

countdown
FELLOWSHIPS

REPORT OF FORMER FELLOW

Bolkin, BA

Since I held my fellowship in 1937-1938, I have held the following offices, positions, and fellowships:

Folklore editor, Federal Writers' Project, 1938-1939

Chief editor, Writers' Unit, Library of Congress Project, 1939-1941*

Associate Fellow in Folklore, Library of Congress, 1940-1941

Resident Fellow in Folklore, Library of Congress, 1941-1942

Consultant, American Council of Learned Societies (for study of Cultural Program of the WPA), 1942 --

Fellow in Folklore, Library of Congress, 1942 --

Assistant-in-charge, Archive of American Folk Song, Library of Congress, 1942 --

Member, Executive Committee, National Association of Teachers of English, 1940-1942 [42]

Member, Committee on Folk Song and Folklore, National Association of Teachers of English, 1942-1944

Member, Council, American Folklore Society, 1940-1944

President, American Folklore Society, 1944-1945

Member, Committee on Folk Music of U. S., Music Educators National Conference, 1943--

Editor: A Treasury of American Folklore, Crown Publishers, New York, 1944

Washington, D. C.
September 29, 1944

Bolkin

* Resigned as associate professor of English, University of Oklahoma, 1940

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UNIVERSITY

644

THE LIBRARY OF CONGRESS
WASHINGTON
Office of the Secretary

PRESS RELEASE

Advance -- Do not release before Friday, November 27, 1942

No. 93

WCH 4 WCH 7

DR. BENJAMIN A. BOTKIN REPLACES ALAN LOMAX
AS HEAD OF THE ARCHIVE OF AMERICAN FOLK SONG

The appointment of Dr. Benjamin A. Botkin as Assistant-in-Charge of the Archive of American Folk Song was announced today by the Librarian of Congress, Archibald MacLeish. Dr. Botkin, who last year was Resident Fellow of the Library of Congress in Folklore, replaces Alan Lomax, who has resigned from the Library to join the staff of the Office of War Information.

Teacher, writer, editor and folklorist, Dr. Botkin brings to his new post a rich background of experience and research in the fields of American folklore and literature. A magna cum laude and highest honors graduate of Harvard in 1920, and a student of Louise Pound's at the University of Nebraska (where he took his doctorate in 1931), Dr. Botkin taught English and folklore at the University of Oklahoma from 1931 until 1940, when he resigned from his post as associate professor to continue his work in folklore for the Federal Government. While at the University of Oklahoma, he edited the four volumes of Folk-Say (1929-32), an annual collection of regional literature and folklore, and was president of the Oklahoma Folklore Society; and since 1929 he has been a contributing editor of the Southwest Review.

In 1936, Dr. Botkin served as Consultant to the National Resources Committee, and in 1937-38 he held a Julius Rosenwald Fellowship in Southern folk and regional literature. He was the national folklore editor of the Federal Writers' Project in 1938-39, and he was chief editor of the Writers' Unit of the Library of Congress Project in 1939-41. While in the latter capacity, in 1940, he was appointed Associate Fellow of the Library in Folklore, and he became a Resident Fellow in 1941.

In the folk-song field, Dr. Botkin has specialized in the game-song, and his book, The American Play-Party Song, published in 1937, is considered the standard work on the subject. He also has been active in the development of the bibliography and classification of folklore in the United States, his main undertaking as a Fellow having been the preparation of a classed catalog of the folklore and folk song collections of the Library of Congress. He is no stranger to the Archive. In 1939, as chairman of the joint committee on Folk Arts of the WPA, he organized the Southern Recording Expedition under the joint sponsorship of the Works Progress Administration and the Library of Congress. In 1940 he assisted in the preparation of a card catalog which is the basis of the new Check-list of recorded songs in the English language in the Archive of American Folk Song to July 1940, published by the Library this year. In addition to his Library duties, Dr. Botkin at present is serving as a Consultant on the American Council of Learned Societies project for the study of the cultural achievements of the WPA arts program. He is a member of the Council of the American Folklore Society.

THE LIBRARY OF CONGRESS



WASHINGTON

REFERENCE DEPARTMENT

MUSIC DIVISION

FELLOWSHIPS

December 19, 1942

Mr. William C. Haygood
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

	well	SI	well	o

Dear Haygood:

Thank you for your good wishes. Since my Rosenwald Fellowship first made it possible for me to come to the Library, I feel that I owe a great deal to you people and am all the more grateful for your continued interest. If, too, I can be of service to you, it would please me very much.

With best wishes, I am

Sincerely yours,

B. A. Botkin

(B. A. Botkin
Assistant in Charge
Archive of American Folk Song

BAB/k

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FELLOWSHIPS

December 9, 1942

Dear Botkin: This is just a note to congratulate you on your appointment as Assistant-in-Charge of the Archive of American Folk Song. Alan Lomax had told me of the impending change, and I was delighted to see it confirmed in a recent Library of Congress press release.

Sincerely yours,

WILLIAM C. HAYGOOD

WCH:MLU

Mr. Benjamin A. Botkin
Archive of American Folk Song
Library of Congress
Washington, D. C.

FISK
UNIVERSITY

Scout Embree, Rosmarie Fund
FELLOWSHIPS

Sent by Henry Allen Mac

DR. BOTKIN HEADS FOLK SONG ARCHIVE

The appointment of Dr. Benjamin A. Botkin as Assistant-in-Charge of the Archive of American Folk Song recently was announced by the Librarian. Dr. Botkin, who last year was Resident Fellow in Folklore, replaces Alan Lomax, who has resigned to join the staff of the Office of War Information.

Teacher, writer, editor and folklorist, Dr. Botkin brings to his post a rich background of experience and research in the fields of American folklore and literature. He taught English and folklore at the University of Oklahoma from 1921 until 1940, at the same time editing the four volumes of Folk Say (1929-32), an annual collection of regional literature and folklore. In 1936, Dr. Botkin served as Consultant to the National Resources Committee, and in 1937-38 he held a Julius Rosenwald Fellowship in Southern folk and regional literature. He was the national folklore editor of the Federal Writers Project in 1938-39 and chief editor of the Library of Congress Project in 1939-41. While in the latter capacity, in 1940, he was appointed Associate Fellow of the Library in Folklore.

In the folk-song field, Dr. Botkin has specialized in the game-song, and his book, The American Play-Party Song, is considered the standard work on the subject. He also has been active in the development of the bibliography and classification of folklore in the United States.

NEW LIBRARY OF CONGRESS BIBLIOGRAPHIES

Bibliography Division

- French colonies in Africa. 89 pages.
- Foreign language-English dictionaries: a selected list. 132 pages.
- The St. Lawrence navigation and power project. 28 pages.
- Forced savings: a list of references. 20 pages.

5 'WAR SERVICE BULLETINS' DISCONTINUED

The publication of Series A, B, C, D and E of the War Service Bulletins issued by the Legislative Reference Service has been discontinued. The Library is planning, however, greatly to expand its service of abstracting material dealing with post-war reconstruction, and these abstracts may be issued as a new series.

War Service Bulletins still being published include Series F: Guide to Current Material; Series G: Summaries of Committee Hearings; Series H: Subject Documentation, and Series I: Translations and Abstracts.

RECENT BOOKS FOR THE ADULT BLIND

Braille

- American Red Cross: Food and Nutrition.
- Beebe, William: Book of Bays.
- Browne, Lewis: Something Went Wrong.
- Forbes, Esther: Paul Revere and the World He Lived In.
- Grattan, C. Hartley: Introducing Australia.
- Kiplinger, W. M.: Washington Is Like That.
- Rauschnig, Anna: No Retreat.
- Reynolds, Quentin: Only the Stars Are Neutral.
- St. John, Robert: From the Land of Silent People.
- What the Citizen Should Know About Civilian Defense.

Talking Books

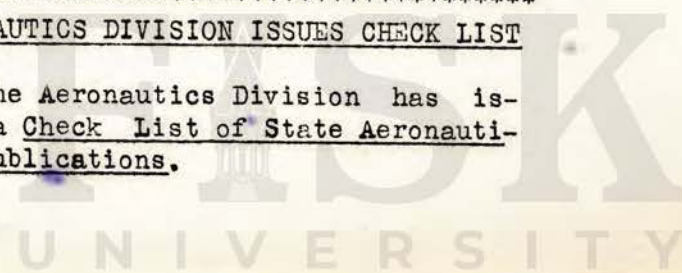
- Du Maurier, George: Peter Ibbetson.
- Glasgow, Ellen: In This Our Life.
- Steinbeck, John: The Moon is Down.
- Stewart, George: Storm
- The Flying Yorkshireman. (Novelles.)

Moon

- Saint Exupéry, Antoine de: Flight to Arras.

AERONAUTICS DIVISION ISSUES CHECK LIST

The Aeronautics Division has issued a Check List of State Aeronautical Publications.



FELLOWSHIPS

WORKS PROGRESS ADMINISTRATION

SECOND DISTRICT OFFICE

NASHVILLE, TENNESSEE

414 Exchange Building

April 4, 1939

Mr. George M. Reynolds
Julius Rosenwald Fund
Ellis Avenue
Chicago, Illinois

Dear Mr. Reynolds:

Your wire of March 31st has been forwarded to me here. The enclosed report may suffer somewhat for lack of access to my files, but I trust it will do.

Faithfully,

B. A. Botkin

B. A. Botkin

FISK
UNIVERSITY

REPORT OF ACTIVITY AND ACCOMPLISHMENT
DURING FELLOWSHIP TENURE, 1937-38

During the tenure of my fellowship I was primarily engaged at the Library of Congress in collecting material for a study of the folk and regional movement in the South. I also did research in the general field of folk and regional trends in American literature and in certain phases of American speech dealing with popular, topical, and humorous invention and novelty. Beginning in May, a part-time arrangement between the Fund and the Federal Writers' Project made it possible for me to carry my investigations into the field.

I am now preparing for the press a collection of essays tentatively entitled: Hinterland: America's Return to the Provinces, which will be submitted, on request, to the University of Oklahoma Press, possibly for fall publication. A larger study of America's "quest for culture" has been discussed with the editor of Princeton University Press.

During my fellowship tenure I delivered a paper on "The Folk and the Individual: Their Creative Reciprocity" at the annual meeting of the National Council of Teachers of English, in Buffalo, November, 1937 (since published in The English Journal). I also published a paper on "Regionalism and Culture" in The Writer in a Changing World.

Since the expiration of my fellowship I have had my leave of absence from the University of Oklahoma extended to permit me to serve as national folklore editor of the Federal Writers' Project, with headquarters in Washington. In this connection I am now making my third field trip in the South. My recent activities in the folklore field include papers before the popular literature section of the Modern Language Association of America, New York City, December, 1938 (now in press in the Southern Folklore Quarterly), the Hoosier Folklore Society, Bloomington, Ind., March, 1939, and the Southeastern Folklore Society, Knoxville, Tenn., April, 1939. A paper was also read in absentia at the annual meeting of the Oklahoma Folklore Society, Tulsa, Okla., February, 1939.

Since 1937 I have served on the Creative Writing Committee of the National Council of Teachers of English. This fall I became chairman of the Washington Chapter of the League of American Writers. I have also been appointed chairman of the craft session on American Folk Literature at the Third

National Writers' Congress of the League of American Writers to be held in New York City in June. For the twelfth consecutive year I am serving as president of the Oklahoma Folklore Society.

Barborthan

FELLOWSHIPS

Dear

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

F. C. HARRINGTON
COMMISSIONER OF WORK PROJECTS

	GMR	22 GR	25

February 20, 1940

Dear Mr. Reynolds:

I regret the delay in the enclosed. To anticipate my other reports, I am ranking the candidates who have referred to me in the following order:

1. Mr. James R. Aswell
2. Mr. Ulysses G. Lee
3. Mr. James M. Thompson
4. Mr. Ned P. DeWitt
5. Mr. Elva E. Miller

The remaining reports will follow shortly.

Faithfully,

B. B. Bottom



MARQUIS E. SHATTUCK, PRESIDENT
DIRECTOR OF LANGUAGE EDUCATION
DETROIT, MICHIGAN

FELLOWSHIPS
W. WILBUR HATFIELD, SECRETARY-TREASURER
CHICAGO NORMAL COLLEGE
CHICAGO, ILLINOIS

The National Council of Teachers of English

CREATIVE WRITING COMMITTEE

HOWARD EDMINSTER, CHAIRMAN
DEPARTMENT OF ENGLISH
LOWELL HIGH SCHOOL
SAN FRANCISCO, CALIFORNIA

BENJAMIN A. BOTKIN
DEPARTMENT OF ENGLISH
UNIVERSITY OF OKLAHOMA
NORMAN, OKLAHOMA

BELLE MCKENZIE
HEAD OF ENGLISH DEPARTMENT
WEST SEATTLE HIGH SCHOOL
SEATTLE, WASHINGTON

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SPRINGFIELD SENIOR HIGH SCHOOL
SPRINGFIELD, ILLINOIS

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ROCK HILL, SOUTH CAROLINA

CARSON C. HAMILTON
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MICHIGAN STATE COLLEGE
EAST LANSING, MICHIGAN

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CURRICULUM
OKLAHOMA CITY PUBLIC SCHOOLS
OKLAHOMA CITY, OKLAHOMA

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CENTRAL HIGH SCHOOL
MINNEAPOLIS, MINNESOTA

RUBY M. PATTERSON
TEACHER OF ENGLISH
COLORADO SPRINGS HIGH SCHOOL
COLORADO SPRINGS, COLORADO

ARTHUR RARIG
HEAD OF ENGLISH DEPARTMENT
ROOSEVELT HIGH SCHOOL
SEATTLE, WASHINGTON.

MALVINA REYNOLDS
DEPARTMENT OF ENGLISH
UNIVERSITY OF CALIFORNIA
BERKELEY, CALIFORNIA

MARGARET ROLING
TEACHER OF ENGLISH
INDIANOLA JUNIOR HIGH SCHOOL
COLUMBUS, OHIO

JEANETTE ROSS
DEPARTMENTS OF ENGLISH AND SPEECH
SHOREWOOD HIGH SCHOOL
MILWAUKEE, WISCONSIN

CLAUDE T. WESTBURG
CHAIRMAN OF ENGLISH DEPARTMENT
CHARLOTTE HIGH SCHOOL
ROCHESTER, NEW YORK

ALLEN E. WOODALL
DIRECTOR OF PUBLICATIONS
THE NORTHERN NORMAL AND
INDUSTRIAL SCHOOL
ABERDEEN, SOUTH DAKOTA

Guilfo

Rept

3515 28th Street, N.E.
Washington, D.C.
6 November 1938

Dear Mr. Reynolds:

I find your letter of October 28 on my return from a ten-day field trip and trust this information is not too late for your board meeting tomorrow.

Since August 1st I have been Folklore Editor of the Federal Writers' Project, on extended leave from the University of Oklahoma. Last spring I was promoted from assistant to associate professor of English (without change in salary). I enclose a copy of a letter from President Bizzell regarding my leave.

My duties as folklore editor consist of planning, organizing, supervising, and editing folklore research throughout the country. The material will be published in national, regional, state, and "type" collections. For the instruction and guidance of directors, supervisors, and field workers I have prepared a mimeographed manual, a copy of which is being sent to you under separate cover. At the Christmas meeting of the Modern Language Association in New York City I am to give, before the Popular Literature Section, a report on the progress and policy of WPA Folklore and Folksong Research. In this connection I enclose a "Memorandum on Co-operative Folklore and Folksong Research."

Since my last publication list submitted to the Board I have published an article, "The Folk and the Individual: Their Creative Reciprocity" in The English Journal for February, 1938 (a reprint of which was sent to Mr. Paty) and a sonnet, "Carnival," in Frontier and Midland, Summer, 1938; and my contribution to the National Resources Committee's report on Problems of a Changing Population has appeared in the book of that title.

I shall send you later an informal report of my year's work as a Fellow.

With best wishes,

Faithfully

BaBotkin

Mr. George M. Reynolds
Julius Rosenwald Fund
Chicago, Illinois

October 20, 1938

MEMORANDUM ON COOPERATIVE FOLKLORE AND FOLKSONG RESEARCH

During the past year, as research and development in the field of American folklore and folksong have assumed an increasingly important place in the activities of the Works Progress Administration, it has become increasingly evident that concerted efforts must be made to prevent and reduce resultant overlapping and duplication. Informal discussions of these problems have been held in Washington and New York among representatives of four WPA agencies:

Charles Seeger, Assistant to the Director of the Federal Music Project

Herbert Halpert, Director of the Folksong Department of the National Service Bureau, Federal Theatre Project

B. A. Botkin, Folklore Editor of the Federal Writers' Project

Nicholas Ray, Dramatic Supervisor of the Recreation Division; and three other interested persons:

Mr. D. H. Daugherty of the American Council of Learned Societies

Dr. Harold Spivacke, Chief of the Music Division of the Library of Congress

Dr. George Herzog of the Department of Anthropology, Columbia University

All are agreed on the immediate need of coordinating folklore research within the Works Progress Administration and of integrating it with the work of other government and private research agencies in the field. Such cooperation would minimize wasted or misdirected effort and loss or neglect of valuable materials ~~through~~ ^{resulting from} ignorance of the sources, improper handling, termination of projects, and inadequate facilities for preservation and distribution.

Among the most obvious forms which this cooperation would take are

the following:

- (1) Exchange of information and ideas relating to materials of research
- (2) Exchange or loan of materials and personnel
- (3) Development of uniform standards of personnel, procedure, and technique
- (4) Improvement of methods of handling, cataloguing, storing, publicizing, and distributing materials
- (5) Stimulating public and private sponsorship of collection and publication
- (a) Promoting the conservation, integration, and diversification of American culture
- (b) Stimulating appreciation of and participation in a living and progressive folk expression.

As a nucleus for cooperation of this sort it is suggested that the American Council of Learned Societies, through its three committees -- on musicology, American culture, and materials for research -- as well as through its constituent societies, collaborate with the agencies, organizations, and individuals listed above in setting up the necessary coordinating machinery.

Among the facilities which are being sought are the following:

- (1) A cooperative index of work in progress
- (2) A bibliography of American folklore and folksong research
- (3) Expert advice and criticism for evaluating and improving proposed studies
- (4) Machines for recording and distributing folk music, folk tales, conversations, and other oral material on disks and microfilm
- (5) A central and permanent depository for collections.

Office of the President
THE UNIVERSITY OF OKLAHOMA
Norman, Oklahoma

October 10, 1938

Dr. B. A. Botkin
3515 28th St, N.E.
Washington, D. C.

My dear Dr. Botkin:

I presented your request for leave of absence without pay from September 1, 1938, to September 1, 1939, with the understanding that the conditions of your return in accordance with the Sabbatical leave of absence granted last year would not be altered due to the leave of absence during the current school year. The recommendation was approved by the Board.

The Board was gratified to learn of the excellent work you are doing and we all wish you continued success. We miss you and Mrs. Botkin and shall look forward with a great deal of pleasure to your return next fall.

Sincerely yours,
(s) W. B. Bizzell, President

FELLOWSHIPS

October 28, 1938

Dear Mr. Botkin: We are very much interested in keeping the records of our Fellows on a current basis, and since you are undoubtedly now located for the coming year, we will appreciate your telling us whether or not you have returned to your former position, what your plans are for the coming year, and whether or not there has been any change in your rank or status. I should like to have this information for the forthcoming meeting of our Board of Trustees, and will greatly appreciate hearing from you by November 7.

A little later in the fall we would like to receive from you an informal report of your year's work as a Fellow. This report need not be elaborate or lengthy, but we should like to have the pertinent facts concerning your activities during the period of your tenure of fellowship, together with a narrative report of your accomplishments and such comments as you may wish to make concerning your work. We should also like to have copies of anything that you publish from time to time.

Very truly yours,

GEORGE M. REYNOLDS

GMR:MLU

Mr. Benjamin Albert Botkin
158 Page Street
Norman, Oklahoma

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FELLOWSHIPS

October 13, 1938

Dear Miss Kelley: Mr. Benjamin Albert Botkin was a Fellow of the Julius Rosenwald Fund during 1937-38, not an employee. During the tenure of his fellowship he was engaged on a critical survey of the folk and regional movement in the South in its historical, functional, and technical aspects. A final report of the project has not yet been submitted to the Fund, but progress reports were satisfactory.

I am sorry not to be able to give you a more definite statement regarding Mr. Botkin's ability, but perhaps the fact that he was chosen as one of 19 white Fellows from some 250 candidates will indicate our confidence in him.

Very truly yours,

GEORGE M. REYNOLDS

GMR*MLU

Miss Frances Kelley
Director of Personnel
Works Progress Administration
1734 New York Avenue, N. W.
Washington, D. C.

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UNIVERSITY

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

FELLOWSHIPS

HARRY L. HOPKINS
ADMINISTRATOR

October 11, 1938

	GMR	13	SmrL	13

Julius Rosenwald Fund,
Chicago, Illinois

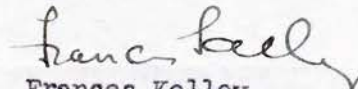
Gentlemen:

Mr. Benjamin Albert Botkin, now employed with this Administration, gave us your name as a former employer. May we ask in what capacity he was employed by you, the nature of his work, his ability, salary and length of service.

We assure you that such information will be held in the strictest confidence for official use only.

A self-addressed, franked envelope is enclosed for your reply.

Yours very truly,


Frances Kelley,
Director of Personnel

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UNIVERSITY

FELLOWSHIPS

July 29, 1938

Dear Mr. Botkin: A check for \$150 is being sent
to your bank account today.

This amount represents the final payment on your
fellowship grant of \$1,800 awarded in April, 1937.

We hope that the past year has
been a most profitable one for you.

