backgrounds, some of them living in houses that had belonged to their family for five or six generations—some of them emigrated from Hitler's Germany and Mussolini's Italy. Many of them were children of first and second generation South and Middle European families.

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 and others were emigrated from Hitler's Germany and Mussolini's Italy. Many of them were children of first 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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