various stages of preparation.

The collection is built up partially with support of appropriated funds, special grants, and many gifts.

The Archive is located in Room G-156 of the Library's main building. Original master records are kept in metal containers in the stacks of the Music Division. The physical custody of the records is shared with the Recording Laboratory; its engineers keep the collection in order. The tape collection is housed separately in an air-conditioned room of the Recording Laboratory. The WPA manuscript files take up 13 steel cabinets in the Archive. Two listening rooms are provided—one for visitors who wish to hear records before they purchase them, the other for scholars doing research.

By exchanging its albums of published folk music with other institutions and through the generosity of foreign broadcasting stations, the Library of Congress received a variety of material published elsewhere. Items in the field of folk music and folklore have been received from virtually every country in South America, as well as from Italy, France, England, Scotland, the Near East, and Japan.

The reference service provided by the staff is of varied character. The Archive's first obligation here—like that of the entire Library—is to Congress, whose members often request information relating to the folklore and folk music indigenous to their states.

A large amount of correspondence is maintained with universities, colleges, secondary schools, libraries, museums and similar institutions.

Another important group of inquirers includes scholars, students, authors, publishers, and the motion picture, radio and television industries. Members of this group make their requests either in person or in writing or frequently by telephone. Scholars and students working on extensive research projects make inquiries for books or periodicals that are locally unavailable, for WPA manuscripts that may be microfilmed on request, for copies of disks or tape of material in the Archive (which the Recording Laboratory prepares for a nominal fee), for specialized bibliographies,
THE FARMERS' MUSEUM FOLKLORE ARCHIVE

Louis C. Jones

This manuscript archive, consisting of eight steel cabinet drawers, is on permanent loan at the Library of the New York State Historical Association and its Farmers' Museum in Cooperstown, New York. The various materials in it were collected by students in courses in American Folklore taught at the New York State College for Teachers, Albany, by Louis C. Jones from the summer of 1940 to the spring of 1946.

These students came from a wide range of ethnic backgrounds, some of them living in houses that had belonged to their family for five or six generations—ussolini's and others were and second generation South and Middle European families.

This course was based on the pattern of the course which had earlier been taught by Harold W. Thompson and following Thompson's lead, I insisted on the student going out into his community and especially into his own family circle to collect as wide a range of folklore materials as possible. A few students, who were not in a position for one reason or another to collect in their families or communities, either did regular research projects or, more particularly, worked on the cataloguing of the archives. As a matter of fact, the whole project would have been impossible without this kind of help. Just over a thousand students contributed to the Archive and while the great majority of them were undergraduates, some were adult teachers taking the course in extension or summer sessions.

The material collected was classified and indexed according to the following general types: child-lore, local legends, supernatural materials, folk song, and folksay (including proverbs, remedies, place-names, agricultural and weather lore).

When the student turned in his paper, it contained a table of contents and a description of the informant, giving name, address, age and personal history. Each item was on a separate sheet of paper with the classification at the top and the student's name and that of the informant entered on the back. Thereafter, the papers were filed according to headings. For example, Ghostlore from all papers was put together. A major file of informant sheets was kept, filed alphabetically by collectors. Since most of the material was collected in New York State, a County file was also kept. Thus, for each particular county, it was possible to determine what types of materials had been collected and the date of their collection.

In 1950 Miss Martha Beckwith, formerly of Vassar College, turned over to me for the Archive all of her New York State notes. On another occasion we acquired all of the papers relating to the folklore collected in the Poughkeepsie area by Harold Nestler.

It is appropriate and fitting that this collection should be at Cooperstown, home of The Farmers' Museum, one of the outstanding folk museums of American rural life. Here also is Fenimore House, where one of the great collections of American folk art is found. Both of these institutions are sponsored by the New York State Historical Association. The manuscript folklore collection thus forms one part of a large socio-historical complex.

THE ARCHIVE OF FOLK SONG (cont).

and for information about scholars who are specialists in certain subjects.

A third group represents the listening public from whom numerous inquiries are answered. Many request the Archive's catalog of folk music.

The Head of the section is also the recommending officer for additions in folklore and folk music to the general collections of the Library.

The Archive of Folk Song in the Library of Congress is unique in that it has the largest and most representative collection in the United States of authentic songs of every type, making it an essential source for comparative studies. Authenticity is the key word to this collection. The informants are folk singers rather than singers of folk song, and through them is preserved for the American people the pure tradition of folk song and instrumental music.

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