Very truly yours,

DOROTHY A. ELVIDGE

DE:AM

Mr. Benjamin A. Botkin
~~138 Page Street~~
Norman, Oklahoma

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Mr. Benjamin A. Botkin

Security National Bank
A/C Benjamin A. Botkin
Norman Oklahoma

Payment Voucher No. 6938

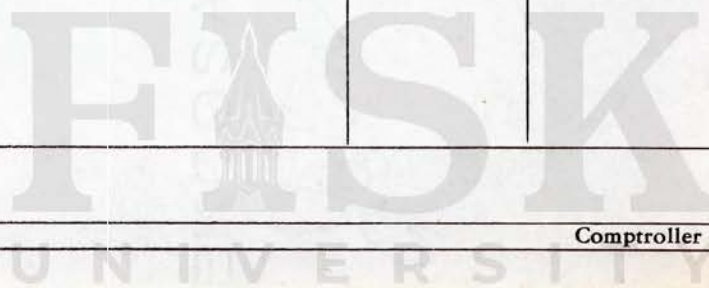
Date July 29, 1938

Final payment on fellowship granted 4/15/37 - - - - - \$150.00

Ck. #19897

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by	Checked by	Posted by
DAE		



Comptroller

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Security National Bank, Norman, Oklahoma

A/C - Benjamin A. Botkin

Payment Voucher No. 8910

Date July 1, 1938

Eleventh payment on fellowship granted 4/15/37 ----- \$150.00

Cr. #19849

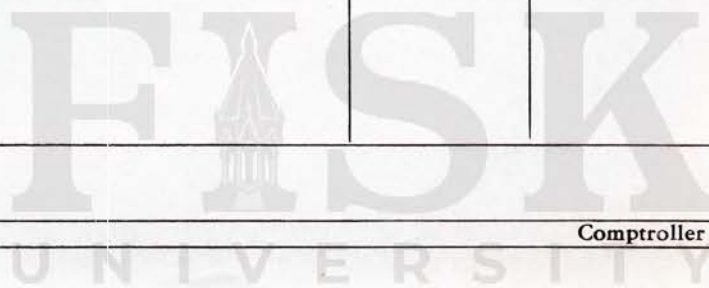
Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by
AM

Checked by

Posted by

Comptroller



Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Security National Bank - A/C -

Benjamin A. Botkin

Security National Bank
Norman, Oklahoma

Payment Voucher No. 6710

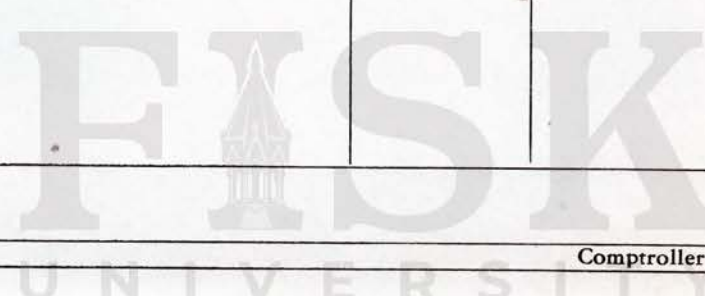
Date May 31, 1938

Tenth payment on fellowship granted 4/15/27 - - - - - \$150.00

Ck.#19611

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by AM	Checked by	Posted by	Comptroller
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Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Security National Bank - A/C -
Benjamin A. Botkin
Security National Bank
Norman, Oklahoma

Payment Voucher No. 6604

Date April 29, 1938

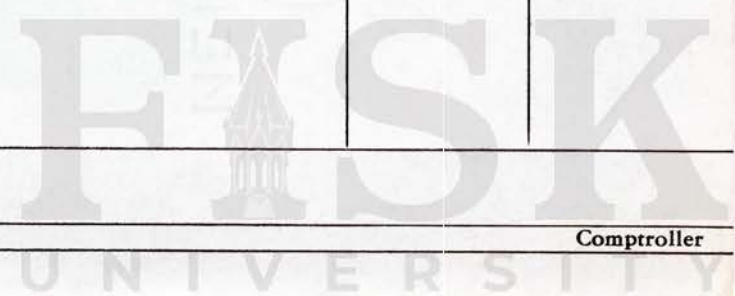
Ninth payment on fellowship granted 4/15/37 - - - - - \$150.00

Ck.#19483

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by AM	Checked by	Posted by
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Comptroller



MARQUIS E. SHATTUCK, President
Director of Language Education,
Detroit, Michigan

ERG - EBL
RP - O

W. WILBUR HATFIELD, Secretary
211 W. 68th Street,
Chicago, Illinois

FELLOWSHIPS

The National Council of Teachers of English

CREATIVE WRITING COMMITTEE

HOWARD EDMINSTER, Chairman
Route 1, Box 119-G,
Los Gatos, California

BENJAMIN A. BOTKIN
Department of English,
University of Oklahoma,
Norman, Oklahoma

BELLE MCKENZIE
West Seattle High School,
41st Ave. S.W. and W. Stevens St.,
Seattle Washington

HOWARD FRANCIS SEELY
Department of Education,
Ohio State University,
Columbus, Ohio

No renewal for
this man say
I and so said
the Committee,
yes? EBL

223 Sixth Street, S.E.
Washington, D.C.
3 March 1938

Dear Mr. Paty:

Your letter of February 22nd has just been forwarded to me here. I trust the enclosed statement of my work to date will reach you in time for the meeting of the Fellowship Committee. Recently I sent you a reprint of my English Journal paper read at the Buffalo meeting of the Council.

I intended to acknowledge your letter of January 5th and regret the oversight. At the time I wrote you for information concerning renewals I had been conferring with Henry G. Alsberg, director of the Federal Writers' Project, relative to a possible grant from your foundation to enable me to undertake the editing of ex-slave material collected by the Project. Mr. Alsberg had previously talked to Mr. Embree about the work, though at that time my name had not entered into the discussion. The matter is hanging fire now, as I am leaving it up to Mr. Alsberg to pursue it further. I should be glad, however, to make any statement you or Mr. Embree should desire as to my interest in the material and as to its value. ✓

With best wishes,

Faithfully,

B. A. Botkin

Mr. Raymond Paty
Julius Rosenwald Fund
Chicago, Illinois

FISK
UNIVERSITY

FELLOWSHIPS

WORKS PROGRESS ADMINISTRATION

WALKER-JOHNSON BUILDING
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

HARRY L. HOPKINS
ADMINISTRATOR

March 26, 1938

	RRP	30	RP	19
	EPK		EDZ	
		ack	Mu	30

Raymond Paty, Secretary
Fellowship Committee
Julius Rosenwald Fund
Ellis Avenue
Chicago, Illinois

Dear Mr. Paty:

We would like to employ Dr. B. A. Botkin on a part-time basis from about May 1st to September 1st to prepare a collection of ex-slave stories for us. This work will entail considerable travel in the south, our project, of course, taking care of travel expenses.

I understand Dr. Botkin's fellowship was granted for the purpose of study, travel, collection, and writing in the field of southern folk and regional culture and literature, and I feel that there would be no conflict between the two projects. Dr. Botkin can prepare the collection of ex-slave stories for us and also select whatever he needs for his own book. We shall be making it possible for him to travel and at the same time we can supplement his fellowship income to something like the amount of the half salary he has been receiving on sabbatical leave from the University of Oklahoma.

Dr. Botkin is of the opinion that this arrangement would work out satisfactorily for everyone concerned, and I should like very much to have his part-time services. If you think the plan is feasible, I shall take steps in the near future to place him on our project.

Sincerely yours,

Henry G. Alsberg

Henry G. Alsberg

Director of the Federal Writers' Project

copy Mrs Paty 3/30/

FISK
UNIVERSITY

CC Dr. Botkin

FELLOWSHIPS

April 19, 1938

Dear Mr. Alsberg: I regret that I have been delayed
in replying to your letter, but
I have been out of the office for some time.

We are glad to approve any de-
cision that Dr. Botkin may make with reference to
giving assistance in the collection of ex-slave
stories during the tenure of his current fellowship.
It is our policy to allow our fellows the freest
possible use of their tenure of fellowship. If
Dr. Botkin is agreeable to the part-time use of his
services along the lines you have suggested we shall
be satisfied.

Very truly yours,
RAYMOND R. PATY

RP:MLJ

Mr. Henry G. Alsberg
Director of Federal Writers' Project
1734 New York Avenue
Washington, D. C.

FISK
UNIVERSITY

FELLOWSHIPS

April 19, 1938

Dear Dr. Botkin: I am enclosing a copy of my letter to Mr. Alsberg regarding your collection of ex-slave stories.

If on your present grant it is possible for you to include the work Mr. Alsberg is suggesting, we have no objection to your giving assistance to the WPA project. Do not hesitate to re-arrange your plans in accordance with your decision in this matter. I am sure, however, that our Committee would not be in a position to grant additional funds for this purpose.

I am glad to know that your work is going well, and hope that we may hear from you from time to time.

Very truly yours,

RP:MLU

RAYMOND R. PATY

~~Dr. B. A. Botkin~~
~~225 Sixth Street, S. E.~~
Washington, D. C.

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To
Security National Bank, Norman, Oklahoma
A/C - Benjamin A. Botkin

Payment Voucher No. 6469

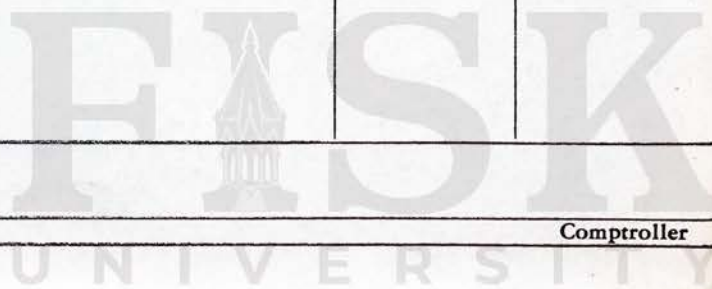
Date March 31, 1958

Eighth payment on fellowship granted 4/15/37 ----- \$150.00

Ck./19325

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by	Checked by	Posted by	Comptroller
AM			



The National Council of Teachers of English

CREATIVE WRITING COMMITTEE

HOWARD EDMINSTER, Chairman
Route 1, Box 119-G,
Los Gatos, California

BENJAMIN A. BOTKIN
Department of English,
University of Oklahoma,
Norman, Oklahoma

BELLE MCKENZIE
West Seattle High School,
41st Ave. S. W. and W. Stevens St.,
Seattle Washington

HOWARD FRANCIS SEELY
Department of Education,
Ohio State University,
Columbus, Ohio

Botkin, Ba

STATEMENT OF ACTIVITIES DURING TENURE OF FELLOWSHIP

I arrived in Washington September 17, registered at the Library of Congress September 18, and have been in continuous residence here ever since, save for a trip to Buffalo at Thanksgiving to read a paper at the Twenty-Seventh Annual Meeting of the National Council of Teachers of English. (See enclosed pages from the program.)

At the Library of Congress I occupy Study Table 214, with access to the shelves containing works on American history and literature, anthropology, economics, folklore, sociology, and related subjects, including periodicals and bound newspapers. The statement of my project as given to the Study Room for its files reads as follows:

The development of regionalism in the South in the eighteenth and nineteenth centuries, especially as revealed in early newspapers and magazines, critical and historical writings: a study in the cultural dynamics of literature.

My work to date has consisted in compiling a critical and descriptive bibliography of works in the specific field of Southern Literature and Culture and in the general fields of American Literature and Society (bearing on regionalism), Folklore, Culture History, Dialect, and American Speech; and in analyzing regional materials in Southern magazines and critical and historical studies pertaining thereto. For example, the thirty-six volumes of The Southern Literary Messenger (1834-1864) have yielded me a wealth of material on the use of local subjects, the portrayal of Southern life and character, and native trends, including such topics as the interrelations of provincialism, sectionalism, and nationalism; the relation of literature to politics, education, and economic factors; local color, humor, folklore, and dialect. Special studies growing out of my reading are "The Contributions of John Ross Browne (1821-1875) to Southern and Western Humor" and "The Poetry of Place."

After June 1 I intend to continue my work at the Harvard College Library.

Since my grant was made, I have published the following: The American Play-Party Song, With a Collection of Oklahoma Texts and Tunes, Vol. XXXVII in the University Studies of the University of Nebraska; "Regionalism and Culture," in The Writer in a Changing World (The Equinox Press, New York, 1937); a review of Madness in the Heart, by Edward Donahoe, The Southern Review, Winter, 1937; and "The Folk and the Individual: Their Creative Reciprocity," The English Journal, February, 1938. Reviews of my play-party volume have appeared in American Speech, The London Times Literary Supplement, Folk-Lore (London), and The Southern Folklore Quarterly.

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Security National Bank - A/C - Benjamin

A. Botkin

Security National Bank

Norman, Oklahoma

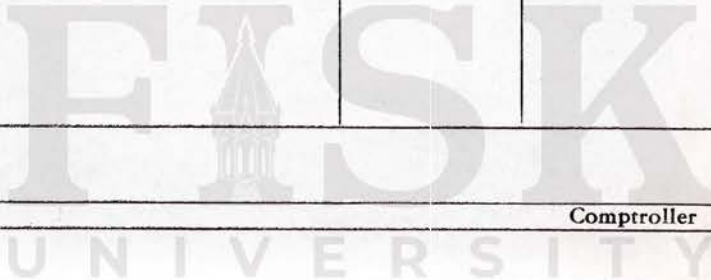
Payment Voucher No. 8547

Date February 28, 1938

Seventh payment on fellowship granted 4/15/37 - - - - - \$150.00

Ck.#19179

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by AM	Checked by	Posted by	 Comptroller
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February 22, 1938

Dear Mr. Botkin: I am wondering if you ever received my letter of January 5, a copy of which I am enclosing.

We are having a preliminary meeting of our Fellowship Committee on March 5, and I am sure that the members of the committee would be glad to have a short statement about some of the things you have been doing during the tenure of your fellowship. This is by no means a request for a formal report - just give us a few facts regarding the progress of your work.

Very truly yours,

RP*DS

Mr. B. A. Botkin
University of Oklahoma
Norman, Oklahoma

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To

Security National Bank - A/C -
Benjamin A. Botkin

Payment Voucher No. 6203

Date January 31, 1938

Security National Bank

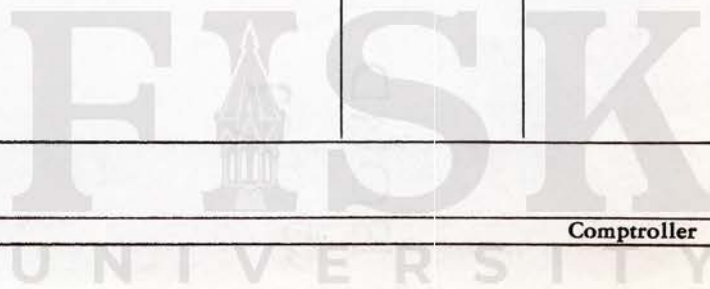
Norman, Oklahoma

Sixth payment on fellowship granted 4/15/37 ----- \$150.00

Ck./19028

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by AM	Checked by	Posted by	Comptroller
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FELLOWSHIPS

January 5, 1938

Dear Mr. Botkin: Although our fellowships are normally for one year, our Fellowship Committee will consider renewals in exceptional cases. In applying for a renewal, please submit the following information to us before February 1, 1938:

- A. A statement containing (1) a preliminary report of the work that has been accomplished during the tenure of your fellowship, (2) a plan of work for the ensuing year. (Please submit five copies of this statement).
- B. The names of two or three people under whom you have worked during your Fund fellowship.
- C. The amount requested from the Fund.

Upon the receipt of the above information, I shall be glad to present your renewal of a grant to the Committee.

Very truly yours,
RAYMOND R. PATY

RP*US

Mr. B. A. Botkin
225 Sixth Street, S. E.
Washington, D. C.

FISK
UNIVERSITY

	RRP	1/5	RP.	1/5
FELLOWSHIPS				

223 Sixth Street, S.E.
 Washington, D.C.
 3 January 1938

Mr. Raymond Paty
 Julius Rosenwald Fund
 4901 Ellis Avenue
 Chicago, Illinois

Dear Mr. Paty:

Will you kindly send me instructions and the necessary forms for making application for fellowship renewals?

I should appreciate your suggestions as to the terms governing such renewals.

With best wishes,

Faithfully,

B.A. Bolten

Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To Security National Bank-A/C-
Benjamin A. Botkin
Security National Bank
Norman, Oklahoma

Payment Voucher No. 6036

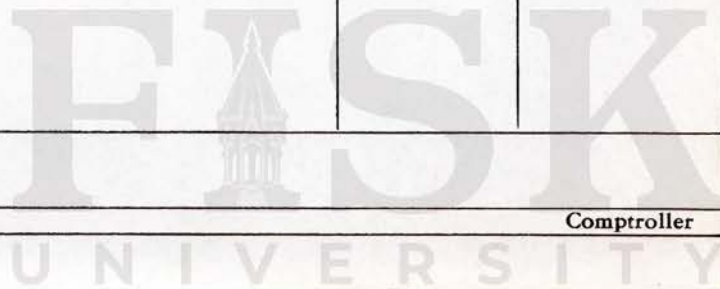
Date December 16, 1937

Fifth payment on fellowship granted 4/15/37 - - - - - \$150.00

Ck. #18819

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by AM	Checked by	Posted by	Comptroller
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FELLOWSHIPS

November 30, 1937

Dear Sir: Enclosed please find check in
 the amount of \$150 to be deposited
to the account of Mr. Benjamin A. Botkin.

Very truly yours,

aw

Security National Bank
Norman, Oklahoma

Julius Rosenwald Fund

4901 Ellis Avenue

CHICAGO

FELLOWSHIPS

To Security National Bank, Norman, Oklahoma

A/C - Benjamin A. Botkin

Security National Bank,
Norman, Oklahoma

Payment Voucher No. 5851

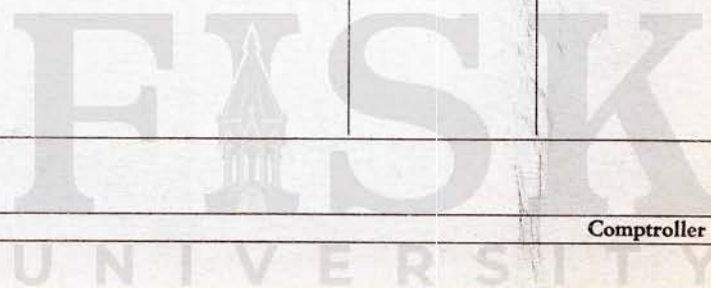
Date November 30, 1937

Fourth payment on fellowship granted 4/15/37 - - - - - \$150.00

Ch.#18609

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by AM	Checked by	Posted by	Comptroller
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Julius Rosenwald Fund

4901 Ellis Avenue
CHICAGO

FELLOWSHIPS

To Mr. Benjamin A. Botkin
188 Page Street
Norman, Oklahoma

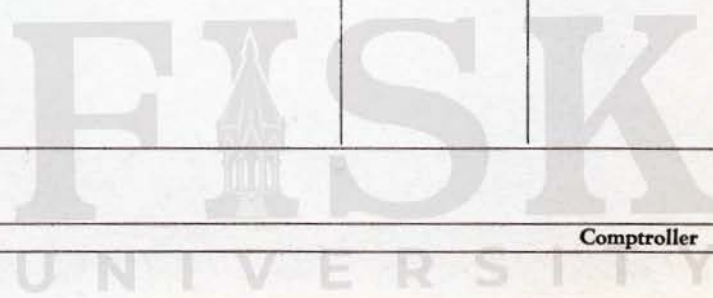
Payment Voucher No. 5898
Date October 29, 1937

Third payment on fellowship granted 4/15/37 - - - - - \$150.00

Ck.#18458

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by	Checked by	Posted by
AM		



Comptroller

FELLOWSHIPS

October 29, 1937

Dear Sir: Kindly deposit the enclosed
 check for \$150 to the account
of Mr. Benjamin A. Botkin, notifying me when
this has been done.

Very truly yours,

Security National Bank
Norman, Oklahoma

DOROTHY A. ELVIDGE

FISK
UNIVERSITY

FELLOWSHIPS

October 27, 1937

Dear Mr. Botkin: Mr. Paty has referred to
 me your recent letter.

Until we hear further from you, we shall send all
checks on your fellowship grant to the Security
National Bank of Norman, Oklahoma, to be deposited
to your account.

Very truly yours,

DOROTHY A. ELVIDGE

DE:AM

Mr. Benjamin A. Botkin
223 Sixth Street, S. E.
Washington, D. C.

FISK
UNIVERSITY

FELLOWSHIPS

DEPARTMENT OF ENGLISH

The University of Oklahoma
Norman, Oklahoma

223 Sixth Street, S.E.
Washington, D.C.
25 October 1937

Botkin, Ben a

Mr. Raymond Paty
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

	RRP	26	RP	0
	DE		DE	10/27

Dear Mr. Paty:

While I am in Washington, the Security National Bank of Norman, Oklahoma, will receive my monthly checks from your fund, if you will kindly instruct your treasurer to address them to the bank to be deposited on my account. I should appreciate the favor beginning with the November payment.

With best wishes,

Faithfully,

Ben Botkin

FISK
UNIVERSITY

Julius Rosenwald Fund

4901 Ellis Avenue

CHICAGO

FELLOWSHIPS

To Mr. Benjamin A. Botkin

138 Page Street

Norman, Oklahoma

Payment Voucher No. 5881

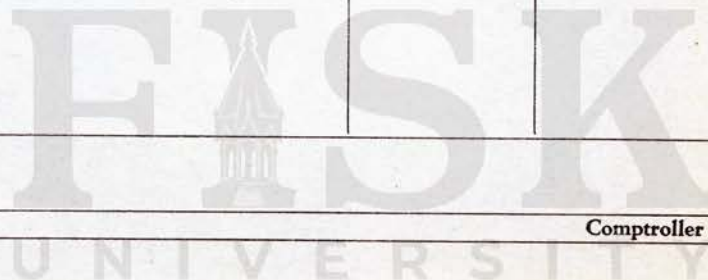
Date September 30, 1937

Second payment on fellowship granted 4/15/37 - - - - - \$150.00

Ch.#18276

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

Prepared by	Checked by	Posted by	Comptroller
AM			



Julius Rosenwald Fund

4901 Ellis Avenue

CHICAGO

FELLOWSHIPS

To

Mr. Benjamin A. Botkin

133 Page Street,

Norman, Oklahoma

Payment Voucher No. 5409

Date August 31, 1937

First payment on fellowship granted 4/15/37 ----- \$150.00

Ck.#18100

Accounts	Appropriation No.	Debit	Credit
White Southern Fellowships	36-31A	\$150.00	

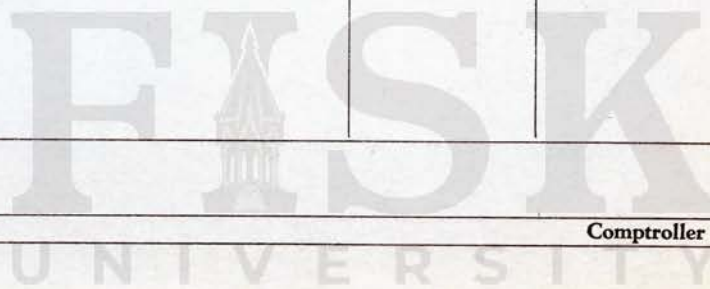
Prepared by

AM

Checked by

Posted by

Comptroller



FELLOWSHIPS

DEPARTMENT OF ENGLISH

The University of Oklahoma
Norman, Oklahoma

11 August 1937

Mr. Raymond Paty
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

	RRP	13		
	A.M.		am	

Dear Mr. Paty:

When I last wrote you, my sabbatical leave was still in doubt, but the doubt has since been removed. I am leaving here for Washington, D.C., about September 1st, to begin my work in the Library of Congress. To facilitate the handling of funds, I should appreciate it very much if you would kindly have my checks made out to the Security National Bank, Norman, Oklahoma, to be credited to my account.

With best wishes,

Faithfully,

B.A. Botkin



DEPARTMENT OF ENGLISH

The University of Oklahoma
Norman, Oklahoma

22 April 1937

	RRP	70		

Mr. Raymond Paty
The Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

Dear Mr. Paty:

Last Saturday I wrote you my acceptance of the fellowship and submitted my application for sabbatical leave to be acted upon by the Board of Regents in May. I shall inform you of the action of the Board immediately on notification. Of course, I intend to take leave, with or without pay, but my plans for study will have to be adapted accordingly.

With best wishes,

Faithfully,

B. A. Botkin

DEPARTMENT OF ENGLISH

The University of Oklahoma
Norman, Oklahoma

17 April 1937

Mr. Raymond Paty
Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

	RRP	19		

Dear Mr. Paty:

I accept with pleasure the appointment to a fellowship. The suggestions of the Committee regarding my plans will be most welcome, both by letter and in person from you, as I can arrange to pass through Chicago on leaving here.

If agreeable to you, I should like to have the payments made monthly, beginning September 1st. I am teaching in the summer session here until about the middle of August, and, if, as I hope, sabbatical leave will be granted to me from September 1st, 1937, to September 1st, 1938, it will be more convenient to have both grants coincide.

I shall write you more in detail concerning my plans on hearing from you.

With best wishes,

Faithfully,

B. A. B. Baker

(1) Description of the ProjectCharacter and Scope

A critical survey of the folk and regional movement in the South in its historical, functional, cultural, and aesthetic aspects.

Under the head of "folk and regional movement" are included all expressions of cultural self-consciousness and self-criticism with roots in "place, work, and folk."

Four main lines of approach are employed:

- (a) the historical, tracing the development or emergence of local provincial, sectional, and regional groups, leaders, and attitudes, with their contributions to regionalist theory and practice;
- (b) the functional, studying the part played in local revivals and regional renaissances by little theaters, little magazines, presses, writers' conferences and "colonies," book pages, universities, folklore societies and publications, folk festivals, etc.;
- (c) the cultural, examining the concepts of folklore, the contributions of native and immigrant folk heritages, and the relations of literature and literary criticism to folklore, sociology, social anthropology, economics, history, etc.;
- (d) the aesthetic, analyzing and evaluating native modes of expression, including the forms, patterns, rhythms, language, imagery, and symbolism of folk and regional poetry, fiction, and drama.

Specific topics to be treated, in connection with regions, writers, and works, include:

Cultural Criticism in America	Ballad, Folk Song, and Epic
Tradition	Folklore, Folk Drama, and Folk-Arts
Localism, Provincialism, Sectionalism	Humor
Local Color	Dialect and Oral Influences
Decentralization in the Arts	The Saga Idea
Metropolitan and Proletarian	The Family Novel
Regionalism	The Novel of the Soil
Southern Agrarianism	The Small Town Novel
Naturism and Primitivism	The Industrial and Collective Novel
The Frontier School	Pioneers in Folk and Regional Thought
The Revolt from the Frontier	Amerindian and Aframerican
Landscape Poetry	Old World Heritages
Legendary Heroes	Acculturation
Mythology	Indigenous, National, and Cosmopolitan

Significance

The value of such a study is twofold:

- (a) the integration of social, economic, political, historical, psychological, and geographic factors affecting American literature;

- (b) the enlargement of the literary field to include popular and traditional forms and motives in the literature of and about the folk, and to give expression to minority groups, class interests, and regional coherences.

(2) Present State of the Project

The work was commenced in 1925. Intensive cultivation of the field began in 1928, with the founding of Folk-Say, A Regional Miscellany, as a clearing house for folk and regionalist theory and practice, especially of the South and the West, and the publication of four annual volumes in the series. A symposium in the 1930 volume on folk backgrounds, values, genres, and media suggested a book-length symposium on American Regions and Regionalism, interpreting the materials of American regions and folk groups and the methods and problems of the folk and regional writer. After half of the material had been collected, the project was abandoned in favor of the present study.

In addition to a number of published articles and research projects (including studies in the cultural aspects of Southern and Southwestern folk and folklore and in cultural diversity in American literature and the collection of a bibliography of local and regional writers and writings by states), the work has been carried on in connection with a folklore course which I introduced in the Department of Anthropology in the University of Oklahoma in Fall, 1932, and have given every fall since, and a course in the problems of folk and regional literature given at the University of Montana, Summer, 1932, and New Mexico Normal University, Summer, 1933. At both these places and times and at Louisiana State University, April, 1935, and the University of Oklahoma, November, 1935, I have been active in regional conferences of Southern and Western writers and editors.

I expect to complete the project in one year of uninterrupted work.

(3) Proposed Place of Study

Part of the time would be spent in consulting local materials and special collections at university, state, and city libraries in regional centers; interviewing regional writers and critics; observing at first hand the activities of various cultural agencies; and studying regional and sub-regional cultural variations.

(4) Expectation as to Publication

Publication of a volume tentatively titled Return to the Provinces, An Historical and Critical Survey of the Folk and Regional Movement in American Literature, has been assured by the University of Oklahoma Press.

Thomas Nelson and Sons have asked me to submit the MS. of a critical anthology of American literature on folk and regional principles.

(5) Subsequent Plans for My Career

I intend to continue teaching and writing, completing other projects in the field of American criticism and culture, including studies of Southern and Southwestern folklore, speech, and humor.

(1) Description of the ProjectCharacter and Scope

A critical survey of the folk and regional movement in the South in its historical, functional, cultural, and aesthetic aspects.

Under the head of "folk and regional movement" are included all expressions of cultural self-consciousness and self-criticism with roots in "place, work, and folk."

Four main lines of approach are employed:

- (a) the historical, tracing the development or emergence of local provincial, sectional, and regional groups, leaders, and attitudes, with their contributions to regionalist theory and practice;
- (b) the functional, studying the part played in local revivals and regional renaissances by little theaters, little magazines, presses, writers' conferences and "colonies," book pages, universities, folklore societies and publications, folk festivals, etc.;
- (c) the cultural, examining the concepts of folklore, the contributions of native and immigrant folk heritages, and the relations of literature and literary criticism to folklore, sociology, social anthropology, economics, history, etc.;
- (d) the aesthetic, analyzing and evaluating native modes of expression, including the forms, patterns, rhythms, language, imagery, and symbolism of folk and regional poetry, fiction, and drama.

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Cultural Criticism in America	Ballad, Folk Song, and Epic
Tradition	Folklore, Folk Drama, and Folk-Arts
Localism, Provincialism, Sectionalism	Humor
Local Color	Dialect and Oral Influences
Decentralization in the Arts	The Saga Idea
Metropolitan and Proletarian	The Family Novel
Regionalism	The Novel of the Soil
Southern Agrarianism	The Small Town Novel
Naturism and Primitivism	The Industrial and Collective Novel
The Frontier School	Pioneers in Folk and Regional Thought
The Revolt from the Frontier	Amerindian and Aframerican
Landscape Poetry	Old World Heritages
Legendary Heroes	Acculturation
Mythology	Indigenous, National, and Cosmopolitan

Significance

The value of such a study is twofold:

- (a) the integration of social, economic, political, historical, psychological, and geographic factors affecting American literature;

- (b) the enlargement of the literary field to include popular and traditional forms and motives in the literature of and about the folk, and to give expression to minority groups, class interests, and regional coherences.

(2) Present State of the Project

The work was commenced in 1925. Intensive cultivation of the field began in 1928, with the founding of Folk-Say, A Regional Miscellany, as a clearing house for folk and regionalist theory and practice, especially of the South and the West, and the publication of four annual volumes in the series. A symposium in the 1930 volume on folk backgrounds, values, genres, and media suggested a book-length symposium on American Regions and Regionalism, interpreting the materials of American regions and folk groups and the methods and problems of the folk and regional writer. After half of the material had been collected, the project was abandoned in favor of the present study.

In addition to a number of published articles and research projects (including studies in the cultural aspects of Southern and Southwestern folk and folklore and in cultural diversity in American literature and the collection of a bibliography of local and regional writers and writings by states), the work has been carried on in connection with a folklore course which I introduced in the Department of Anthropology in the University of Oklahoma in Fall, 1932, and have given every fall since, and a course in the problems of folk and regional literature given at the University of Montana, Summer, 1932, and New Mexico Normal University, Summer, 1933. At both these places and times and at Louisiana State University, April, 1935, and the University of Oklahoma, November, 1935, I have been active in regional conferences of Southern and Western writers and editors.

I expect to complete the project in one year of uninterrupted work.

(3) Proposed Place of Study

Part of the time would be spent in consulting local materials and special collections at university, state, and city libraries in regional centers; interviewing regional writers and critics; observing at first hand the activities of various cultural agencies; and studying regional and sub-regional cultural variations.

(4) Expectation as to Publication

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Thomas Nelson and Sons have asked me to submit the MS. of a critical anthology of American literature on folk and regional principles.

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Character and Scope

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Four main lines of approach are employed:

- (a) the historical, tracing the development or emergence of local provincial, sectional, and regional groups, leaders, and attitudes, with their contributions to regionalist theory and practice;
- (b) the functional, studying the part played in local revivals and regional renaissances by little theaters, little magazines, presses, writers' conferences and "colonies," book pages, universities, folklore societies and publications, folk festivals, etc.;
- (c) the cultural, examining the concepts of folklore, the contributions of native and immigrant folk heritages, and the relations of literature and literary criticism to folklore, sociology, social anthropology, economics, history, etc.;
- (d) the aesthetic, analyzing and evaluating native modes of expression, including the forms, patterns, rhythms, language, imagery, and symbolism of folk and regional poetry, fiction, and drama.

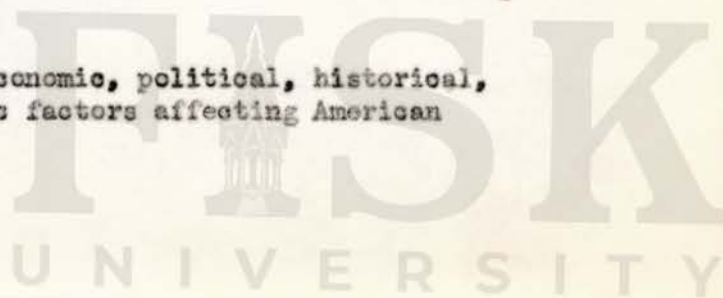
Specific topics to be treated, in connection with regions, writers, and works, include:

Cultural Criticism in America	Ballad, Folk Song, and Epic
Tradition	Folklore, Folk Drama, and Folk Arts
Localism, Provincialism, Sectionalism	Humor
Local Color	Dialect and Oral Influences
Decentralisation in the Arts	The Saga Idea
Metropolitan and Proletarian	The Family Novel
Regionalism	The Novel of the Soil
Southern Agrarianism	The Small Town Novel
Naturism and Primitivism	The Industrial and Collective Novel
The Frontier School	Pioneers in Folk and Regional Thought
The Revolt from the Frontier	Amerindian and Aframerican
Landscape Poetry	Old World Heritages
Legendary Heroes	Acculturation
Mythology	Indigenous, National, and Cosmopolitan

Significance

The value of such a study is twofold:

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(2) Present State of the Project

The work was commenced in 1925. Intensive cultivation of the field began in 1928, with the founding of Folk-Say, A Regional Miscellany, as a clearing house for folk and regionalist theory and practice, especially of the South and the West, and the publication of four annual volumes in the series. A symposium in the 1930 volume on folk backgrounds, values, genres, and media suggested a book-length symposium on American Regions and Regionalism, interpreting the materials of American regions and folk groups and the methods and problems of the folk and regional writer. After half of the material had been collected, the project was abandoned in favor of the present study.

In addition to a number of published articles and research projects (including studies in the cultural aspects of Southern and Southwestern folk and folklore and in cultural diversity in American literature and the collection of a bibliography of local and regional writers and writings by states), the work has been carried on in connection with a folklore course which I introduced in the Department of Anthropology in the University of Oklahoma in Fall, 1932, and have given every fall since, and a course in the problems of folk and regional literature given at the University of Montana, Summer, 1932, and New Mexico Normal University, Summer, 1933. At both these places and times and at Louisiana State University, April, 1935, and the University of Oklahoma, November, 1935, I have been active in regional conferences of Southern and Western writers and editors.

I expect to complete the project in one year of uninterrupted work.

(3) Proposed Place of Study

Part of the time would be spent in consulting local materials and special collections at university, state, and city libraries in regional centers; interviewing regional writers and critics; observing at first hand the activities of various cultural agencies; and studying regional and sub-regional cultural variations.

(4) Expectation as to Publication

Publication of a volume tentatively titled Return to the Provinces, An Historical and Critical Survey of the Folk and Regional Movement in American Literature, has been assured by the University of Oklahoma Press.

Thomas Nelson and Sons have asked me to submit the MS. of a critical anthology of American literature on folk and regional principles.

(5) Subsequent Plans for My Career

I intend to continue teaching and writing, completing other projects in the field of American criticism and culture, including studies of Southern and Southwestern folklore, speech, and humor.

Completed
Botkin's ref.

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Benjamin Albert Botkin

Report Requested of Mr. Frank Lorimer

Committee on Population Problems

Interior Building, Washington, D. C.

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Raymond C. Cady

Director for Fellowships

REPORT

Professor Botkin is one of the special contributors to the forthcoming report of the Committee on Population Problems, of the National Resources Committee. He contributed valuable materials for the chapter entitled "Cultural Diversity in American Life," the concluding chapter of the report.

Mr. Botkin is, in my opinion, a person of very considerable genius and has a marvelous grasp of folk and group literature in this country. He has an objective and critical approach to his materials, and at the same time a capacity for significant synthesis.

See attached
OVER

ERISK
UNIVERSITY

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidates for Fellowships

Name of Candidate _____

Report Requested of _____

Committee on Population Problems

The above named candidate has applied to this Fund for a fellowship and has given a statement as a reference. A statement of the candidate's present status of work and other activities will be furnished to you as soon as it is available. We shall appreciate a frank response to your questions as to the candidate's abilities and character, and an appraisal of his plan of work. In order that the Committee will be able to select a number of candidates who apply for grants, your reply will be held in strict confidence.

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

YES

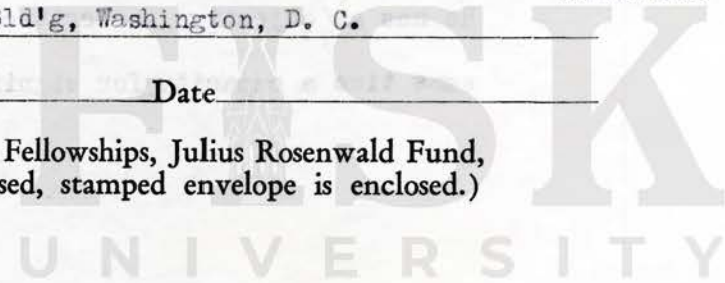
Signed Frank Lorenzer

Position or Title Technical Secretary, Committee on Population Problems, National Resources Committee

Address Room 4314 - Department of Interior Bld'g, Washington, D. C.

Date _____

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



P

copy

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Benjamin Albert Botkin

Report Requested of Mr. Louis Untermeyer

~~21 Birchhead Place, Toledo, Ohio~~

Elizabethtown, Essex County, New York

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Raymond C. Cady
Director for Fellowships

REPORT

all

B. A. Botkin has always seemed to me one of the most interesting - & important - of those who are extending our cultural frontiers. His researches in American folk-lore, & particularly his work in regional movements, are of such significance that it is hard to over-value them. I regard his project with real enthusiasm, both from the scholarly as well as the "average"



OVER

point of view. It is a work which is needed, which is valuable from every esthetic consideration, & which may well be a historic contribution. It is something for which American students have been waiting a long time - & I hope Professor Botkin does it.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Quite free - as far as I know.

Signed Louis Untermeyer
Position or Title Author & Editor
Address Elizabethtown, Essex County, New York
Date March 5th 1937

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)

P

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Benjamin Albert Botkin

Report Requested of Dr. Rupert B. Vance

Institute for Research in Social Science

Chapel Hill, N. C.

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Raymond Paty
Director for Fellowships

REPORT

I have followed Mr. Botkin's published work since the appearance of the first volume of Folk Say in 1926 and am familiar with some of his unpublished writings. I have met him at several conferences on the expression of cultural diversity in literature and have been pleased to observe the workings of his mind in the give and take of conference. I must of necessity write as a contemporary of Mr. Botkin rather than a mentor or disciple. Moreover, as one whose work lies outside his field, I am the more inclined to estimate his work from the standpoint of sociological and geographic regionalism.

Mr. Botkin's mastery of the literature of folk and regional groups is not to be doubted. In addition to a familiarity with the evaluations and concepts of philosophical, aesthetic, and literary criticism, he is well equipped, in my opinion, to evaluate regional trends from the point of view of sociology and human geography. Mr. Botkin's course in Folklore is given in the University of Oklahoma's Depart-

OVER

UNIVERSITY

ment of Anthropology, and I have reason to feel that he is firmly based in that discipline. From my point of view, Mr. Botkin can be trusted, not to pursue aesthetics to the exclusion of economic and social backgrounds. One may expect in his projected work, for example, a balanced synthesis of immigrant and proletarian literature with the regional developments. On the other hand, despite his association with Southern and Southwestern groups, he can be trusted to bring to the estimate of provincial literature in the United States, the canons of universality and objectivity.

Mr. Botkin, in short, brings to bear on this subject the training and equipment of the enthusiastic and maturing scholar. Before I saw this outline, I fully expected that from Mr. Botkin's pen would flow the first definitive account of the emergence of folk-regional literature in the American scene. With his training it is a task on which he has the first call, and while I fully expect him to change his outline more than once, I feel that in this present state it augers well for a mature and sympathetic work. This Fellowship should furnish him the opportunity for creative work that he so richly deserves.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Yes

Signed

Rupert B. Vance

Position or Title Research Associate, Institute for Research in Social Science

Address The University of North Carolina

Chapel Hill, North Carolina

Date March 3, 1937

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)

P

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Benjamin Albert Botkin

Report Requested of Mr. Lewis Mumford

Amenia, New York

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

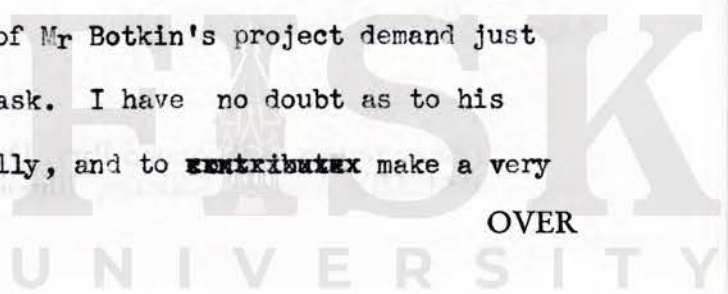
Raymond C. Atty
Director for Fellowships

REPORT *all*

B.A. Botkin has been a leader, through his researches and his work as editor, of the new regionalist movement in the United States. This movement involves the attempt to recognize, and further to foster, the social and cultural individualities associated with the underlying geographic and economic factors that differentiate one region from another: a healthy counterpoise to the centralizing and universalizing tendencies which are also inherent in our civilization.

The bold and comprehensive nature of Mr Botkin's project demand just such an equipment as he brings to the task. I have no doubt as to his abilities to carry it through successfully, and to ~~contribute~~ make a very

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important clarification of the whole subject. He has my unqualified endorsement.

My estimate of Mr. Botkin is founded solely upon my knowledge of his work, through his publications and through occasional correspondence.

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

Signed Julius Rosenwald

Position or Title Member of Board of Higher Education, N.Y.C.

Address Amenia, N.Y.

Date 4 March 37

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)

JULIUS ROSENWALD FUND

4901 ELLIS AVENUE

CHICAGO

Confidential Report on Candidate for Fellowship

Name of Candidate Benjamin Albert Botkin

Report Requested of Dr. Howard W. Odum

Institute for Research in Social Science

Chapel Hill, N. C.

The above named candidate has applied to this Fund for a fellowship and has given your name as a reference. A statement of the candidate's plan of work is attached. Please return it with your statement.

We shall appreciate a frank statement of your opinion of this applicant's abilities and personal characteristics, and an appraisal of his plan of work. An early reply to this inquiry will be of great assistance in allowing the Fellowship Committee sufficient time for an adequate review of the large number of candidates who apply for grants.

Your reply will be held in strictest confidence.

Raymond C. Cate
Director for Fellowships

copy

REPORT

I have given a very enthusiastic endorsement of Dr. Botkin's project to the Guggenheim Foundation. This does not conform so closely, as I understand it, to the needs and purposes of the Rosenwald grants; that is, this is primarily for a creative piece of work by an already "proved" author, the purpose of which is not necessarily to develop him for Southern leadership.

HWO:h

JULIUS ROSENWALD FUND
4901 ELLIS AVENUE
CHICAGO

Confidential Report on Candidate

Name of Candidate _____

Report Requested of _____

Institute for Research in Social Science

The above named candidate has applied to the Fellowship Committee for a grant in the amount of \$1,000.00 for the purpose of conducting research in the field of social psychology. A statement of the candidate's plan of work is enclosed. We shall appreciate a frank statement of your opinion of the candidate's qualifications and an appraisal of his plan of work. All reports should be submitted in allowing the Fellowship Committee sufficient time to consider the reports of all members of the committee who apply for grants. Your reply will be held in strictest confidence.

REPORT

Is the candidate free from personality handicaps which would make it difficult to obtain and hold a position giving him opportunity to utilize his abilities?

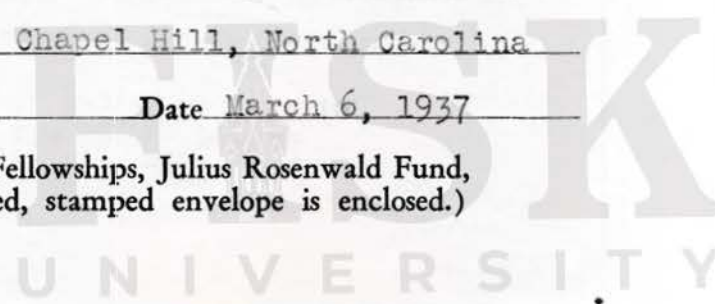
Signed  _____

Position or Title Director, Institute for Research in Social Science

Address University of North Carolina, Chapel Hill, North Carolina

Date March 6, 1937

(Please return to Raymond Paty, Director for Fellowships, Julius Rosenwald Fund, 4901 Ellis Avenue, Chicago, Illinois. Addressed, stamped envelope is enclosed.)



C
O
P
Y

THE UNIVERSITY OF TEXAS
Austin

April 6, 1937

Mr. Henry Allen Moe
c/o Julius Rosenwald Fund
4901 Ellis Avenue
Chicago, Illinois

Dear Moe:

I think very well of the Southern Folklore Quarterly, edited by Alton Chester Morris. If he can keep up his lick as set by the first number, he will do a real piece of work. I have never met Mr. Morris and this sample of editorial work is all I know about him.

It happens that B. A. Botkin, of Oklahoma, wrote me that he was applying for aid from the Rosenwald Fund, basing his application in no small extent upon his ability and service as editor of Folk Say. I think that Botkin is really a creative editor. If I were going to choose between the two for a grant I should, without knowing any more than I know now, give it to Botkin. Before giving it, however, I should want to know more about Mr. Morris.*

With good wishes always, I remain

Your friend,

(Signed) J. Frank Dobie

JFD:G

*The question about all these pedagogues is whether they have any fire in their bellies. Any stick can accumulate instances of folklore, log chips, or anything else. I always have my doubts about a grown man when he wants to go to school some more and get somebody else to tell him what to do.



Faithfully,
Bob

THE FOLK AND THE INDIVIDUAL: THEIR CREATIVE RECIPROCITY

B. A. BOTKIN¹

. . . . Long and painstakingly I cultivated and cemented confidences with individual Negroes without which any attempt to get to the core of the living folklore is foredoomed to failure. . . .

I slept on dirty floor pallets in miserable ghetto hovels or ramshackles half disappeared in malarial swamps. I fared on the usual Black Belt coffee "bitter as gall," 'taters, cow peas, perhaps augmented by sow belly or a "piece o' lean." . . . And always there would be a brother or sister or friend to "git lookin' up"—a new contact somewhere along the lonesome red-clay road ahead.

Through Georgia, the Carolinas, way over in Mississippi and Louisiana even, in city slums, on isolated farms out in the sticks, on chain gangs, lumber and turpentine work camps, I gathered more than 300 songs of the black folk—songs that reveal for the first time the full heroic stature of the Negro dwarfing for all time the traditional mean estimate of him.

Work reels they call them, the tempo and swing depending upon the type of work performed and the required motion of the implement used . . . here, too, work progresses with a leader singing a line and all joining in the chorus. While

¹ Assistant professor of English in the University of Oklahoma; editor of *Folk-Say* and other regional anthologies; and author of *The American Play-Party Song*.

the total is raised a line is sung. The downward stroke is accompanied by a prolonged exhalation that becomes explosive as the blow is delivered.

These songs are still in the making. Never sung twice quite in the same way new verses are constantly improvised, the text doggerel, nonsense, bawdy, or protest, depending upon the mood of the singers or whether whites are within earshot. . . .

And finally, these songs, reflecting as they do the contemporary environment—the daily round of life in the Black Belt—aside from the musical and literary worth, are human documents. They embody the living voice of the otherwise inarticulate resentment against injustice—a part of the unrest that is stirring the South. They speak now mildly, now sarcastically, now angrily—but always in a firm and earnest manner.

And they will be heard!—LAWRENCE GELLERT, *Negro Songs of Protest*, pp. 6-7.

WORK ALL DE SUMMER

Work all de summer, summer,	Some o' dese days, days,
Work all de fall, fall,	Days bright an' fair,
Gonna make dis Chris'mas, Chris'mas,	Gonna hitch up mah wings, wings,
Chris'mas in mah overall.	An' try de air.

Don't mind de weather, weather,	I feels mah hell a-risin'
So de wind don't blow,	Six feet a day.
Don't mind de chains, chains,	Lawd, if it keeps a-risin'
So de ball don't grow.	Gonna wash dis dam lan' away!

—*Ibid.*, pp. 18-19

. . . . The significance of Foster's songs has been appreciated only in recent years. In his own day they were sung all over the world, but then they were looked upon as mere popular songs of the moment, destined to the early oblivion that awaits most of our current balladry. The prospect of immortality for his songs never occurred even to Foster himself. . . .

Many of the songs are now eighty years old, and the best of them are more alive than ever. Within the last quarter of a century musicians, as well as laymen, have come to realize that they are a genuine folk expression, that Foster assimilated the native influences with which he was surrounded, and gave them an expression that was natural and unaffected, spontaneous and unmanufactured. He wrote for a market, but when he was himself, the market never soiled his work—it merely gave him a voice that would be understood.

Nor are Foster's best songs merely a folk expression. They reflected the character and temperament of the man who wrote them, and in that sense they are truly an art product. The two hundred songs and compositions that Foster wrote, the best and the worst, form an autobiography of the man who composed them . . . [pp. 1-2].

"Oh! Susanna" is a glorious bit of nonsense. . . . The very lilt of the song was catching, so contagious that almost every one in America was singing it before he realized what he was singing. The song travelled to foreign lands. The Germans sing "Ich komm von Alabama, Mit der Banjo auf dem Knie," and many nations have their version of the song. Bayard Taylor, writing in 1853, tells how he heard a wandering Hindoo minstrel sing "Oh! Susanna" in Delhi.

But what has made the song most typically an American folk-song is the use that was made of it by the forty-niners. In January of 1848 gold was discovered in California. February second of the same year the United States signed a treaty with Mexico, and California and New Mexico were ceded to us. By 1849 the trails were almost choked with westward travellers, and their favorite song en route and around their camp-fires at night was "Oh! Susanna." Maybe it was the carefree, jaunty lilt of the song that made it so appropriate, but whatever it was that endeared it to these pioneers, "Oh! Susanna" is always considered the "theme song," the "leitmotif" of the California gold rush, whether it is pictured in books, the movies or on the radio . . . [pp. 144-45].

. . . As to how much Stephen Foster may be responsible for some of the so-called Negro folk-songs. Certain it is that many of these spirituals are more affected by what the Negro heard in this country than by what he may have brought with him from Africa. It is also a fact that thousands have sung "De Campdown Races" without knowing at all who wrote it, and not particularly caring. It is largely for this reason that Foster's songs may be called folk-songs—they have become far more important in the minds of the people who sing them than the man who composed them [p. 129].—JOHN TASKER HOWARD, *Stephen Foster: America's Troubadour*.

In these quotations we see the folk and the individual in all their creative reciprocity. First, in the black workers of the South we observe an actual folk group at work and living folklore in the making. Next, in the work of Stephen Foster we have an example of the opposite process by which the artist succeeds in identifying himself with native and group influences and in writing songs that are folk songs and art songs at the same time. In both cases certain basic requirements of folk groups and folklore are fulfilled. In the Negro song of protest, "Work All de Summer," we see clearly what Martha Warren Beckwith means by the "superadded element" of "fantasy," "over and above sheer utility which gives aesthetic quality" to folklore, the charm of style—imagery, symbolism, repetition, parallelism—added and adding to the power of the protest as useful propaganda. In Gellert's account of folk-song variations we have an illustration of Louise Pound's "instability of text" and of Miss

Beckwith's concept of folklore as differing from individual fantasy "as pattern from picture, through the effect of oral repetition."
... Every folk fantasy begins originally from an individual source, but it takes on, through infinite repetition and variation, the character of a group composition." In "Oh! Susanna" is proof of Miss Pound's contention that it is the history and use of a song, including loss of sense of authorship, not its origin, that makes it a folk song. Finally, in both the Negro workers and the forty-niners we have occupational as well as regional groups, according to the principle stated in the Introduction to *Folk-Say: 1929*: "For oral tradition is necessarily regional in that there is not one folk but many folk groups—as many as there are regional cultures or racial or occupational groups within a region." (In 1931 Miss Beckwith also mentions geographical conditions and occupational divisions along with "common language and national heritage" as "isolating" factors that differentiate folk groups.) In the case of the forty-niners, it might be added, there is only a general social and economic coloring in the fact that "Oh! Susanna" lent itself to a pioneering situation. But in the case of the Negro there is an inherent connection between the social and economic conditions of the singers—conditions of social inferiority and economic subjection—and the burning if somewhat veiled, necessarily veiled, protest, as well as the immediate function of the song as a work reel.

From these quotations emerges our twofold problem of the relations of the folk and the individual, society and personality, in literature. First, what are the values that may properly be spoken of as folk values in modern life, and, second, how can these values be realized and utilized by the writer? Or, to put it in a slightly different way, what can the folk do for and with the individual? And what can and does the individual do for and with the folk? The point of view is one of reciprocity, not only between the folk and the individual but also between literature and culture. That is to say, the individual is back of so-called folk creations just as truly as folk motives and patterns underlie a good deal if not all of literature; and literature and culture as a whole are interactive, to their mutual strengthening and enrichment.

This point of view fits in neatly with the point of view of this

conference; namely, that, literature being the expression of experience, we cannot forget or forsake the basis and goal of literature in experience. Yet the problem is more than one of materials, since materials tend to break rather than make a writer. And it is more than one of taste and technique, though folk art is a category of both. It is a problem of values and ideals, of attitudes and responses, on the part of both the writer and his audience. To get back to the folk problem as a relationship between writer and audience is the purpose of this paper.

A sense of the folk group as a "plural convened audience," in which there is no sharp distinction between participant and spectator, will enable us to break down at the outset the stereotypes and presumptions that have all but rendered useless the terms "folk" and "folk art." First we must reject as arbitrary and brand as false all attempts at absolute criteria and distinctions, all claims of uniform traits and inherent superiorities in folk literature, all dichotomies and antitheses between the folk and civilization, the folk and intelligence, the folk and literature, the folk and the individual. Two errors in particular must be guarded against. One is the nationalistic theory of folklore, rooted in the myth of pure national cultures and pure races, that is, folklore as the expression of the soul of a race or nation, a corollary of the belief that the national state is the true reality. The other misconception or partial truth, related to the fallacy of the dominant state, is the idea that, the individual—individual freedom, individuality—plays a negligible rôle if any in folk and primitive life. Both these errors are the product of blood-and-wish-thinking, a confusion of the organic with the cultural, the evolutionist fallacy, naturism, and primitivism—an expression of disintegrated and frustrated modern man's mystical and romantic attempt to find wholeness and unity, and so comfort, not by relating the part to the whole but by losing himself in the whole, here confused with the totalitarian state, the totality of nature, and the supposedly undifferentiated intuitive collective life of the compact primitive group.

As a matter of fact, from the point of view of modern anthropology, in dealing with culture we must deal not only with specific cultures but with specific events and individuals. And as to the

differences between primitive and modern culture, it would be more accurate to say not that the latter is more individualistic but that—following Radin and Goldenweiser—with the art of writing and the machine (two differentiae of modern life) there has been a greater separation between the subjective and the objective, the worlds of thought and action, whereas on the bookless level culture “comes as experience,” by direct contacts, with fewer “alternative patterns” but with room for development within the pattern nevertheless. Modern man, with his “illusion of self-acting” and the foreshortening of time and space—the result of both books and machines—is freed from the necessity of preserving and repeating the past and is freer to change, experiment, and be himself. But for the privileges of a larger audience, permanency, and privacy he has had to give up an even greater amount of centrality and solidarity of thought and action. Under the burden of new and more stresses, tensions, and conflicts he has not less integrity but less integration, not more individuality but more ego—the conflicts and divisions of personality being aggravated by the anarchy and chaos of competitive society. Accordingly, it is not only in times of overcivilization, at the end of an era, but in times of intense social and cultural conflict, at the beginning of a new order, that writers should turn to the folk not for refuge but for the roots and soil of social thought and a socialized literature.

The need of a “focal center” has been felt especially in America not because, as Lewisohn puts it, “our folk and bardic periods lie far away and long ago in other lands and have never been a living force among us,” but for the very opposite reason that we have a more diversified cultural heritage and that our many folk cultures are not behind us at all but right under us. Below the surface of the dominant pattern are the popular life and fantasy of our cultural minorities and other nondominant groups—nondominant but not recessive, not static but dynamic and transitional, on their way up. And on their way with them, and meeting them more than halfway, are the writers of the lower middle classes, who are, in outlook and sympathy if not in actual circumstances, closer to the bottom and the bottom dog. The rest, those nearer the top and determined to stay there, refusing to be declassed, do not count, even though from

among their number are recruited many so-called folk writers and students. The folk movement must come from below upward instead of above downward. Otherwise it may be dismissed as a patronizing gesture, a nostalgic wish, an elegiac complaint, a sporadic and abortive revival—on the part of paternalistic aristocrats going slumming, dilettantish provincials going native, defeated sectionalists going back to the soil, and anybody and everybody who cares to go collecting. Folklore is the last stand of the "highbrow" (in Van Wyck Brooks's highbrow term) seeking a new outlet for ethical idealism and intellectual culture in the cult of the "lowbrow." And, like the myth of nationalism, the myth of the folk may be used as a smoke-screen to hide economic facts.

To help dispel the smokescreen writers must have a firm grasp of the economic realities underlying not only particular folk cultures but society as a whole, and remember that as things are cultural not in themselves but in their use so literature, to be truly cultural, must have a cultural point of view as well as culture content. And since there can be no culture without society, even culture determinists, who are not too optimistic about what they call the "nature and possibilities of our civilization," had better give a thought to the kind of society they would like to live in, and folklorists to the kind of society most of our folk is condemned to live in. Better still, they ought to go out and live in it, as Lawrence Gellert did, though I doubt whether they can all do it as wisely and as well.

II

For a cultural and economic as well as metaphysical interpretation of folk values in art, the first horn of our dilemma, I turn to Kenneth Burke, in an article on "The Nature of Art under Capitalism." Lewisohn's prescription for restoring the folk or bardic period of art, which, it is true, is far away and long ago in any modern society, though folklore and folk life are still with us, is somewhat as follows: Scripture having become literature, it is necessary for literature to become scripture again. But in spite of Lewisohn's hatred for Puritanism, whose "division of experience from expression" he blames for all our dualism of art and life, form and content, artificer and creator, his remedy sounds dangerously like more Puri-

tanism—the Puritanism of what Granville Hicks, reviewing *Expression in America*, called Lewisohn's "Sunset Glow of Individualism." (Since then the afterglow has died.) Burke's diagnosis and prognosis are more scientific. The "breach between work and ethics, indigenous to capitalistic enterprise," he shows, "requires a 'corrective' kind of literature."

What interests us in his analysis is that, as the symbol of the basic integration of work patterns and ethical patterns or the ethical values of work (consisting in the "application of the competitive equipment to co-operative ends"), he takes the primitive group dance: "It has been suggested that the primitive group dance is so highly satisfying 'ethically' because it is a faithful replica of this same co-operative fusion. It permits a gratifying amount of muscular and mental self-assertion to the individual as regards his own particular contribution to the entire performance, while at the same time it flatly involves him in a group activity, a process of giving and receiving."

Now the primitive group dance, although valid as a symbol of the sort of basic integration we have lost, cannot be taken as the type of all folk art. Yet Burke's analogy implies, though it does not state, the possibility of a restoration of this integration by a return to folk and primitive patterns. He himself calls for a "large *corrective*, or a propaganda element in art," as a corrective of the "pure" art and humor that promote acceptance of the frustration of the competitive-co-operative fusion. But his thesis, he says, does not imply the abandonment of "pure" art, since it helps to make the present system "tolerable," through "fusing, in aesthetic symbols, mental conflicts which cannot be fused in the practical sphere." His solution may be said to smack of "pure" metaphysics, inasmuch as "toleration" is very close to "acquiescence." But Burke always takes at least one step forward for every two steps he takes backward, and his stricture of bad proletarian writing may be applied here to bad folk writing: "Too often, alas, it serves as a mere device whereby the neuroses of the decaying bourgeois structure are simply transferred to the symbols of workingmen."

From this point we may proceed as follows: Only by restoring the basic integration of work patterns and ethical patterns can we

restore art and the artist to their central place in society, and the artist and his audience to each other—the goal of the folk movement. Then the breach between expression and experience, universality and personality, the artificer and the maker, the subjective and the objective, will be healed. But until the reintegration of work and ethics can take place in society, we have still to see that even now the borders between the two worlds of the individual and the group, the subjective and the objective, giving and receiving, are not constant but always shifting.

Let me make myself clear. At any given moment what we call "folk literature" includes at least four kinds of material:

1. *Folk productions proper*, such as work, play, and dance songs which express, accompany, and direct rhythmic and co-operative activity, comparable in their functional nature (chiefly that of self-gratification) to beliefs and practices (on the level of self-preservation) which give sanction or precedent to morality and control over nature and people.

2. *Survivals from the past*, such as are found in religion, mythology, proverbs, and speech, which have only a conventional, symbolic, aesthetic, or emotional rather than practical value.

3. *Sunken culture*, which is folk only by possession and usage, not in source, having been transmitted from a higher to a lower social level, so that the latter remembers what the former has forgotten.

4. *Folklore in the making*, including both *contemporary folk expressions*, arising out of present-day events and forces, such as the southern mill-workers' and coal-miners' songs of Ella May Wiggins and Aunt Molly Jackson, and *popular productions of the present*, such as popular songs and sayings—slang, slogans, mottoes, and comparisons—on their way to becoming folklore of the future.

The classification gains in significance when we recognize further that a good deal of folklore imbedded in the past of Old World or universal customs and beliefs, the product of diffusion, has little relation to immediate social structure, except as it functions in the cultural pattern; whereas folklore of the present, the product of social change and cultural conflict and adaptation, throws valuable light on actual social conditions and problems realistically portrayed. Thus, Negro spirituals and animal tales survive as an expression

of Negro fantasy, on the plane of self-gratification, passing into formal art as concert and anthology pieces—folk classics. On the other hand, the social songs of the present-day Negro worker, including blues and work reels, are living social documents, organizers as well as interpreters of social thought—folk protests.

Besides folk fantasy, we must also make room, on the popular level, for a kind of folk knowledge and history, marginal to folklore and throwing valuable light on its background, such as old-timers' stories and reminiscences; and, on the academic level, social history, local history, collections of folkways, as well as historical and regional literature interpreting the life of the folk. On the academic or sophisticated level we may again distinguish three types, to which the term "folk" may be extended:

1. *Literature about the folk*, historical, sociological, ethnographic, psychological, and journalistic as well as purely folkloristic, seeking and gaining critical acceptance.

2. *Pseudo-folk works*, imitating or adapting folk motives, forms, and moods, as in pseudo-Indian and Negro songs, and gaining popular but not critical acceptance.

3. *Quasi-folk works*, the productions of genius mined out of folk consciousness, fusing written and unwritten tradition, and becoming part of the permanent cultural heritage of the people, breaking down all barriers between folk, popular, and critical acceptance.

From the dynamic point of view, then, folk literature is literature in flux—floating literature—not only because it fluctuates in form but because it fluctuates between vulgar and academic. The process works both ways. Now what is fixed becomes floating and now what is floating becomes fixed. Even what we call popular, as intermediate between folk and academic, is not all of a kind, but may be closer to the folk level as it expresses the people, or to the academic level, as it gives the people what they want. In view of all this mobility there would seem to be no valid reason why individual writers cannot cross and recross the shifting line between folk and sophisticated expression and bring back at least a vision of "basic integration."

Corresponding to the dynamic view of folk literature is the modern dynamic conception of the folk. When, writes Goldenweiser of prim-

itive groups, "a great number of individuals within a tribe and locality feel and act along similar lines, and not a few activities and experiences are participated in by nearly all the tribesmen," we have folk culture. Substitute for the tribe modern social units—family, church, club, college, occupation, community, region; and for experiences participated in by tribesmen the common crises or "periods of emotional stress in the life of an individual in relation to the group"—birth, marriage, death—and you have, following Miss Beckwith, the actual folk factors found even among the educated in our urbanized, industrialized society.

Although some scholars, including Miss Beckwith, insist further on isolation or comparative stability as a necessary condition for developing a common culture, it is difficult to see how, with modern diffusion and assimilation, even cultural isolation, let alone geographical isolation, can be insisted upon, or any kind of isolation save the economic isolation of class and occupational divisions and the emotional isolation of social organizations. In any case, isolation is only relative and partial at best, and the deliberate reactionary isolation of nationalism and sectionalism is self-destructive rather than self-perpetuating. And if the writer is to identify himself with the folk, he, for one, must break down his own isolation. At the same time he can do a lot for the folk by helping break down its isolation, not to wipe out but to conserve and strengthen its heritage, by releasing it and making it a living force for differentiation within an integrated society. False national culture, with its delusions of purity and superiority, may require closed doors, but not true folk culture, for culture, like love, laughs at locksmiths.

III

Coming now to the second and more difficult horn of our dilemma: How can the individual writer recover folk values for himself and literature and society? I should like to suggest four possibilities: "corporate anonymity," folk symbols, the point of view of the participant or eyewitness, and group solidarity. In each case the term stands for both the quality to be recovered and the method of recovery.

By "corporate anonymity" I mean something more and less than it does to Radin, from whom I borrow the term. "Where there is no written record," he says, "personal views and personal interpretations tend very naturally to be lost in corporate anonymity." Using it in an applied or transferred sense, as one must in our written tradition, I take it to mean the author's own loss of sense of authorship (to be added to the audience's loss of sense of authorship predicated by Miss Pound). "But will the modern writer be satisfied with this?" you ask. Yes, if he understands that it does not mean extinction but extension and integration of personality, through identification with his audience and complete submergence in his materials. It does not mean mere objectivity, impersonality, spontaneity, naïveté—terms usually applied to folk art. It is not the will to be naïve that results in false naïveté. It is something like what the good ethnologist must have before he can hope to understand and reconstruct a culture. He cannot do this by writing from the outside looking in and on. He must live the life of the people he writes about, shake off his own culture, and take on theirs—turn himself inside out culturally, becoming detached with regard to his civilization, and becoming activized with regard to theirs. So that when he writes about them he becomes not merely an interpreter but a voice—their voice, which is now his own. And from the narrow folk of a particular group one may pass to the larger folk of the world, with the result described by Milligan, writing of Stephen Foster: ". . . Every folk song is first born in the heart of some one person, whose spirit is so finely attuned to the inward struggle which is the history of the soul of man, that when he seeks for his self-expression, he at the same time gives voice to that 'vast multitude who die and give no sign.'"

When one has assimilated folk consciousness by "corporate anonymity," one becomes, like the folk, symbol-minded—attuned, that is, to symbolism in general and to the group's particular set of symbols. Symbols, according to Goldenweiser, are "those eloquent signs" which "bind value to value and man to man by bonds of common meaning and shared emotion." Symbolism means "to see or hear one thing and experience another." And the individual writer who would

become symbol-minded, in the folk, not the aesthetic, sense (though the latter, defined as identification of subject with object, is very close to the former), must emulate the primitive in what Goldenweiser calls his "difficulty . . . in shaking off associations of any sort, as well as the ease with which he passes from the subjective to the objective, real or presumed." In other words, as corporate anonymity is the ending of the separation between the individual and his kind, symbol-mindedness is the ending of the separation between the subjective and the objective, both forms of separation, as we have said, being characteristic of modern man.

While we are on the subject of symbols, it is worth noting that language is the most common form of symbolism known to all of us, and the peculiar success with which Carl Sandburg, in *The People, Yes*, has achieved great folk poetry that is also significant social poetry is to be attributed to his peculiar mastery of folk speech, or what I prefer to call folk-say.

The people is Everyman, everybody.
Everybody is you and me and all others.
What everybody says is what we all say.

And what everybody says includes not only sayings proper—slang, slogans, proverbs—but all the oral, linguistic, and story-telling phases of folklore—signs, names, comparisons, anecdotes, jokes, tall tales—and a code, of belief and behavior, expressed in the lingo. And because the stuff of American sayings is the stuff of American humor and myth, Sandburg is no mere aphorist mouthing wisecracks; he is mythopoeic and all but epic.

Related to folk speech and the speech tradition is the point of view of the participant or eyewitness. This is the point of view of "I did or saw and heard these things myself." Although on the superstitious and mythological side the tendency of the folk to rely on gossip and hearsay in the form of tradition has always been emphasized, the reliance on experience, on the historical side, also deserves emphasis. In a culture of which the "spoken, living word," says Goldenweiser, becomes the "principle vehicle," "the past comes to the present as things or words; what is neither seen nor said nor remembered vanishes beyond recovery." The result is not merely

concreteness and natural eloquence—eye- and ear-mindedness—but tremendous sincerity. Folk art, like all great art, is nothing if not sincere.

The point of view of the participant or eyewitness implies closeness between artist and audience, performer and spectator, individual and group—a relationship which originates in ritual and in working together and extends to art. This is what Burke designates as a “process of giving and receiving.” It leads from and to group solidarity, as the “plural convened audience” is the social group. It involves social responsibility and responsiveness. And group solidarity is essentially working together, in the sense of common labor and common play, in a common cause. If people feel this interaction even in a crowd, in the joy of what Durkheim calls the “mere fact of their being together,” how much more must they feel it when they are working together, co-operating.

The importance of working together and of work has been stressed throughout the present view of the folk, but it cannot be overstressed. Work, of course, is related to place; out of place comes work, and out of both, the adjustment of one to the other, comes folk, according to Le Play. But with modern acceleration in the diffusion and assimilation of culture the geographical like the racial, sense is wearing thin. Nationalism is the last stand of geography and race, whereas regionalism is or should be not geographical but cultural. Political—that is, party—ties are also growing frayed. But economic bonds are tightening and strengthening. And with the national, racial, political, and geographical props knocked out from under folklore, what is left but the sense of vocation, of co-operative labor, co-operative organization, and class as the basis of both folk and social consciousness. This would seem to be the only route left to the individual who seeks contact and kinship and identification with the folk and with society.

This is not the place to rehash the arguments concerning the relative advantages and disadvantages of the terms “workers,” “masses,” “proletariat,” “people,” “folk,” and “folks.” They are all pretty nearly synonymous. It is enough to say with Carl Sandburg: “The people, yes.” To him—and to us—the folk is the people,

and the people are human beings, human occupations, and human fantasy—"you and me and all others," the "laboring many," the anonymous folk singers and sayers of the songs and stories and sayings that give bone and muscle to our language and literature. To treat one without the other, the human occupations without the human beings and vice versa, or to treat both without the fantasy, the joy and the sorrow of the songs and the tales, would be a "mighty bloodless substitute for life." In the last analysis the folk is the bone and the muscle and the flesh, and the individual is the blood that feeds it. Together they give pattern, structure, response, and continuity. And these are the values that folklore can restore to the individual and that the individual should seek to recover from folklore for literature—a sense of the continuity of human nature; a sense of art as a response instead of a commodity; a sense of social structure, based on social intelligence and good will; and a sense of pattern, in its primitive use as a model and guide rather than a limit, which, to quote Goldenweiser, "points the road one is to travel," and sets and "defines a task, concrete and complete."

TWENTY-SEVENTH ANNUAL MEETING
OF THE
NATIONAL COUNCIL OF TEACHERS
OF ENGLISH

HOTEL STATLER

Buffalo, New York, November 25-27, 1937

Convention Theme

“RE-CREATING LIFE THROUGH LITERATURE
AND LANGUAGE”

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WHAT THE COUNCIL IS

The National Council of Teachers of English is an organization of teachers of English on all grade levels in all schools and colleges, public and private. Its chief aim is to contribute to the well-being of the nation and of the individual citizens of the nation by improving instruction in the multifarious subject called English. Council activities are chiefly committee studies of problems within its field and publication of the best information and thought upon these problems. At present there are 19 active committees.

Membership is open to all who are interested in the teaching of English; voting membership, to all teachers or supervisors in active service.

The annual dues of three dollars also cover subscription to either edition of the *English Journal* (otherwise \$3.00 alone) or to the *Elementary English Review* (otherwise \$2.50). Each member is also entitled to purchase a single copy of each Council publication of book size at approximately half-price.

All who register are thoroughly welcome at this convention, whether Council members or not. All who are in sympathy with the aim and activities of the Council are heartily invited to membership in the Council.

The Non-oral Approach to Reading (A report of the Chicago program in beginning reading)—James E. McDade, Chicago Public Schools

Sifting Children's Radio Programs—John J. DeBoer, Chicago Normal College

Discussion by audience and speakers

Led by

A. D. Bessolo, Principal, Ford School, Detroit

Frances Jenkins, University of Cincinnati

Viola M. Lynch, Parker Practice School, Chicago

5. *Standards for Moving Pictures and Newspapers, Terrace Room*

Presiding, Helen Rand Miller, University High School, University of Michigan, on leave from Evanston Township High School and Northwestern University

Reading Books and Seeing Movies—Eleanor W. Mossman, Lane Technical High School, Chicago

A Preview of an Investigation of Motion-Picture Class and Club Activities—Constance McCullough, Edison High School, Minneapolis

Dynamic Standards for Movies and the Press—A Colloquy

Let the Reader Beware—William Wattenberg, Northwestern University

Don't Be Sponge-Minded—Edgar Dale, Ohio State University

Let Them Grow—Keith Tyler, Ohio State University

Discussion by audience and speakers

Led by

Mildred Finch, Alexander Hamilton Junior High School, Cleveland

Lance Zavitz, *Buffalo Evening News*

6. *Creative Writing, Ball Room*

Presiding, Lawrence Conrad, State Teachers College, Montclair, New Jersey

Creative Writing as Experience in Creative Living—Belle McKenzie, West Seattle High School, Seattle

The Folk and the Individual: Their Creative Reciprocity—B. A. Botkin, University of Oklahoma ✓

Literary Expression and the Health of Society—Granville Hicks, Grafton, New York

Friday
Afternoon

Discussion by audience and speakers

Led by

Kermit Eby, Chicago, Illinois
Paula Levinson, Manumit School, Pawling, New York
Abigail O'Leary, Central High School, Minneapolis
Allan Woodall, Northern State Teachers College, Aberdeen, South
Dakota

7. *Guideposts to Usage, Parlors B and C*

Presiding, Robert C. Pooley, University of Wisconsin

The Objective Test and Frequency Count—Janet R. Aiken, Columbia
University

The Dictionary—Thomas A. Knott, University of Michigan

The Leonard Report: *Current English Usage*—Albert H. Marckwardt,
University of Michigan

Discussion by audience and speakers

Led by

George K. Anderson, Brown University
Leo L. Rockwell, Colgate University

8. *Creating Better International Relations through the English
Program, Iroquois Room*

Presiding, J. Hal Connor, Northern Illinois Teachers College, De Kalb

Toward International Social Justice—Clark M. Eichelberger, League
of Nations, New York

The Classroom as a Laboratory for Building Friendly International Rela-
tions—Ida T. Jacobs, Roosevelt High School, Des Moines, Iowa

Panel discussion—participants:

R. E. Albright, Buffalo State Teachers College
Harold A. Anderson, University of Chicago High School
Hilda M. Bender, South Park High School, Buffalo
Claude T. Westburg, Rochester, New York

Discussion by audience and speakers

Led by

Rabun L. Brantley, Bessie Tift College, Forsyth, Georgia
George M. Jones, Managing Editor, *The School*, University of
Toronto

Benjamin A. Botkin - Critical study of folk and regional movement in the South.

I arrived in Washington September 17, registered at the Library of Congress September 18, and have been in continuous residence here ever since, save for a trip to Buffalo at Thanksgiving to read a paper at the Twenty-Seventh Annual Meeting of the National Council of Teachers of English.

At the Library of Congress I occupy Study Table 214, with access to the shelves containing works on American history and literature, anthropology, economics, folklore, sociology, and related subjects, including periodicals and bound newspapers. The statement of my project as given to the Study Room for its files reads as follows:

The development of regionalism in the South in the eighteenth and nineteenth centuries, especially as revealed in early newspapers and magazines, critical and historical writings: a study in the cultural dynamics of literature.

My work to date has consisted in compiling a critical and descriptive bibliography of works in the specific field of Southern Literature and Culture and in the general fields of American Literature and Society (bearing on regionalism), Folklore, Culture History, Dialect, and American Speech; and in analyzing regional materials in Southern magazines and critical and historical studies pertaining thereto. For example, the thirty-six volumes of The Southern Literary Messenger (1834-1864) have yielded me a wealth of material on the use of local subjects, the portrayal of Southern life and character, and native trends, including such topics as the interrelations of provincialism, sectionalism, and nationalism; the relation of literature to politics, education, and economic factors; local color, humor, folklore, and dialect. Special studies growing out of my reading are "The Contributions of John Ross Browne (1821-1875) to Southern and Western Humor" and "The Poetry of Place."

After June 1 I intend to continue my work at the Harvard College Library.

Since my grant was made, I have published the following: The American Play-Party Song, With a Collection of Oklahoma Texts and Tunes, Vol. XXXVII in the University Studies of the University of Nebraska; "Regionalism and Culture," in The Writer in a Changing World (The Equinox Press, New York, 1937); a review of Madness in the Heart, by Edward Donahoe, The Southern Review, Winter, 1937; and "The Folk and the Individual: Their Creative Reciprocity," The English Journal, February, 1938. Reviews of my play-party volume have appeared in American Speech, The London Times Literary Supplement, Folk-Lore (London), and The Southern Folklore Quarterly.



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Every Section Contributes to America's Folkways

Nation Rich In Blending Of Folklore

Songs and Music of Many Lands Woven Into U. S. Tradition.

Legends and Rhythms Are Continuing to Expand.

Out in the Ozarks tonight some sandy-headed hill boy will swing his gal into the intricate steps of an old square dance virile enough to make the "Big Apple" look like a pale city cousin. Hands will beat out the rhythm and the headman will call the figures. On a squeaky fiddle someone will be sawing out "Swing 'em If You Love 'em."

Under moss-draped oaks of the Evangeline country down in Louisiana, French maidens are singing the Acadian songs their great grandmothers sang in Nova Scotia before the English came and sent them into exile.

In Snug Harbor, old sailors are singing chantys that early New England seamen picked up in all parts of the world, inherited from the days of the Armada, or made up to suit some historic occasion.

On some purple mesa of the Southwest moccasined feet of the Navajos are beating out a dance that was old when De Soto stumbled onto the Father of Waters.

Customs of Many Lands.

America is the largest and richest seed bed of folklore in the world. Into the texture of her civilization have been woven and is being woven the customs, the songs, the dances of many lands. Across her doorstep have poured the cultures, the attitudes and the patterns of thought native to almost every part of the globe.

From her own rich landscape have sprung songs and dances. As the racial groups and nationalities mingled or came in contact with new environments their folkways underwent many changes. The Pennsylvania Germans speak a dialect the Germans of Germany cannot understand—because it has been unwritten and the Swedish and English and Irish have influenced it. Square dances change to suit the climate. Out in Texas the calls contain references to cows and calves and the range. In North Carolina a quick step borrowed from the Cherokees has been added. In Tennessee and Kentucky, where instruments were scarce, the early pioneers developed a running step and clapped on their hands to get the right rhythm. Their running sets, now adapted to musical presentation, represent a distinct technique.

Legend of Paul Bunyan.

When the Norwegians poured into the lumber camps of the Northwest, they took no musical instruments with them—but life in the cold woods was unendurable without music. Using cracker boxes and anything handy they improvised the Viking cello, which a trained musician latter turned into an attractive instrument. The lumberjacks also made their own songs and made over the legendary hero, Paul Bunyan, into a strong man even they could admire.

It is still going on. Songs are growing, legends are expanding, the Indians are still making pottery. Occasionally there is a sophisticated discovery and such plays as "The Green Pastures" or "In Abraham's Bosom" and novels like "South

The Function of a Folk Festival

By B. A. Botkin, University of Oklahoma.

THE CENTRAL PROBLEM of American culture has been the search for an independent "expression-spirit" which is at once native and cosmopolitan. This dualism is inherent in the American paradox of Old World backgrounds and New World foregrounds. Since the breaking away from European patterns virtually coincided with the change from an agrarian to an industrial economy, America had no sooner passed from colonialism into provincialism and later sectionalism than it found its cultural diversity menaced by aggressive nationalism and standardized mass culture.

After the World War the growth of a new social consciousness was favorable to a cultural renaissance and especially to the development of folk and regional resources. The restriction of immigration, the depression, and the breakdown of the older isolation and individualism had something to do with the new feeling for cultural diversity and roots which succeeded the abortive "melting pot" myth. Twin phases of the movement for decentralization were the return to the provinces and the re-discovery of our folk past. In folklore, which is universal in its diffusion and local in its adaptation, America has a rich cultural and art tradition.

In the salvaging of our folk and regional heritage the national research foundations and learned societies with their publications, the State universities with their presses and quarterlies, the State folklore societies and journals, the Federal Arts Projects and other New Deal agencies have all done their part. But whereas their approach has been chiefly through literature and scholarship, it has remained to the folk festivals to foster the presentation of folk materials and the participation of folk groups as a living expression. As a national clearing house for State and regional festivals the National Folk Festival Association is in a strategic position to direct and co-ordinate this non-academic, non-professional activity.

The motives and methods of the association are clearly stated on its letterhead. According to the "General Plan," it has five objectives: First, to bring together groups from various sections of the United States and their characteristic folk expressions in a national festival; second, to give encouragement thereby to regional festivals; third, to serve as a "record of the social life of early America, and a later America as well;" fourth, to furnish a "basic, cultural, leisure-time activity program;" and fifth, to present "material which may inspire future artistic creations." In all these aims the Association is serving a vital and practical function in harmony with other organizations working for cultural and social rehabilitation.

For the full achievement of its aims, however, the National Folk Festival Association must be prepared and enabled, by a broadening of its program and its support, to work more closely with other organizations. That it is a good thing for the country at large to be reminded of its cultural heritage and the need of conserving it cannot be denied. That it is also a good thing for the folk groups to participate, in so far as participation increases the self-awareness and self-respect of their communities and promotes mutual understanding and respect among groups, likewise goes without saying. But this heritage must not be allowed to stop with the past or with a public performance. It must be allowed to grow and function as a liberating force for our art and society and in turn be released for fuller and freer social participation. Folklore in its living, functional aspects is an integral part of life and a response to the total situation. And only by relating folk expression to the rest of life and to the philosophy and problems of a democratic society can a folk festival function as an integral part of modern America in search of its past and its future.

Keystone Fiddler Festival Feature



PENNSYLVANIA is sending one of its old-time fiddlers to participate in the National Folk Festival here.

Father of Blues Music To Sing Own Songs

W. C. Handy, the internationally known Negro composer who introduced the indigo hue to music and gave the Nation its first blues songs, will be presented at the festival.

He will sing some of his best known songs—"St. Louis Blues," "Memphis Blues" and "Beale Street Blues"—just as he wrote them and explain how he first caught the idea for turning primitive melodies and folk snatches into written music. He will accompany himself on the guitar.

The blues and the spirituals, according to Handy, are first cousins, "born out of group suffering," he says, "the spirituals give voice to the slave's song of a better world to come. The blues, also rising from a cauldron of pain and misery, are the expression of an individual singer, and bear the hope that although today is filled with unhappiness, tomorrow's sun will bring a new, happier day, right here on earth."

anyone to be permitted to attend an all-night dance-ritual of any of the tribes.

The white man has not seen fit to retain dancing along with the music and other arts which mark his worship and has seldom made an attempt to understand the rich symbolism of the tribal art. Within recent years, when the dash and color and sheer beauty of the ceremonials have been the subject of study by appreciative scholars, the general reticence of the Indian in thus presenting the innermost thoughts of his people is being somewhat broken down.

The Navajos who come to the Festival will be under the sponsorship of the Indian Office. The Festival has official recognition from the Indian Office as a desirable medium of presenting the Indian arts in a truthful and authentic setting.

Navajos Bring the 'Yei Be-Chai' And Other Dances to Folk Fete

Braves With Rattles Snap Off Tones With Yelp Like a Coyote's in Ceremonial Exercise for the Sick; Close With 'Blue-Bird Song.'

Ceremonials which have rarely been seen off their reservation will be presented at the festival by a group of young Navajos from the Santa Fe Indian School in New Mexico.

The "yei be-chai" dance, which is part of a nine-night ceremony for the sick, and the great fire dance will feature their colorful part of the program—other dances of which will be the skip dance, round dance, two-step dance and the feather dance.

The Navajo gift songs will also be presented by this group of braves. These songs may be sung at any time, but usually are sung during the summer at the door of a sick man or woman to whom the Indians have brought gifts. Bridles, bells, blankets, turquoise, meat or any other valuable may be left outside the hogan when the songs are finished.

The skip dance is done either in the spring or summer and is sometimes called the "squaw dance." The round dance is often performed for a sick person to take his mind from his illness—but usually is purely a social dance.

The feather dance is part of the Navajo fire ceremonial which lasts nine days and is always held for a sick person. According to Navajo custom, it is given in the middle of

this ceremonial on the ninth night.

In the "yei be-chai" dance there is no drum accompaniment. The dancers sing and use rattles. At times, a tone is snapped off like a shrill yelp, as if suggested by the howling of the coyote. In the refrain of the song, the singer bursts out into the strange cry of the Yebichai—"O ho ho ho! E he he he!"

"Altogether, the 'yei be-chai' is tremendously wild and vital," an authority on Indian dances has written. It closes with the "blue-bird song" just at sunrise on the last morning.

With the Indian his dances are often his prayers. This, although with other factors, has accounted for the fact that the dances have often been carefully guarded and even today it is a rare privilege for

Moon Under" and "Honey in the Horn" result.

American life is not standardized, has not yet all been caught up in the movies nor begun to be presented on Broadway. The cowboy from Wyoming may read the same magazines as are read by an Acadian farmer in Louisiana—but they live in different worlds and are essentially different.

It is to catch the sparkle and color of folk America, to present it in an authentic manner, and to wish long life to the best of it that the National Folk Festival was founded and continues.

Canadian Folk Festival Telegraphs Greetings

Nellie McCoy, president of the Vancouver Folk Festival, wired the following congratulatory telegram to the Fifth Annual National Folk Festival to be held in this country:

"Greetings and warmest good wishes from the Vancouver Folk Festival to yours in Washington. We regret that we cannot be with you. A better understanding of each nation's folk songs, music and dances would mean a better relationship between nations.

"Be all along the way a glowing lamp—a torch of good will to all!"

Nationality Dolls Will Be Feature of Illinois WPA National Folk Festival Exhibit



THIS GROUP OF nationality dolls was made by WPA workers on a project in Illinois. They are used by schools and libraries as aids to visual education, and will be one of the features of the special WPA exhibition of skills of the unemployed at Constitution Hall May 6, 7 and 8. The exhibition shows examples of work performed on non-construction projects administered by WPA Assistant Administrator Ellen S. Woodward.

America Richest Seed Bed of Folklore in the World

Miss Knott Founder of Folk Festival

Director of Plays Was One of First to Recognize Possibilities.

Initial Program Staged in Missouri City in 1934.

America is a big and varied land. To it all nations have poured color and tradition. From its own interesting landscape have sprung up songs, dances and customs never presented in the movies nor discussed under the bright lights of Broadway. It is the largest and most fertile folklore seed-bed in the world.

Scattered students recognized this several years ago. As highways and ways of communication began to knit the Nation closer together folkways began to disappear—so rapidly, often, that there was danger they would be gone forever.

Then there was a counter movement. Just as there was a revival of interest in antique furniture and hurrying to collect what had survived, there was an awakening of interest in folkways. "By our eagerness to accept the new are we not often giving up better than we receive in return?" students began to ask. There also was the question of waste. Why not preserve the good and build onto it?

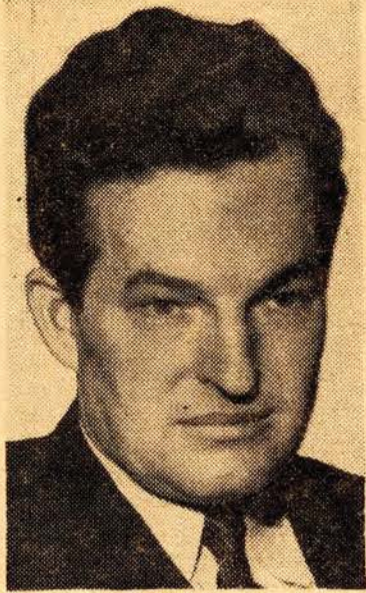
Songs Recorded.

Universities sent men into the field to record the speech of different regions and to put regional songs on aluminum records. "Song catching" became a favorite intellectual hobby.

Sarah Gertrude Knott, who had been what the Carolina Playmakers were doing to preserve and vitalize the folklore of the Carolina region, was intensely interested in the folk heritage of the Nation. As a director of plays, she recognized its natural and genuine worth, as opposed to the superficial and sophisticated. She knew that by being simple and genuine, true folkways had an appeal for everyone and that the country would lose much if they ceased to be a living force.

To preserve their color and vitality, she felt, was probably more essential even than putting them into books and records. In 1934, while head of the Dramatic League of St. Louis, she tried out her ideas by

Three Executives Prominent in Folk Festival



PAUL GREEN, president.



GERTRUDE KNOTT, director.



M. J. PICKERING, manager.

founding the National Folk Festival, which was held first in that city.

A Centennial Feature.

The response was spontaneous and nation-wide. Paul Green, playwright from the University of North Carolina, accepted the presidency of the Festival. Maj. M. J. Pickering, who has an enviable record as a man able to stage big affairs and manage huge activities, became business manager and secretary.

In 1935 the Festival was held in Chattanooga and in 1936 it was staged in Dallas as a major attraction on the Texas Centennial program. Last year it was held in Chicago. This will be its first performance in the East.

Dr. Homer P. Rainey, director of the Homer Youth Commission, and Dr. Vaud A. Travis, of the Northeastern Teachers College, Tablequah, Okla., are vice presi-

dents. Other members of the executive committee are Bascom Lamar Lunsford, director of the Mountain Song and Dance Festival at Asheville, N. C.; Julian V. Boehm, of Atlanta; Charles F. Hatfield, St. Louis; Douglass M. Johnson, St. Louis; Dr. Thomas E. Jones, president of Fisk University, Nashville; George C. Korson, director of the Pennsylvania Folk Festival; James G. K. McClure, Farmers Federation, Asheville; Dr. Louise Pound, University of Nebraska; Thomas Quinlan, jr., Cincinnati; Dr. Floyd W. Reeves, University of Chicago; Edgar Walsh, St. Louis; Frank N. Watson, Fred W. Weede, Asheville, and Maurice Weil, St. Louis.

Festival Sponsors.

Members of the national committee of the Festival are Martha Beckwith, Folklore Foundation, Vassar College; Mrs. Nettie H. Beauregard, archivist and curator, Missouri His-

torical Society; Cecilia Ray Berry, co-author, "Folk Songs of Old Vincennes," Chicago; B. A. Botkin, president Oklahoma Folklore Society; John Lee Brooks, Southern Methodist University, Dallas, Tex.; Frank C. Brown, head of the Duke University English department; Elizabeth Burchenal, president American Folk Dance Society.

Arthur L. Campa, director of research, University of New Mexico; Kenneth M. Chapman, executive director, Laboratory of Anthropology, Santa Fe; William Dodd Chenery, Springfield, Ill.; Josiah Combs, Texas Christian University; Arthur Kyle Davis, University of Virginia; Frances Densmore, Smithsonian Institution; J. Frank Dobie, secretary of the Texas Folk-Lore Society; F. H. Douglas, curator of Indian arts, Denver Museum; Walter Pritchard Eaton, Yale University; Helen Hartness Flanders archivist, Vermont Folk Songs; May Gadd,

director of the English Folk Dance Society of America.

Dr. Patrick Gainer, St. Louis University; Walter C. Garwick, recorder of folk expressions, Rye, N. Y.; William Cabell Greet, Columbia University; Lucy Lockwood Hazard, Mills College, California; George W. Hibbitt, Columbia University; Frank Ernest Hill, New York; Mary Wood Hinman, author and lecturer, Folk Activities, Chicago, Ill.; O. B. Jacobson, University of Oklahoma; George Pullen Jackson, Vanderbilt University; Charles S. Johnson, Fisk University; James Weldon Johnson, Fisk University; the Rev. Robt. S. Johnson, S. J., Marquette University, Milwaukee, Wis.; Elmer Kenyon, Theater Guild, New York; G. L. Kittredge, Harvard University; Frederick H. Koch, University of North Carolina; John Lair, Cincinnati; Elizabeth Conner Lindsay, dean, King-Smith Studio School, Washington; Romaine Lowdermilk, cowboy ballad singer, Rimrock, Ariz.

E. C. Mabie, University of Iowa; Percy MacKaye, New York; W. Roy MacKenzie, Washington University, St. Louis, Mo.; May Kennedy McCord, Springfield, Mo.; Armand C. Marts, acting president, Bucknell University, Lewisburg, Pa.; Chauncey O. Moore, chairman, Oklahoma Folk Festivals; Lucy Morgan, weaver, Penland, N. C.; Harcourt A. Morgan, chairman, TVA; Lester Raines, New Mexico Normal University, Las Vegas, N. Mex.; Vance Randolph, Pineville, Mo.; Otto E. Rayburn, editor, Arcadian Life, Sulphur Springs, Tex.; Leo B. Reagon, sea chanteur singer, New London, Conn.; Ethel Rockwell, University of Wisconsin; Henry W. Shoemaker, president, Pennsylvania Folk-Lore Society, Altoona, Pa.; Lamar Stringfield, University of North Carolina; Stith Thompson, Indiana University; Clarence Cameron White, music division, National Recreation Association; Horace H. F. Jayne, director, The American Federation of Art; Gordon Wilson, Teachers College, Bowling Green, Ky.; Edmund Wuerpel, director, The School of Fine Arts, Washington University, St. Louis, Mo.

Folk Festival Program, Friday Afternoon, May 6, Constitution Hall, 2:15 P. M.

TOWN CRIER—Amos Emanuel Kubik, Provincetown, Mass.

By Kiowa Indian Tribe, Anardarkos, Oklahoma—Leader, Stephen Mopope. Starting Song of the Dances: Stephen Mopope. Slow War Dance, Kiowas Snake Dance, Song of the Braves: Group. Flute Love Call: Belo Cozad. Eagle Dance: Stephen Mopope. Fast War Dance: Group. Ceremony Dove Dance: Blackfeet Tribe, Montana. Feather Dance (part of the Bre ceremony): Navajos Tribe, New Mexico. Corn Festival Cycle (universal with all tribes): Planting, Cultivating, Harvesting, Thanksgiving: Group, led by Princess Atalooa, Chickasaw Tribe, Oklahoma.

Flute played by Chief Belo Cozad was made by him. It is the favorite instrument for love melodies. Different tribes make flutes with different scales, the oldest ones are similar to those used by the ancient Greeks.

Sponsored by the Office of Indian Affairs, Washington D. C.

SPANISH AND MEXICAN DANCES.

By a Mexican group from Our Lady of Guadalupe Center, Kansas City, Mo.—General director, Miss Dorothy Gallagher; assistant director, Miss Agnes Donohue. Las Posadas: Procession; Breaking the Pinata. Folk Songs: "Florecita Margarita," "Cielito Lindo," "El Rancho Grande." Folk Dances: "La Zeta," "El Jarabe."

Las Posadas is a Mexican religious ceremony. At Our Lady of Guadalupe Center—and in other Spanish and Mexican settlements throughout the country. Nine nights before Christmas a candle-lighted procession following the Holy Pair, whose images are solemnly carried, weaves its way from door to door, seeking shelter for the Holy Pair who can find "no room in the Inn." Finally, it is explained that shelter is sought for the Virgin Mary and the door is thrown open. All are received with great rejoicing and a celebration of song and dance follows.

FOLK SONGS.

By Esther Eugenia Davis, Charleston, W. Va. "Come All Ye Fair and Tender Maidens," "The Little Mohea."

Miss Davis, blind since youth, has carried in her heart the folk songs she learned as a child, handed down to her by her grandfathers, who were Civil War veterans. She is a graduate of Syracuse University and the Chicago Musical College.

SOUTHERN HIGHLANDER STRING MUSIC.

By a Tennessee mountain group—Leader, G. B. Tufferteller. Banjo Tunes: "Free Little Bird," "John Henry," by Ashley Moore, Tuckaleechee Cove, Townsend, Tenn. Guitar Tunes: "Careless Love," by Harvey Oakley, Gatlinburg, Tenn. Fiddle Tunes: "Crawdadd Song," by Jim Trentham, Frog Town, Townsend, Tenn. Song: "Up Old Smoky," by group.

Sponsored by the Highlander Folk School, Monteale, Tenn.

TRADITIONAL HYMN TUNES.

By Kentucky Mountain Folk—Leader, Edith Fitzpatrick James, Prestonsburg, Ky. Hymn Tunes: "A Twelve-Month More Had Rolled Around," "As I Travel This Wide World Over," "Oh, Turn Ye," "Attend, Young Friends." Feet Washings: "When Jesus Christ Was Here Below," "When Mary, She Came." Burial Songs: "Traveling to the Graveyard," "Wake Up, You Muse."

Funerals, a Year After Death: "My Body's Bound to Moulder in the Clay," "In the Dear Old Village Churchyard," "Been a Long Time Traveling."

Twenty years ago Edith Fitzpatrick left her home in the hills to study music at Cincinnati Conservatory—and heard, for the first time, fine Gregorian music. She was struck with its similarity to the church music she had heard in the Kentucky mountains. She has spent a number of years tracing the peculiar mountain chants, comparing them to the original records of the old Gregorian chants.

SPIRITUALS, CAMP MEETING SONGS.

TRADITIONAL BALLADS, FIDDLE TUNES AND DANCES.

By United Gospel Chorus, Salisbury, Wicomico County, Maryland. Sponsored by R. A. Grigsby, president of Princess Anne College; L. H. Martin, County Agent, and W. A. Hill, Musical Director Princess Anne College.

Swing Low Sweet Chariot. What Are They Doing in Heaven? Oh Rock, Don't Fall On Me. Halleluia! Halleluia! Traditional Ballads: "Old Smoky," "Merrie Golden Tree," "Death of Queen Jane," "Bonny Blue Eyes," "Gysen Daisies," "Doggett's Gap."

Square Dances by a group from Soco Gap. Great Smoky Mountains, leader, Sam L. Green; string band music by Smoky Mountain Hot-Shots, leader, G. C. Suttles; Smith's String Band, leader, Arnold Cooper; "Grapevine Twist," "Ocean Wave," "Wagon Wheel," "Georgia Rags-Tane," "Dive-and-Shoot-the-Owl," "The Shoo-Fly Swing," "London Bridge."

Bascom Lunsford has recorded 360 ballads from his region for Columbia University. Some of them are indigenous to the Appalachians, many versions of those in the famous Child Collections.

Sponsored by the Asheville, N. C., Chamber of Commerce—Manager, Fred W. Weede.

Sponsored by the Asheville, N. C., Chamber of Commerce, Fred W. Weede, Manager.

Intermission.

COUNTRY DANCE.

By the girls and boys of Georgetown Play-ground in Washington, under the Department of Playgrounds of Washington—Director, Miss Subil Baker; leader, Miss Maude Parker.

CANAL SONGS.

By Capt. Pearl Nye, Akron, Ohio, former captain of the canalboat Warren. Songs: "The Ragging Canal," "The Old Skipper."

Mr. Nye is one of the few remaining canalmen who knew intimately the glory once found in the waterways which had so much to do with the development of Ohio. By long-hand he has written out his reminiscences of the old canal days, the songs, tales and adventures. With the publication of the book his greatest dream—having the canal lore preserved and handed down to posterity—will be realized.

Sponsored by Helen Waterhouse, of the Akron (Ohio) Beacon Journal.

NEGRO FOLK SONGS AND LINING RHYTHMS.

Folk Dances: "La Bota," "El Jarabe." Hurston. Songs: "Ah, Mobile," "Shack Rousing," "Cold, Rainy Day" (song from a sawmill camp), "Ever Been Down," "John Henry" (spiking rhythm), "Sermon in the Negro Manner" (with chants).

Sponsored by Rollins College Folklore Group, Winter Park, Fla.

SEA CHANTEYS.

By Leo B. Reagan, of the Jib-Boom Club.

(Program Subject to Change Without Notice)

New London, Conn., leader, and Capt. Dick Maitland, a before-the-mast sailor, Sailer's Snug Harbor, Staten Island, N. Y.

Chanteys. "Shenandoah," capstan chantey. This chantey is based on the early legend of a white trader who fell in love with the daughter of the famous Indian chief Shenandoah, and carried her away in his canoe.

"Santa Anna," Capstan chantey.

Taken by the sailors from a Mexican War song to celebrate the victory of Gen. Zachary Taylor over Santa Anna, the sailors—in their version—making Santa Anna the hero.

"Roll the Cotton Down," Long haul chantey.

This chantey, of Negro origin, was originally sung by those loading cotton aboard the river boats for shipment down the river. Often tired of servitude, the Negro made his escape from plantations by hiding aboard ships engaged in the cotton trade. Forced from his hiding place by hunger and worry, he was put to work. He sang the songs of his plantation to the rhythm of his work, the songs quickly picked up by the chanteymen and later, in varying versions, sung by the crews.

"Lowlands," Pumping chantey.

Capt. Richard Maitland, of Sailer's Snug Harbor, Staten Island, N. Y., sang the chantey on board many of the now forgotten sailing ships. More than 80 years of age, Cap'n Dick points with pride to his service during the late war, when his ship—carrying horses and mules—was torpedoed off the coast of France. Given but slight chance to survive the injuries he received, he returned to this country and, by sheer courage and determination, recovered.

ANSON COWBOYS' CHRISTMAS BALL.

By a group of Texans from Anson and Stanford the home of the Cowboys' Christmas Ball, made famous by Larry Chittenden's poem of the same name.

Ballad: "The Cowboys' Christmas Ball;" Leaders, Miss Leonora Barrett and C. W. Bartlett, Anson, Tex. Dances: "Square Dance," "Heel and Toe Polka," "New Shoe Dance," "Grand March."

The Cowboys' Christmas Ball had been given for a number of years in Anson before Larry Chittenden immortalized it in 1885 with his famous poem. At that time Cross P. Charley, from the Cross P. Ranch, brought his bride to Anson and they led the grand march. The ball has been given nearly every Christmas since that first festivity. Those who give the performance here have danced it practically every Christmas of their lives.

Sponsored by the West Texas Chamber of Commerce, Abilene, Tex., and a committee of Texans resident in Washington—Chairman, Representative Claude L. Garrett.

LUMBERJACK MUSIC, DANCES.

By the famous Michigan Lumberjacks—Advisor, E. C. Beck, Central State Teachers' College, Mount Pleasant, Mich.; manager, H. S. Babcock, Alma, Mich.

"Michigan Medley," Group. "Never Take the Horseshoe From the Door;" H. S. Babcock. "Jack Haggerty;" Group. "Wilson's Clog;" Perry Allen. "On the Titabawassee;" Leon May. "Constitution Hornpipe;" Bob and Ernie Losey. "Pop Goes the Weasel;" Harry Blackman. "Pacific Quadrille, No. 2;" Group. "McCloud's Reel;" Group.

These traditions are still alive in Michigan. Men who cut the pine and drove the Michigan rivers still foregather to play the old tunes, sing the old songs and dance the old dances.

Sponsored by the State of Michigan Tourist Bureau.

Folk Specialist Of the Southwest



DR. V. A. TRAVIS, Director of State Teachers College, Tablequah, Okla., vice president of the National Folk Festival Association.

Tickets Now on Sale at The Washington Post—Afternoon: 50c, 75c, Boxes \$1; Evening: 50c, 75c, \$1, Boxes \$2.

Ba Bacteri

FELLOWSHIPS

SUPPLEMENTARY INSTRUCTIONS

to

THE AMERICAN GUIDE MANUAL

MANUAL FOR FOLKLORE STUDIES

FISK
UNIVERSITY

C O N T E N T S

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I. Prefatory Note

This manual is designed to guide, without hampering, supervisors and field workers in the collection of material for the folklore studies.

Every collection requires a careful adaptation of technique to local conditions and the personalities involved. The National Editor of Folklore Studies will assist in instructing supervisors and field workers in the use of the manual and in planning, setting up, and directing local studies.

II. Correlation with the Social-Ethnic Studies.

As an important part of its immediate program the Federal Writers' Project is planning two series of cultural studies -- the folklore studies and the social-ethnic studies.

In both the folklore and the social-ethnic studies the approach is functional. The studies will be organized around nationality groups, regions, and communities. The emphasis is on ways of living and cultural diversity with special reference to population distribution and change.

In correlating the work of the two series, the following connections and distinctions should be observed:

1. The social-ethnic studies deal with the whole life of a group or community, including cultural backgrounds and activities; the folklore studies deal with a body of lore in relation to the life of a group or community.

2. The social-ethnic studies involve special and separate treatments of nationality groups; the folklore studies fit native and imported traditions into the diversified American pattern.

3. Supervisors in the two series should familiarize themselves with the methods and materials of both the folklore and the social-ethnic studies, since in many cases the work will be carried on by the same staff.

4. The preparation of both series calls for:

- a. The gathering of field data, including selected interviews, personal histories, and documentary material:

b. A staff of field workers drawn from the group or community being studied, having the advantage of familiarity with local conditions, inhabitants, and organizations:

c. Full cooperation with consultants drawn from the ranks of State writers, historians, folklorists, anthropologists, sociologists, economists, etc., and with historical and folklore societies, foreign-language organizations, etc.

5. All correspondence concerning folklore studies should be marked,

Subject: Folklore. All correspondence concerning social-ethnic studies should be marked, Subject: Social-Ethnic Studies.

III. The Folklore Series

The folklore series will consist of three kinds of publications:

1. Collections of special types (e.g., tall tales, children's rhymes)
2. Collections for regions, occupations, localities, and ethnic groups (e.g., The Folklore of the Berkshires, The Folklore of the Great Lakes)
3. The foregoing will lay a basis for possible national volumes (including American Folk Stuff, representing all states and types, and A Folklore Atlas of America, showing the distribution of folk groups and folklore types)

Apart from their use in the series, the field data, including texts and phonograph disks, will be deposited in a national archive of American folklore. Through the archive as well as through the publications the source materials will be made available to scholars, educators, and writers over the country. Publications will be designed to meet the needs of the general reader rather than the specialist, but a high standard of accuracy as well as interest will be aimed at throughout. By means of large, cheaply printed editions,

pamphlets, school readers, etc., the folklore studies are expected to reach a large audience and to find increasing use in education. By viewing the materials with a fresh eye, workers will uncover a new as well as an old America and will have a part in awakening it to a new understanding and appreciation of its cultural heritage.

IV. Folklore: Its Nature and Study

Folklore is a body of traditional belief, custom, and expression, handed down largely by word of mouth and circulating chiefly outside of commercial and academic means of communication and instruction. Every group bound together by common interests and purposes, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its folklore. Into these traditions enter many elements, individual, popular, and even "literary," but all are absorbed and assimilated through repetition and variation into a pattern which has value and continuity for the group as a whole.

Although in most cases it is impossible to establish the origin of a piece of folklore, we want to know as much as possible about its source, history, and use, in relation to the past and present experience of the people who keep it alive. This information enables us to understand the function and meaning which folklore has for those who use it and so enhances its interest and significance for others. Just as a folk song or folk tale cannot be said to have a real existence apart from its singing or telling, so in all folklore collections the foreground, or lore, must constantly be related to the background, or life.

In helping supply this living background, the data compiled for the social-ethnic studies will be of great value. At the same time the personal histories and interviews compiled by folklore collectors can be of equal service in social-ethnic studies by showing how the songs people sing and the stories they tell grow out of or are adapted to the work they do and the things they know

and believe in. Finally, in addition to the human interest of its everyday use, folklore possesses the poetic interest of idiom, imagery, and symbolism which provide forms and materials for the artist.

As part of this social and functional approach, the folklore studies are further interested in the process of making and remaking which, in the course of its adaptation to time and place, folklore is constantly undergoing. Not only do modern conditions (as in urban and industrial areas) give rise to new forms and materials, but every variant and variation has, above and beyond its intrinsic interest, value for the student of the history of a particular item and the processes of oral and popular composition and transmission.

V. Instructions to Directors and Supervisors

A. Selection of Material. In each case the type of material and the group to be studied will be selected in accordance with local needs and resources. The aim should be to choose types and groups that have not yet been fully treated and to avoid duplication of material already in print.

Emphasis should be placed on groups that are indigenous or rooted in the local life. Too much attention should not be paid to "cast-offs" and degenerate groups or to the exotic and eccentric.

B. Basic Principles of Collection. The present plans for folklore collection are based on the following principles:

1. All material is to be taken from oral sources exactly as heard.
2. Every collection should have a purpose and reason for existence. It should be tied up with the life of the community or group and of the individual informant as a part of the community or group.

3. The working unit is the full unedited field notes for each interview, together with the personal history of the informant, submitted on the regular forms, which are to be duplicated in the State office.

C. Exploratory Information. Before undertaking local studies, the State Director should submit information on the following points:

1. The number and distribution of workers capable of handling and interested in folklore material:
2. The available supervisors and consultants:
3. The types of material, the areas, and the folk groups that offer the richest possibilities in the State:
4. The number and distribution of prospective or possible informants:
5. The possibilities of sponsorship for each study.

D. Collaboration with the Historical Records Survey. Attention is called to the work of the Historical Records Survey in making inventories of unpublished Government documents and records, covering many phases of local history, past and present. In the inventories of State, county, town, and other local archives the records are conveniently arranged under subject headings. Some of the following records will be found useful in compiling exploratory information for folklore studies:

Naturalization Records
 Census Reports (especially old records)
 Church Records
 Cemetery Records
 Vital Statistics (births, deaths, marriages, divorce, inheritance, wills)
 Tax Records
 Real Estate, Mortgages, and other Records
 Professional Registers
 School Records
 Board of Social Welfare Records

In the use of records survey workers will often have discovered the existence of ethnic islands, colonies, religious and folk groups, and experimental communities of the past. In some cases the Historical Records Survey is listing manuscripts, diaries, and journals and compiling personal histories and life sketches.

State Directors should apply to the State Director of the Historical Records Survey for the aid of local supervisors in a particular area. The Historical Records Survey will give reasonable assistance to folklore workers in using lists, in finding little-known records, and in seeking out pertinent data. Dr. Luther H. Evans, the National Director, has kindly offered his cooperation and is notifying his State Directors of these arrangements.

E. Assigning Workers. In assigning workers the following instructions should be observed.

1. Workers should be assigned to their own communities and groups on the strength of full familiarity with the materials, the people, and the problems involved. In the case of foreign-language groups the worker should, obviously, have a working knowledge of the language.
2. Workers unsuited for actual interviewing may be employed in obtaining exploratory information (such as charting out distribution of types, groups, and areas, locating sources and making contacts). The work of interviewing may be shared by two workers, one of whom is assigned to take notes. In some State offices it may be possible to assign stenographers for the latter purpose.

3. Interviewers should not be assigned until their qualifications for handling the work efficiently and tactfully have been thoroughly checked and tested. Field workers should be tried out on small assignments and wherever possible samples of their work should be submitted to the Regional Director or to the National Editor of Folklore Studies. These precautions are necessary for two reasons:

- (1) A good informant can be spoiled by bad handling:
- (2) A tactless worker may do considerable damage to the work by needlessly stirring up prejudice.

VI. Instructions to Field Workers

A. Method of Locating Sources and Making Contacts with Informants

1. Locate people over 60 with good and reliable memories.
2. Locate square-dance managers and callers.
3. Locate individuals who own or play folk or unusual instruments or who play instruments in a folk fashion (that is, without notation and in a traditional form).
4. If the instrument has been made locally, find out who made it and secure from him the names and addresses of musicians for whom he has made instruments.
5. Locate local and "homespun" poets (who rhyme local events and characters or make up ballads).
6. Locate the time and place of old-time dances and parties, country auctions and fairs, etc.
7. Locate the time and place of old-fashioned religious gatherings and meetings of modern cults.

8. Locate work gangs and camps and other occupational groups with a distinctive folklore.
9. If you are not personally acquainted with the informant, it is often a good idea to have some one who is accompany you.
10. If possible, do not wait until a list of leads and sources has been compiled before interviewing but as soon as possible follow up each of them in turn.
11. It often takes two or three visits to break the ice and get the informant warmed up. Do not rush him.
12. In approaching the informant, stress the historical nature and value of the work. Often it will pave the way for a successful interview if the questioner leads with some statement such as, "The Works Progress Administration of the United States Government is endeavoring to preserve some of the local history and traditions of this region and you have been recommended to the project as a person with accurate knowledge and a good memory."

B. Method of Interviewing

1. Do not draw upon your own memory for folklore material, except for supplementary purposes. Remember that you are to make a fresh collection of first-hand material taken down directly from an informant.
2. For successful results, establish a friendly and confidential relation with the informant. Do not cross-examine him, but use these instructions as a guide to be kept in mind and adapted to the specific situation and person.

3. Your method should be to get the informant to talking freely about himself, and in the course of easy, natural conversation let him tell you what he knows. To do this successfully, you should be able to "talk the same language"; that is, converse on subjects and in terms familiar to him. Make him feel important as a collaborator and at the same time make the interview a social occasion and outlet for him. You will soon learn how much folklore material he has and how to get it from him.

4. Avoid skipping about from point to point. In drawing the informant out, also guide him skillfully along so that in progressing you exhaust each topic before leaving it.

5. The people who know folklore are sensitive and intelligent and respond to a sensitive and intelligent approach. Unless from the start your attitude is one of sympathy and respect, your chances of a successful interview are spoiled.

6. Rather than ask directly for certain types of folklore material, let the collection grow out of the interview, naturally and spontaneously.

7. Do not tire the informant. After an hour or so, it is often best to stop. Two or three visits are usually better than one. The rest gives the informant time to jog his memory and you a chance to think of questions to ask him.

8. Forget your own preferences or prejudices.
9. Do nothing to antagonize the informant. It is important not to contradict or argue with him.
10. Do not display or fill out forms in the presence of the informant. Fill them out later from your field notes.

11. In addition to oral material two kinds of records are important:

(a) The informant may have in his possession manuscript copies of songs or handwritten ledgers, diaries, cook books, and "ballet books" with songs in them. These are valuable not only for their texts but as documents in the history of folk song in America. Inquire after them and borrow them for the purpose of making typewritten or photostat copies. Where the permission of the owner may be obtained, arrange for the permanent deposit of the originals in the Archive of American Folk Song in the Library of Congress (full credit, of course, being given to the donor).

(b) At the close of the interview (not before) ask for a snapshot or for permission to take one.

C. Method of Recording and Submitting Data

1. Take down everything you hear, just as you hear it, without adding, taking away, or altering a word or syllable. Your business is to record, not to correct or improve.
2. Give each song and tale the title by which it is known to the informant.
3. Wherever possible, take down several versions of the same song or tale from the same or more than one informant, for the purpose of checking and comparing the texts.
4. In noting oral material, please observe the following linguistic instructions carefully:
 - (a) Record all obscure and peculiar terms and phrases as heard, then try to determine their meaning and origin. Use as many sources of information as possible, giving the name and address of each informant.
 - (b) In noting dialect be faithful to grammar, idiom, typical vowel and consonant sounds, mutilations, and corruptions. (Special instructions for handling special dialects will be sent on request.)
5. Although the field notes are to be submitted without editing by the worker, supervisor, or director, marginal headings may be inserted to indicate the types of material included.
6. Only typewritten copy should be submitted. One carbon is required with each original.

VII. Types of FolkloreA. Songs and Rhymes

1. Square dance calls
2. Play-party songs of adults
3. Game songs and rhymes of children
(including counting-out, rope-skipping,
and ball-bouncing rhymes)
4. Nursery songs and rhymes
5. Riddles
6. Street cries
7. Religious songs
8. Work songs
9. Labor songs
10. Ballads of local characters and events
11. Love songs
12. Blues

B. Tales

1. Local anecdotes, jests, and hoaxes
2. Place-names and local legends
3. Tall tales and tales of American legendary
heroes (especially little-known local heroes)
4. Animal and just-so stories
5. Witch tales and related lore
6. Devil tales and related lore
7. Ghost tales and related lore
8. Tales of lost mines, buried treasure, ghost towns,
and outlaws

9. Fairy and household tales
- C. Linguistic "Floating" Material
1. Localisms and idioms
 2. Local, proverbial, and popular sayings
 3. Folk and popular similes and metaphors
 4. Wisecracks and humorous expressions
 5. Nicknames
 6. Coinages and new word formations
 7. Curious street and shop signs
 8. Mottoes and slogans (including inscriptions in memory books, etc.)
 9. Trade jargon
 10. Samples of speech
 11. Conversations
 12. Sermons and prayers
- D. Groups, Gatherings, and Activities
1. Accounts of religious gatherings, cults, and sects
 2. Accounts of work gangs and camps and occupational processes and customs
 3. Accounts of dances, parties, sports, pastimes, celebrations, festivals, and other social practices and gatherings
 4. Accounts of foreign enclaves, colonies, nationality and isolated groups, and other "islands" and pockets of culture
 5. Interviews with fortune tellers, mind readers, witch doctors, herb doctors, and healers

6. Interviews with old-time and street musicians and singers, with lists and specimens of their repertoires
7. Interviews with local poets and story-tellers, with lists and specimens of their works or repertoires

E. Beliefs and Customs

1. Luck signs, omens, taboos, and miscellaneous superstitions
2. Weather lore
3. Crop lore
4. Cures and remedies
5. Love, courtship, and marriage lore
6. Birth lore
7. Death and burial lore

NOTE: Indian folklore falls outside the scope of The American Folklore Series, but material involving relations between Indians and Whites may be submitted.

VIII. Forms for Interviews

(Original and one carbon required)

FORM A

Circumstances of Interview

STATE

NAME OF WORKER

ADDRESS

DATE

SUBJECT

1. Name and address of informant
2. Date and time of interview
3. Place of interview
4. Name and address of person, if any, who put you in touch with informant
5. Name and address of person, if any, accompanying you
6. Description of room, house, surroundings, etc.

(Use as many additional sheets as necessary, each bearing the proper heading and the number to which the material refers.)

FORM B

Personal History of Informant

STATE

NAME OF WORKER

ADDRESS

DATE

SUBJECT

NAME AND ADDRESS OF INFORMANT

1. Ancestry
2. Place and date of birth
3. Family
4. Places lived in, with dates
5. Education, with dates
6. Occupations and accomplishments, with dates
7. Special skills and interests
8. Community and religious activities
9. Description of informant
10. Other points gained in interview

(Use as many additional sheets as necessary, each bearing the proper heading and the number to which the material refers.)

FORM C

Text of Interview (Unedited)

STATE

NAME OF WORKER

ADDRESS

DATE

SUBJECT

NAME AND ADDRESS OF INFORMANT

(Use as many additional sheets as necessary, each bearing the heading given above).

FORM D

Extra Comment

STATE

NAME OF WORKER

ADDRESS

DATE

SUBJECT

NAME AND ADDRESS OF INFORMANT

(Use as many additional sheets as necessary, each bearing the heading given above.)



YSK
RSITY

B. A. Botkin

University of Oklahoma

University of Oklahoma

B. A. Botkin

FISK
UNIVERSITY

BENJAMIN ALBERT BOTKIN (36 years old)

ASSISTANT PROFESSOR OF ENGLISH
UNIVERSITY OF OKLAHOMA (Annual salary \$2043 - 9 months)

White Southerner Special Field - Research in folk and regional movement in the South Wishes to travel, write, and do research in libraries

Digest of Application

Born 1901 in Boston, Massachusetts. Married, one child

A. B. magna cum laude from Harvard in 1920. A. M. from Columbia in 1921. Ph. D. University of Nebraska 1931.

Held four undergraduate tuition scholarships at Harvard; two graduate scholarships \$250 each at Columbia. Faculty research grant (\$125) University of Oklahoma, folk songs and tunes.

Instructor in English University of Oklahoma 1921-30, on leave 1923-25, 1930-31, \$1600 to \$2200 for nine months. University of Nebraska 1930-31 \$1200 9 months. Instructor in English also for single terms at Eron Preparatory School and University of Montana and New Mexico Normal.

Doctoral Dissertation, "The American Play-Party Song". Has contributed much to local and professional magazines. "The Great American Wisecrack: A Study in Popular Speech and Humor" (to be published by University of Oklahoma Press and already published in part in American Speech. "Cultural Diversity in American Literature - for a report on National Population Problems. Southern and Southwestern Folk and Folklore - published in part as Chapter 26 in Culture in the South, edited by Couch, University of N. C. Press. In addition Mr. Botkin has published many poems, critical essays, translations in Folk-Say, the Harp, New Masses, Journal of Negro Life, etc etc.

*A distinguished person
Even though he leans toward the Southwest rather than Old South
I think we should consider him, if he does not get a sufficient*

A 322

(1) Description of the ProjectCharacter and Scope

A critical survey of the folk and regional movement in the South in its historical, functional, cultural, and aesthetic aspects.

Under the head of "folk and regional movement" are included all expressions of cultural self-consciousness and self-criticism with roots in "place, work, and folk."

Four main lines of approach are employed:

- (a) the historical, tracing the development or emergence of local provincial, sectional, and regional groups, leaders, and attitudes, with their contributions to regionalist theory and practice;
- (b) the functional, studying the part played in local revivals and regional renaissances by little theaters, little magazines, presses, writers' conferences and "colonies," book pages, universities, folklore societies and publications, folk festivals, etc.;
- (c) the cultural, examining the concepts of folklore, the contributions of native and immigrant folk heritages, and the relations of literature and literary criticism to folklore, sociology, social anthropology, economics, history, etc.;
- (d) the aesthetic, analyzing and evaluating native modes of expression, including the forms, patterns, rhythms, language, imagery, and symbolism of folk and regional poetry, fiction, and drama.

Specific topics to be treated, in connection with regions, writers, and works, include:

Cultural Criticism in America	Ballad, Folk Song, and Epic
Tradition	Folklore, Folk Drama, and Folk Arts
Localism, Provincialism, Sectionalism	Humor
Local Color	Dialect and Oral Influences
Decentralization in the Arts	The Saga Idea
Metropolitan and Proletarian	The Family Novel
Regionalism	The Novel of the Soil
Southern Agrarianism	The Small Town Novel
Naturism and Primitivism	The Industrial and Collective Novel
The Frontier School	Pioneers in Folk and Regional Thought
The Revolt from the Frontier	Amerindian and Afroamerican
Landscape Poetry	Old World Heritages
Legendary Heroes	Acculturation
Mythology	Indigenous, National, and Cosmopolitan

Significance

The value of such a study is twofold:

- (a) the integration of social, economic, political, historical, psychological, and geographic factors affecting American literature;

- (b) the enlargement of the literary field to include popular and traditional forms and motives in the literature of and about the folk, and to give expression to minority groups, class interests, and regional coherences.

(2) Present State of the Project

The work was commenced in 1925. Intensive cultivation of the field began in 1926, with the founding of Folk-Say, A Regional Miscellany, as a clearing house for folk and regionalist theory and practice, especially of the South and the West, and the publication of four annual volumes in the series. A symposium in the 1930 volume on folk backgrounds, values, genres, and media suggested a book-length symposium on American Regions and Regionalism, interpreting the materials of American regions and folk groups and the methods and problems of the folk and regional writer. After half of the material had been collected, the project was abandoned in favor of the present study.

- In addition to a number of published articles and research projects (including studies in the cultural aspects of Southern and Southwestern folk and folklore and in cultural diversity in American literature and the collection of a bibliography of local and regional writers and writings by states), the work has been carried on in connection with a folklore course which I introduced in the Department of Anthropology in the University of Oklahoma in Fall, 1932, and have given every fall since, and a course in the problems of folk and regional literature given at the University of Montana, Summer, 1932, and New Mexico Normal University, Summer, 1933. At both these places and times and at Louisiana State University, April, 1936, and the University of Oklahoma, November, 1935, I have been active in regional conferences of Southern and Western writers and editors.

I expect to complete the project in one year of uninterrupted work.

(3) Proposed Place of Study

Part of the time would be spent in consulting local materials and special collections at university, state, and city libraries in regional centers; interviewing regional writers and critics; observing at first hand the activities of various cultural agencies; and studying regional and sub-regional cultural variations.

(4) Expectation as to Publication

Publication of a volume tentatively titled Return to the Provinces, An Historical and Critical Survey of the Folk and Regional Movement in American Literature, has been assured by the University of Oklahoma Press.

Thomas Nelson and Sons have asked me to submit the MS. of a critical anthology of American literature on folk and regional principles.

(5) Subsequent Plans for My Career

I intend to continue teaching and writing, completing other projects in the field of American criticism and culture, including studies of Southern and Southwestern folklore, speech, and humor.



LETTERS OF REFERENCE

Benjamin Albert Botkin

Dr. Howard W. Odum, Director, Institute for Research in Social Science.
University of North Carolina, Chapel Hill

I have given a very enthusiastic endorsement of Dr. Botkin's project to the Guggenheim Foundation. This does not conform so closely, as I understand it, to the needs and purposes of the Rosenwald grants; that is, this is primarily for a creative piece of work by an already "proved" author, the purpose of which is not necessarily to develop him for southern leadership.

- - -

Dr. Rupert B. Vance, Research Associate, Institute for Research in Social Science. University of North Carolina, Chapel Hill.

I have followed Mr. Botkin's published work since the appearance of the first volume of Folk Say in 1926 and am familiar with some of his unpublished writings. I have met him at several conferences on the expression of cultural diversity in literature and have been pleased to observe the workings of his mind in the give and take of conference. I must of necessity write as a contemporary of Mr. Botkin rather than a mentor or disciple. Moreover, as one whose work lies outside his field, I am the more inclined to estimate his work from the standpoint of sociological and geographic regionalism.

Mr. Botkin's mastery of the literature of folk and regional groups is not to be doubted. In addition to a familiarity with the evaluations and concepts of philosophical, aesthetic, and literary criticism, he is well equipped, in my opinion, to evaluate regional trends from the point

(Letters of Reference - Benjamin Albert Botkin)

of view of sociology and human geography. Mr. Botkin's course in Folklore is given in the University of Oklahoma's Department of Anthropology, and I have reason to feel that he is firmly based in that discipline. From my point of view, Mr. Botkin can be trusted, not to pursue aesthetics to the exclusion of economic and social backgrounds. One may expect in his projected work, for example, a balanced synthesis of immigrant and proletarian literature with the regional developments. On the other hand, despite his association with southern and southwestern groups, he can be trusted to bring to the estimate of provincial literature in the United States, the canons of universality and objectivity.

Mr. Botkin, in short, brings to bear on this subject the training and equipment of the enthusiastic and maturing scholar. Before I saw this outline, I fully expected that from Mr. Botkin's pen would flow the first definitive account of the emergence of folk-regional literature in the American scene. With his training it is a task on which he has the first call, and while I fully expect him to change his outline more than once, I feel that in this present state it augers well for a mature and sympathetic work. This Fellowship should furnish him the opportunity for creative work that he so richly deserves.

- - -

Louis Untermeyer, Author and Editor, Elizabethtown, Essex County, New York.

B. A. Botkin has always seemed to me one of the most interesting and important of those who are extending our cultural frontiers. His researches in American folk-lore, and particularly his work in regional

(Letters of Reference - Benjamin Albert Botkin)

movements, are of such significance that it is hard to over-value them. I regard his project with real enthusiasm, both from the scholastic as well as the "average" point of view. It is a work which is needed, which is valuable from every aesthetic consideration, and which may well be a historic contribution. It is something for which American students have been waiting a long time - and I hope Professor Botkin does it.

- - -

Lewis Mumford, Member of Board of Higher Education, New York City; Amenia, New York.

B. A. Botkin has been a leader, through his researches and his work as editor, of the new regionalist movement in the United States. This movement involves the attempt to recognize, and further to foster, the social and cultural individualities associated with the underlying geographic and economic factors that differentiate one region from another; a healthy counterpoise to the centralizing and universalizing tendencies which are also inherent in our civilization.

The bold and comprehensive nature of Mr. Botkin's project demands just such an equipment as he brings to the task. I have no doubt as to his abilities to carry it through successfully, and to make a very important clarification of the whole subject. He has my unqualified endorsement.

My estimate of Mr. Botkin is founded solely upon my knowledge of his work, through his publications and through occasional correspondence.



(Letters of Reference - Benjamin Albert Botkin)

Frank Lorimer, Technical Secretary, Committee on Population Problems,
National Resources Committee, Room 4314, Department of
Interior Building, Washington, D. C.

Professor Botkin is one of the special contributors to the forthcoming report of the Committee on Population Problems of the National Resources Committee. He contributed valuable materials for the chapter entitled "Cultural Diversity in American Life," the concluding chapter of the report.

Mr. Botkin is, in my opinion, a person of very considerable genius and has a marvelous grasp of folk and group literature in this country. He has an objective and critical approach to his materials, and at the same time a capacity for significant synthesis.



HARVARD COLLEGE

(Date) November 26, 1924.

Record of Benjamin Albert Botkin for the years 1916-1920

ADMISSION RECORD					YEAR 1916-17			YEAR 1917-18		
SUBJECT	Elementary		Advanced		Freshman SUBJECT	GRADE		Sophomore SUBJECT	GRADE	
	Grade	Units	Grade	Units		Course	Half-course		Course	Half-course
* English					Oral French passed			Botany 1 ²		B
Greek					English A	A		English 11a ¹		A
* Latin					English 28	B		English 11b ²		B
German					French 2	A		English 31	A	
* French					German 1a	A		French 4 ¹		B
History					Government 1	B		French 5 ²		B
Algebra								History 1	B	
Plane Geometry								Zoology 1 ¹		B
Physics										
* Chemistry										
Admission Conditions: — None.					YEAR 1918-19 Junior			YEAR 1919-20 Senior		
Concentration Subject: — English					Comp. Lit. 32 (1/3)	B		*Comp. Lit. 12Exc.		
					English 1 (1)	B		Economics A	B	
Passed General Examinations in: — English					English 24 (1/3)	B		Education A ¹		B
					English 25 (1/3)	A		English 3a ¹		B
Withdrew in Good Standing on: —					French 6 (1)	A		English 12	B	
					Philosophy A (1/3)	A		Greek G	A	
Of the..... courses with grades of C or higher in..... which he must pass in order to complete the requirements for the degree, he has passed..... with grades of C or higher in.....					Philosophy AA (1/3)	A		*Excused from the final exam. on acct. of the Department's examination in English.		
					Philosophy B (1/3)	A				
					Psychology A (1/3)	A				
Received A. B. Degree magna cum laude with highest honors in English at Commencement 1920.					Psychology AA (1/3)	A				
					Psychology B (1/3)	A				
Not more than two transcripts will be furnished Harvard College students free of charge. Additional copies will be furnished at a charge of \$1.00 each.										

EBK 1920

The standing of every student in each of his courses is expressed, on the completion of the course, by one of five grades, designated respectively by the letters A, B, C, D, and E; A and B are honor grades; C is passing; D passing but unsatisfactory; E failure. "Abs" indicates failure to obtain credit for the course, owing to absence from the final examination.

[] indicates that the course does not count for the degree.

() indicates the quality of the work in the course up to the time of the final examination, from which the student was excused.

Sixteen full courses, in addition to the prescribed English Composition, are required for the degree of Bachelor of Arts, or Bachelor of Science. From four to six full courses (or their equivalent in half-courses) constitute a full year's work. An average of nine hours each week (normally three hours of classroom work and six hours of preparation) for thirty-six weeks is the approved amount of work for the ordinary student in a single full course.

C. N. GREENOUGH, Dean.

By *D. Leighton*

TRANSCRIPT OF RECORD *B. A. Bothin*
Columbia University
 in the City of New York

NAME *Benjamin Albert Bothin*

BASIS OF ADMISSION

A. B. Harvard, 1920.

Enrolled in *Graduate Faculties.*
 Admitted *Sept. 1920.*
 Candidate for a *Higher degree.*

Number of points required for graduation } *30 residence Credits.*

STATEMENT OF GRADUATION

A. M. conferred June 1921.
 Remarks

ENTRANCE DEFICIENCIES:

RECORD IN THE UNIVERSITY

COURSES	Value POINTS			GRADES			COURSES	POINTS			GRADES			
	Win. Ses.	Spg. Ses.	Sum. Ses.	Winter Session	Spring Session	Summer Session		Win. Ses.	Spg. Ses.	Sum. Ses.	Winter Session	Spring Session	Summer Session	
<i>1920 - 1921</i>							/							
<i>English 243-4</i>	<i>3</i>	<i>3</i>		<i>P</i>	<i>P</i>									
<i>English 265-6</i>	<i>3</i>	<i>3</i>		<i>H</i>	<i>H</i>									
<i>English 267-8</i>	<i>3</i>	<i>3</i>		<i>H</i>	<i>H</i>									
<i>English 269-70</i>	<i>3</i>	<i>3</i>		<i>H</i>	<i>H</i>									
<i>English 201</i>	<i>3</i>			<i>H</i>										
<i>English 204</i>		<i>3</i>			<i>H</i>									
<i>1923 - 1924</i>														
<i>English 207</i>	<i>3</i>			<i>H</i>										
<i>English 255</i>	<i>3</i>			<i>H</i>										
<i>English 261</i>	<i>3</i>			<i>Prof.</i>										
<i>English 237-8</i>	<i>3</i>	<i>3</i>		<i>H</i>	<i>H</i>									
<i>Comparative Lit. 281-2</i>	<i>3</i>	<i>3</i>		<i>H</i>	<i>H</i>									
<i>Comp. Lit. 294</i>		<i>3</i>			<i>H</i>									
<i>English 260</i>		<i>3</i>			<i>H</i>									
<i>English 268</i>		<i>3</i>			<i>H</i>									

NOTE—For definition of grades and units of value and explanation of symbols see reverse.

The undersigned certifies that the above is a correct copy of the record of the student whose name appears on this transcript.

Date *Nov. 25, 1924.*

Edward J. Grant Registrar

GRADES

A = EXCELLENT B = GOOD C = FAIR F = FAILURE Also P = PASSED

1. In Columbia College, in the Schools of Mines, Engineering and Chemistry, Journalism, Business and in the course for University Undergraduates:

D = DEFICIENT, but subject to improvement in grade by re-examination. Prior to July 1, 1920, except in the Schools of Mines, Engineering and Chemistry, D stood for POOR; and under certain conditions credit for one course of grade D was allowed within a Winter or Spring Session. Such credit, when allowed, is indicated in the proper column on this transcript.

2. In the School of Law:

D = POOR. In the required courses of the first year a student may receive credit for one course of grade D. Prior to September 1, 1921, subject to certain regulations of the School, credit for a limited amount of work of grade D was allowed within the academic year in the first, second or third year. Such credit, when allowed, is indicated in the proper column on this transcript.

3. In University Extension:

D = POOR (not passing), but subject to improvement in grade by re-examination.

4. In the Summer Session

D = POOR, F = VERY POOR.

For students in the School of Architecture (also prior to September 1, 1912, for students in Engineering) the numerical scale is used: maximum 10.0; minimum passing grade 6.0.

MARKS, ABBREVIATIONS AND SYMBOLS

UNIVERSITY RECORD

ABS = Absent from examination.

Cr = Credited on certificate.

Deb = Debarred from examination by reason of unsatisfactory attendance in course (For Engineering students).

Dr = Course dropped by student.

H = Credit for attendance only, without final examination.

i = Indicates improvement in grade by re-examination.

Inc = Work incomplete.

N = No credit allowed for more than one course of grade D (Prior to July 1, 1920).

NC = No credit by reason of irregular attendance.

NM = No mark on record for course in which student registered.

Wd = Withdrew from course.

X = Credit conditioned upon satisfactory completion of second half of a year course.

ADMISSION RECORD

P = Passed

Q = Condition; entrance deficiency subject to removal by satisfactory grade in related higher course in college.

S = Superior Preparation

N = Normal Preparation

U = Uncertain Preparation

F = Failure

†—Course credited for entrance with no credit toward the degree.

*—Credit reduced or forfeited because of excessive absence.

**—Credit allowed with warning as to excessive absence.

***—Credit withheld pending receipt of excuse for absences.

§—See supplementary statement below with reference to Pre-medical courses in Chemistry, Physics and Biology.

UNIT OF VALUE

A POINT signifies one hour weekly of attendance in classroom or two hours weekly in laboratory or drafting-room for a winter or spring session, or the equivalent. It therefore represents 15 hours of classroom work or 30 hours of work in laboratory or drafting-room, or the equivalent.

**SUPPLEMENTARY STATEMENT, DESCRIBING PRE-MEDICAL COURSES
IN CHEMISTRY, PHYSICS AND BIOLOGY
(FURNISHED ONLY ON REQUEST)**

COURSE	DESCRIPTIVE TITLE	HOURS IN CLASSROOM	HOURS IN LABORATORY	GRADE
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REGISTRAR

NOT VALID UNLESS SIGNED AS ON REVERSE

FISK UNIVERSITY



B. A. Botkin
 THE UNIVERSITY OF NEBRASKA
 LINCOLN
 OFFICE OF THE REGISTRAR
 (See reverse side for explanation)

February 22, 1937

Official Transcript of the Record of Benjamin Albert Botkin
 in the College of Graduate

I. Attendance. Admitted September 26, 1930
 Graduated June 6, 1931
 Degree Ph. D.
 University Teachers Certificate Granted ---

II. Present Status: In good standing

III. Schools Attended: Boston English H. S. 1916; Harvard Uni. A.B. '20; Columbia M.A. '21
 (Senior High School)

Subjects	Units	Subjects	Units	Subjects	Units	Subjects	Units
English		Mathematics:		Natural Sciences:		Smith-Hughes Voc.	
Foreign Language:		Algebra		Chemistry		General	
Latin		Geometry		Physics			
French		Trigonometry		Other Nat. Sci.			
German		Arithmetic		Social Sciences			
Spanish						Total	

IV. College Credits.

Descriptive Title of Course	Course Number	First Semester		Second Semester	
		Hours	Grade	Hours	Grade
1930-31 English - 17th Cent Lit	125	0	I	---	---
English - Elizabethan Lit	229	2	90	---	---
English - Amer Engl	232	2	95	---	---
Sociology - Intro Anthrop	173,174	3	95	3	89
Sociology - Res in Anthrop	231,232	5	Px	2	Px
English - Shakespeare	136	-	-	3	95
English - Eng & Amer Folksong	231	-	-	2	96
Sociology - Amer Indian	178	-	-	2	90
Sociology - Primitive Soc	176	---	---	2	91
Major for Ph. D. degree--English					
Minor for Ph. D. degree--Anthropology					
Thesis for Ph. D. degree--"The American Play-Party Song--With a Collection of Oklahoma Texts and Tunes"					
Thesis accepted June 1, 1931.					

Florence I. McGaney, Registrar
 By *Ruby S. Schoeni*
 Recorder

EXPLANATION

Present Status

- (a) A student in good standing is entitled to honorable dismissal and is eligible to continue his course in the University of Nebraska whenever he may desire to do so.
- (b) A student is dismissed without prejudice on account of unsatisfactory scholarship.

Entrance Credits

- (a) A unit means the work of five recitations a week, of not less than forty minutes each, for at least thirty-six weeks. In the laboratory courses a unit means three recitations a week plus two double periods of laboratory work under the supervision of an instructor. In purely laboratory courses, fifteen single periods a week are required for at least thirty-six weeks.

Entrance units are based on work carried in grades 10, 11, and 12. An asterisk (*) indicates that an additional unit was carried in grade 9, and a dagger (†) indicates that an additional half unit was carried in grade 9.

Subsequent to 1925, 12 units from a senior high school have been required for full admission. Conditional admission is permitted on a minimum of 11 units.

- (b) An adult special student—A student at least twenty-one years of age who does not fulfill the regular entrance requirements, but who offers an academic training substantially equivalent, or whose incomplete academic training has been duly supplemented by experience in teaching or other practical preparation, or by special attainment in some particular line, may be admitted to the University under such conditions as shall be deemed wise in his individual case.

College Credits

- (a) A semester hour is the credit allowed for each one-hour recitation or lecture which requires two hours of preparation or for the equivalent of a three-hour laboratory period during each of eighteen weeks of a semester.

In all undergraduate colleges of the University except Dentistry, Engineering, Law, and Medicine, 125 semester hours are required for graduation.

- (b) All grades above passing (60) are given in figures, either in straight percentages or multiples of five. Below passing the following are the markings: F—Failure, (Below 50); C—Condition; I—Incomplete. Also, A—Withdrew in good standing; D—Delinquent at time of withdrawal; NR—No report.

Where letters are used in place of figures: E—90-100%; G—80-89; M—70-79; P—60-69; Px—Passed, not graded.

In the Medical College, 70 is the passing grade for freshman and sophomore years, and 75 for junior and senior years.

Extension Work

Ext. indicates work taken in the Extension Division. The letter "c" following course number indicates class extension work. The letter "x" following course number indicates correspondence extension work.

Summer Session

From 1920-28 the summer sessions extended over a period of twelve weeks, divided into two terms of six weeks each, giving a maximum credit of six semester hours each term. Beginning with 1929, the summer session has been nine weeks in length with a maximum credit of nine semester hours.

EXPERIENCE

Institution or Organization	Address	Position	Under Direction of	Salary
<u>Teaching</u>				
University of Oklahoma	Norman	Instructor in English 1921-30 (including Summer, 1928; on leave of absence, 1923-25, 1930- 31) 1921-23-25-30-	Prof. T. H. Brewer	\$1600 to \$2200 (nine months)
Eron Preparatory School	New York City	Instructor in English and History, Fall, 1924	Joseph Eron	\$25. weekly
University of Nebraska	Lincoln	Assistant Instructor in English 1930-31	Dr. T. M. Raysor	\$1200 (nine months)
University of Oklahoma	Norman	Assistant Professor of English, 1931 to date (including Summer, 1931, 1934, 1935)	Prof. T. H. Brewer	\$2150 to \$2045 (nine months)
University of Montana	Missoula	Assistant Professor of English, Summer, 1932	Prof. H. G. Merriam	\$250
New Mexico Normal University	Las Vegas	Professor of English Summer, 1933	Prof. Lester Haines	\$500

Outside of Teaching

<u>Rhythmus, A Magazine of the Poetry of the Arts</u>	New York City	Managing Editor 1923-24	Oscar Williams	
Stuyvesant Neighborhood House	New York City	Assistant to Director Spring, 1924	Chester Teller	\$25 weekly
Federation Settlement	New York City	Club Leader (Literature) Spring, 1924 Spring, 1925		
<u>University of Okla- homa Magazine</u>	Norman	English Faculty Adviser, 1926-30	Grace Ray	
<u>My Oklahoma</u>	Oklahoma City	Poetry Editor 1927-28	Parker La Moore	

B. A. Botkin

ACCOMPLISHMENTS

2. Advanced work

Graduate Study

American Literature

Dr. Carl Van Doren, Columbia University, 1920-21; Spring, 1924

Dr. Fred Lewis Pattee, Columbia University, Summer, 1926

Anthropology

Research in Anthropology

Social Origins

Primitive Society

The American Indian

Dr. William Duncan Strong (now of Bureau of Ethnology), University of Nebraska, 1930-31

Language and Popular Literature

English Language

Dr. Adrian J. Barnouw, Columbia University, Fall, 1923

American English

Ballad and Folk Song

Dr. Louise Pound, University of Nebraska, 1930-31

Literary Criticism and Theory

Modern English Criticism

Dr. William Tenney Brewster, Columbia University, 1920-21

Ancient and Medieval Rhetoric and Poetic

Dr. Charles Sears Baldwin, Teachers College, Spring, 1921

Style

Dr. Caroline F. E. Spurgeon, Columbia University, Fall, 1920.

Literary Types and Periods

Modern Drama

Dr. George C. D. Odell and Dr. Clayton Hamilton, Columbia University, 1923-24

Victorian Literature

Dr. Ashley H. Thorndike, Columbia University, 1923-24

Materials of Poetry

Dr. John Erskine, Columbia University, 1920-21

Versification

Dr. Raymond M. Alden, Columbia University, 1924

Aesthetics of Poetry

Dr. Henry Wells, Columbia University, Spring, 1926

Research

The Early Life of Thomas Edward Brown: An Introduction to the Study of the Letters and Poems

(Master's essay, Columbia University, 1920-21)

A biographical and social study of the making of a poet, in relation to the

Manx country, character, folklore, and speech, in direct line with my later folk and regional studies. Projected as part of a complete critical biography.

The published sources were supplemented by personal correspondence with two friends of Brown, S. K. Broadbent, editor of the Isle of Man Examiner, and W. Ralph Hall Caine, the Manx folklorist, and personal interviews with a third friend, George Quarrie, of New York City.

The American Play-Party Song, With a Collection of Oklahoma Texts and Tunes

(Doctoral dissertation. In press, University Studies of the University of Nebraska, Number XXXVI)

Begun, Summer, 1926, at Columbia University, with a study of children's games and their folk song and folklore relations. Reading at Columbia University and New York Public Libraries, Summer, 1926 and Harvard College Library, Summer, 1927.

In 1926-27 a collection made among 600 students of English in the University of Oklahoma and state high schools yielded over a thousand variants of 128 play-party songs, in addition to a large number of ballads, folk songs, counting-out rhymes, school and playground games, and square dance calls.

In 1930-31 research was completed under Dr. Louise Pound at the University of Nebraska.

Spring, 1932, a faculty research grant of the University of Oklahoma made possible the collection of 62 tunes in Central and Southwestern Oklahoma.

Summer, 1936, interviews on the social status and customs of the play-party obtained from summer school students and residents of Cleveland and Pottawatomie Counties.

A companion study of the folk song and folklore relations of the square dance and square dance calls is projected.

Southern and Southwestern Folk and Folklore

(Published in part as Chapter 26 in Culture in the South, edited by W. T. Couch, University of North Carolina Press, 1934)

The study of the cultural aspects of Southern and Southwestern folklore was begun in 1928 in connection with ^{the} Oklahoma Folklore Society and completed in 1932-33 as part of the Social Science Research Project and Social Science Lectures at the University of Oklahoma.

A large collection of Southern and Southwestern customs, beliefs, legends, tall tales, and old-timers' reminiscences (supplementing the collection of folk songs) remains to be edited.

In the same connection three special collections of folk and popular material have been made: Back Home in Indiana, as told by Cliff Frank (published in part in Folk-Say); hobo life and speech, as told by Charlie Williams; and semi-literate verse.

Cumulative Bibliography of Regional Literature by States

Compiled from lists of state libraries and other extension agencies. Begun Spring, 1932.



The Great American Wisecrack: A Study in Popular Speech and Humor

(For a volume to be published by the University of Oklahoma Press and already published in part in American Speech)

A collection and study of all types of oral and floating material, including popular catchwords, phrases, sayings, mottoes, slogans, signs, inscriptions, names, neologisms, slang, jargon, jests, comparisons, drawn from speech, radio, popular song, and journalistic usage. Begun in 1929-30 with a collection of "lizzie labels" made among students in the University of Oklahoma.

Cultural Diversity in American Literature

(For a report on National Population Problems, by the Committee on Population Problems of the National Resources Committee, in progress)

A study of tendencies in modern American literature as reflecting and affecting cultural diversity, with special attention to ethnic, regional, and economic variations.

Creative, Critical, and Editorial Work

Translations

The poems of Loofti Minas, Englished from the Armenian (with Loofti Minas). Begun in 1919 and published in part in The Stratford Journal and The Stratford Magazine.

In Faraway Lands, A Comedy in Three Acts, by I. D. Berkowitz. Translated from the Yiddish (with Mendel G. Glenn). 1922. In manuscript.

Rothschild's Daughter, An Operetta in Four Acts, by A. Goldfaden, with Music by M. Fall. Book and Lyrics adapted from the Yiddish (from a translation with M. G. Glenn). 1924-25. In manuscript.

Poems

Symbols and Horizons. A volume of lyrics, 1927 to 1935. In manuscript.

Poems published (beginning in 1919) in The New York Evening Post, The American Mercury, The Stratford Magazine, Opportunity: Journal of Negro Life, Southwest Review, The Library, The Harp, New Masses, Prairie Schooner, Merada, Poetry: A Magazine of Verse, Folk-Say, Space, The New Republic (accepted, June, 1936), etc.

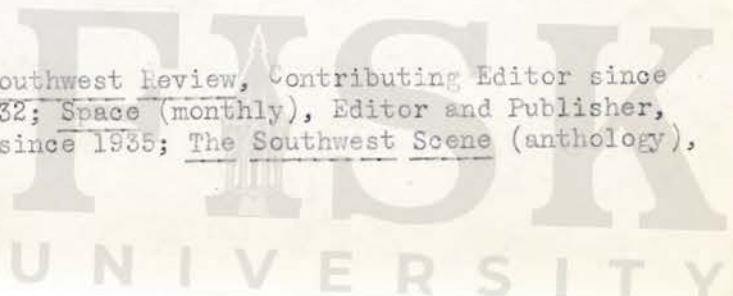
Criticism

Percy MacKaye and His Kentucky Mountain Folk Cycle, 1929-30. Published in part in American Speech.

Reviews and miscellaneous criticism published (beginning in 1918) in The Stratford Journal, The Stratford Monthly, The Bookman, The Library, Opportunity: Journal of Negro Life, Southwest Review, American Speech, Space, Trend, Windsor Quarterly, The Frontier and Midland, etc.

Editing

Rhythmus, Managing Editor, 1923-24; Southwest Review, Contributing Editor since 1929; Folk-Say (annual), Editor, 1929-32; Space (monthly), Editor and Publisher, 1934-35; Writers Editions, Associate since 1935; The Southwest Scene (anthology), 1931.



ACCOMPLISHMENTS

3. List of Publications

Books

✓ The American Play-Party Song, With a Collection of Oklahoma Texts and Tunes, The University Studies of the University of Nebraska, Volume XXXVI, Lincoln, (in press)

Edited:

Folk-Say, A Regional Miscellany, The Oklahoma Folklore Society, University of Oklahoma Press, Norman, 1929

Folk-Say, A Regional Miscellany: 1930, University of Oklahoma Press, 1930

Folk-Say, A Regional Miscellany: 1931, University of Oklahoma Press, 1931

The Southwest Scene: An Anthology of Regional Verse, The Economy Company, Oklahoma City, 1931

Folk-Say IV: The Land Is Ours, University of Oklahoma Press, 1932

Articles

"Self-Portraiture and Social Criticism in Negro Folk-Song," Opportunity: Journal of Negro Life, Feb., 1927, pp. 38-42

"The Play-Party in Oklahoma," Publications of the Texas Folk-Lore Society, Number VII, pp. 7-24, 1928

"The Folk in Literature: An Introduction to the New Regionalism," Folk-Say, A Regional Miscellany: 1929, pp. 9-20

"The Wolf Boy, A Kiowa Tale" (As told by Tsa-to-ke), ibid., pp. 32-36.

"Paul Bunyan on the Water Pipeline" (As told by Wayne Martin), ibid., pp. 50-62

"A Paul Bunyan Bibliography," ibid., pp. 62-63

"The Indiana Log-Rolling" (As told by Cliff Frank), ibid., pp. 79-85

"The Verse Racket," Southwest Review, Jan., 1929, pp. 158-167

"Serenity and Light," in "Symposium on Regional Culture in the Southwest," Southwest Review, July, 1929, pp. 492-493

"Back Home in Indiana" (As told by Cliff Frank), Folk-Say, A Regional Miscellany: 1930, pp. 67-83

"The Oklahoma Literary Society" (As told by W. L. Wilkerson), ibid., pp. 266-271

"The Lore of the Lizzie Label," American Speech, Dec., 1930, pp. 81-93

"Folk Speech in the Kentucky Mountain Cycle of Percy MacKaye," ibid., April, 1931, pp. 264-276

"'Folk-Say' and Folklore," ibid., August, 1931, pp. 404-406

"An Anthology of Lizzie Labels," ibid., Oct., 1931, pp. 32-39

"Courting" (As Told by Cliff Frank), Folk-Say, A Regional Miscellany; 1931, pp. 278-283

"We Talk About Regionalism -- North, East, South, and West," The Frontier, May, 1933, pp. 286-296

"The New Mexico Round Table on Regionalism," The New Mexico Quarterly, August, 1933, pp. 152-159

"Folk and Folklore," Chapter 26, Culture in the South, University of North Carolina Press, Chapel Hill, 1934, pp. 570-593

"Regionalism: The Next Step," Space, Dec., 1934, pp. 86-88

"Unliterary Literature," Trend, Jan.-Feb., 1935, pp. 234-235

"Folk-Say and Space: Genesis and Exodus," Southwest Review, July, 1935, pp. 321-335

"Regionalism: Cult or Culture?" The English Journal, March, 1936, pp. 181-185

"The Folkness of the Folk," ibid., to be published in 1937.

B. A. Botkin

Oklahoma Writers		President, 1927-28	
Oklahoma Folklore Society		President since 1928	
<u>Southwest Review</u>	Dallas	Contributing Editor since 1929	John McGinnis and Henry Smith
<u>Folk-Say</u> (annual)	Norman	Founder and Editor 1929-32	University of Oklahoma Press
<u>Space</u> (monthly)	Norman	Founder, Editor, and Publisher, May, 1934-April, 1935	
Writers Editions	Santa Fe	Associate since 1935	
National Committee on Folk Arts of the United States	New York City	Expert Consultant since 1935	Elizabeth Burchenal
Committee on Population Problems, National Resources Committee	Washington, D. C.	Consultant, July-October, 1936	Frank Lorimer \$300

SCHOLARSHIP

April 15, 1937

Dear Mr. Botkin: It is a pleasure to inform you that you have been selected by the Committee on Fellowships of the Julius Rosenwald Fund to receive a grant of \$1800 to assist you in carrying forward your plans for the study of the folk and regional movement in the South.

While our Committee has some suggestions regarding your plans, about which I shall write you later or shall discuss with you in person, the award is definite. Our suggestions, however, are in the nature of advice and you will be left free to carry forward your work in your own way. A plan covering the details of payments under this grant will be arranged to fit your particular needs.

Please let us know at once if you accept this grant. Official announcement of the Committee's selection for the year will be made soon and can include only those acceptances which have been received.

Very truly yours,

RAYMOND R. PATY

RP*MLU

Mr. Benjamin Albert Botkin
138 Page Street
Norman, Oklahoma

FISK
UNIVERSITY

FOLKLORE AMERICAS: BIOGRAPHIC SKETCHES OF
NEW MEMBERS 1942-1943

BOTKIN, Dr. Benjamin Albert. Library of Congress, Washington, D. C., U.S.A. Born February 7, 1901, of Lithuanian parents, in Boston, Massachusetts, U.S.A. Resided there 1901-1920, New York City 1920-1921, 1923-1925, Norman, Oklahoma 1921-1923, 1925-1930, 1931-1937, Lincoln, Nebraska 1930-1931, Washington, D. C. 1937-present. Traveled in the Adirondacks 1922, Texas, Arizona, Imperial Valley, California, Oregon 1923, Montana, Washington, Oregon, California, Mexico, New Mexico 1932, New Mexico 1933, several times from Oklahoma to Boston, Provincetown and New York City via southern and central routes and to Galveston and New Orleans 1933-1937, on field trips for Federal Writers' Project south to New Orleans, to Chicago and the Middle West, New York and New England 1938-1939. Attended elementary schools in Quincy, East Boston, Everett and Dorchester 1905-1912, Dorchester and Boston English high schools 1912-1916, Harvard college 1916-1920, where he finished with an A.B. (English major) *magna cum laude* and highest honors in English, Boston school of social service in summer of 1920, Columbia university 1920-1921 with M.A. (English major) and 1923-1924, University of Nebraska 1930-1931, where he completed his Ph.D. (English major, anthropology minor). English instructor 1921-1931, assistant professor 1931-1938, associate professor 1938-1940 University of Oklahoma, English and history instructor Eron preparatory school in New York City 1924-1925, assistant English instructor University of Nebraska 1930-1931 (on leave from University of Oklahoma), assistant professor of English University of Montana summer of 1932 and New Mexico Normal university at Las Vegas summer of 1933. Editor of *Folksay* 1929-1932, editor and publisher of *Space* 1934-1935, folklore editor of Federal Writers' Project 1938-1939, chief editor of Writers' unit of Library of Congress project 1939-1941. Consultant of National resources committee 1934, folklore consultant of Federal Writers' Project 1938, Julius Rosenwald fellow 1937-1938, Library of Congress associate fellow 1940-1941, Library of Congress resident fellow in folklore 1941-1942, American Council of Learned Societies consultant and fellow in folklore 1942-1943, assistant in charge of Archive of American folksong in Library of Congress 1942-present. President of Oklahoma folklore society 1928, member of American folklore society

*

and American folksong society, on committee of National folk festival, expert consultant on National committee on folk arts of U.S.A., co-founder and first chairman of Joint committee on folk arts of WPA 1938-1939, on conferences on folklore studies of American Council of Learned Societies, etc. Published American playparty song, with a collection of Oklahoma texts and tunes, in University of Nebraska studies for 1937, mimeographed Folklore manual and bibliography for WPA, and various folklore articles in Folksay, Texas folklore society publications, American speech, English journal, etc. Is working on Folk and regional movement in American literature, Folklore classification system, Folk dance and game, etc. Noted as collector and student of folklore and regional literature of U.S.A., and as federal government and Library of Congress organizer of collecting, archiving, classifying and facilitating work of others in American folklore.

BOGGS, RALPH STEELE
LA SANTIDAD DEL TEXTO

Desde los primeros folkloristas del Romanticismo, del siglo diecinueve, se ha hablado de la santidad del texto folklórico, de cómo hay que apuntarlo, palabra por palabra, exactamente como se dice, tomado "de la boca del vulgo," etc. Todavía hoy se repite como un principio aceptado, para conservar "el sabor de la tierra" y los rasgos estilísticos y lenguaje inimitable del pueblo. Pero hay que repetir esta importantísima regla, porque pocos la observan en la práctica. Es muy natural, porque difícilmente se consigue una máquina de hacer grabaciones fonográficas o se emplea la taquigrafía.

El método más fácil, y el que se emplea, por la mayor parte, desgraciadamente, es el de escuchar, irse a casa, y escribir de memoria. Así hace el folklorista lo mismo que ha hecho su informante: recrear en palabras suyas el bosquejo más o menos vago que queda en su memoria; y así nos da impresa la variante del folklorista y no la del informante. En este acto de recreación es absolutamente imposible evitar que entren giros, vocabulario, rasgos de estilo, etc. del folklorista. La misma manera de funcionar del cerebro que produce las variaciones de las variantes entre uno y otro informante, y hasta entre una narración y otra del mismo informante, produce variaciones nuevas en la variante recreada por el folklorista, y aun más, porque el folklorista, por la mayor parte, viene de otro ambiente muy distinto del de su informante. Todo esfuerzo del folklorista de desviarse de este procedimiento

normal de su recreación, o sea para "imitar" su informante o sea para "mejorar" su texto, da resultados anormales en un texto que ni se puede llamar "folklore." No hay manera de evitar el mejor método conocido hasta ahora para recoger el folklore: la máquina de hacer grabaciones.

Si un estudiante de botánica llevara al laboratorio para clasificación y estudio científico una flor recogida en el campo, con los pétalos cortados en ángulos geométricos y pintados en distintos colores según el gusto, o si llevara para el mismo propósito en su memoria una descripción de tal flor, ningún botánico aceptaría ni la una ni la otra como la base de sus estudios científicos. Sin embargo, la imprenta nos da todos los días textos así alterados, inconscientemente y en buena fe o artísticamente "mejorados" o "arreglados," que se llaman "folklore."

Las observaciones más profundas, las conclusiones deducidas con el mayor cuidado científico, o cualquier esfuerzo de estudio serio que se malgasta a base de tales textos, puede valer muy poco, tal como las reglas gramaticales que se deduciría de un texto lingüístico mal copiado. En ambos casos, el estudio no puede valer más que el texto sobre el cual se basa. Por nuestro amor a la verdadera ciencia del folklore y su futuro, no aumentemos más los enormes montones casi inútiles de textos folklóricos mal acopiados. Respetemos la santidad del texto.

See p. 13.

PROF. R. S. BOGGS
BOX 625
CHAPEL HILL, N. C.
U. S. A. (EE. UU.)

FOLKLORE AMERICAS

December 1943

vol. III

no. 2

BOGGS, RALPH STEELE

UNA BIBLIOGRAFIA GENERAL DEL FOLKLORE

En muchas universidades y otros centros de cultura, entre los eruditos y estudiantes, y en gran parte del público en general se halla en estos días un interés en el folklore, que se despierta, crece y aumenta grandemente. Pero en pocos centros de América hay bibliotecas de folklore ya desarrolladas y folkloristas instruidos a fondo en su ciencia, para orientar y animar este interés creciente y encauzarlo por los rumbos más provechosos. Por esto, para los que quieran establecer el núcleo y la base general de una biblioteca de folklore, que podría llegar a especializarse después en cualquier dirección, propongo aquí una lista de unas cincuenta obras fundamentales y escogidas de bibliografía, de revistas, de tratados generales y de consulta, y de unas pocas colecciones grandes de materias, que puede servirnos a todos como un punto general de partida. Unas de estas obras son caras, otras son difíciles de conseguir, pero de todos modos, por lo menos en algunas de las bibliotecas más grandes y más accesibles, debemos tratar de reunir gran parte de ellas.

Anuario de la Sociedad folklórica de México. México, D. F. 1938- .

Archivio per lo studio delle tradizioni popolari. Palermo 1882-1909.
24 vols.

Archivos del folklore cubano. Habana 1924-1930. 5 vols.

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- Bolte, Johannes et al. Die Volkskunde und ihre Grenzgebiete. Berlin 1925.
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- Corso, Raffaele. Folklore; storia, oggetto, metodo, bibliografia. Roma 1923.
- Cox, George William. Introduction to the science of comparative mythology and folklore; 2. ed. London 1883.
- Cox, Marian Roalfe. Introduction to folklore; new and enlarged ed. London 1897.
- Folklore (record, journal). London 1878- . También Publications series.
- Folklore fellows communications. Helsinki 1910- .
- Folkminnen och Folktankar. Lund 1914- .
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- Frazer, James George. Folklore in the Old Testament. London 1918. 3 vols.
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- Krappe, Alexander Haggerty. Science of folklore. New York 1930.
- Krohn, Kaarle. Die folkloristische Arbeitsmethode. Oslo y Cambridge, Massachusetts, U.S.A. 1926.
- Kryptadia; recueil de documents pour servir à l'étude des traditions populaires. Heilbronn y París 1884-1911. 12 vols.
- Lang, Andrew. Modern mythology. London 1897.
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- Magalhães, Basílio de. O folclore no Brasil. Rio de Janeiro 1939.
- Mélusine; recueil de mythologie, littérature populaire, traditions et usages. Paris 1878-1912. 11 vols.
- Mexican folkways; ed. Frances Toor. Mexico, D. F. 1925-1933. 8 vols.
- Müller, Friedrich Max. Contributions to the science of mythology. London 1897. 2 vols.
- Pessler, Wilhelm. Deutsche Volkstumsgeographie. Braunschweig, Berlín y Hamburg 1931.
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Tylor, Edward Burnett. Primitive culture; 7. ed. New York 1924. 2 vols.

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Zeitschrift des Vereins für Volkskunde. Berlín 1891-1927. 38 vols. Sigue como Zeitschrift für Volkskunde 1928- .

Zeitschrift für argentinische Volkskunde; más tarde Zeitschrift für argentinische Volks- und Landeskunde; más tarde Zeitschrift des deutschen wissenschaftlichen Vereins zur Kultur- und Landeskunde Argentiniens; más tarde Phoenix. Buenos Aires 1911- .

Americana on Records

When Alan Lomax came to Decca as an adviser on folk music about a year ago, he began playing records to find out just what Decca had in its files. Last week, he was still spinning disks, and the end was far from in sight.

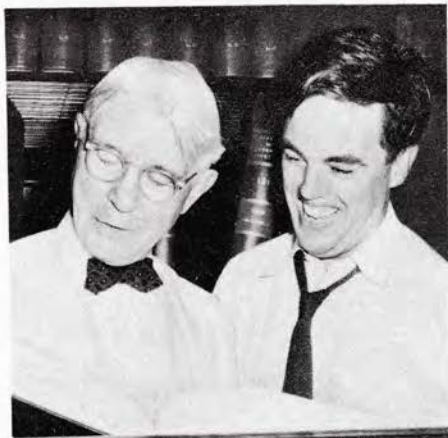
There were Decca labels recorded under the direction of Jack Kapp, president of the firm, and his brother Dave. There were old Brunswicks, Vocalions, Gennetts, and Generals—many of them by long forgotten names like Doc Boggs, Furry Lewis, and the Rev. Edward Clayburn.

As Lomax progressed with his research (he is also working on a book under a Guggenheim fellowship), he became convinced that Decca possessed a collection of recorded folk music second only to the Archive of American Folk Song at the Library of Congress—which he and his father, John Lomax, began to build in 1933. Thereupon he and Kapp worked out an American Folk Music Series.

For catalogue purposes the series, now in its first year, has included such current modern folk singers as Burl Ives and Josh White. But last June, the first batch of the real old-timers appeared in an album titled "Listen to Our Story—A Panorama

of American Ballads." And last week, "Mountain Frolic," a collection of square dances and hoedowns, was on its way to dealers. In all, some 75 albums are planned.

The two old-time albums are the real McCoy, for here, on disks, is a permanent record of the music pioneer America grew up with. And in the "Sing-Along" book accompanying each album, Lomax has written the story of the people and their songs—plus words and music for those who want to try the songs at home or at school.



KENI NEWSPHOTO

Lomax (right) with Carl Sandburg



Reprinted from September 22, 1947 issue.

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By 2 Fund Fellows

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For an admired friend.

Alan Lomax

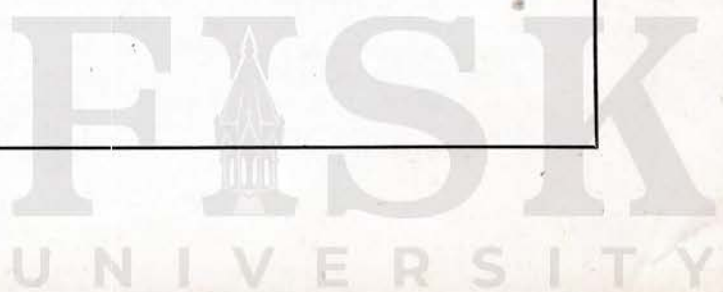
FELLOWSHIPS

Folklore, American

by Alan Lomax and
Benjamin A. Botkin

Reprinted from TEN EVENTFUL YEARS

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FOLKLORE, AMERICAN

by Alan Lomax and
Benjamin A. Botkin

Folklore, American

The period 1937-46 was a decade of the common man, the Americana decade. The lingo, the attitudes, the yarns and the tunes of ordinary Americans were recognized as something important and valuable and were proudly accepted by the whole nation. American folklore, formerly the preoccupation of the specialist, became a familiar part of broad American cultural activities.

In 1937 Paul Bunyan was just another name: in 1946 most Americans had heard stories of the giant lumberjack and his blue ox that measured 40 axe-handles between the horns. In 1937 a professional ballad singer was a quaint hobo with a guitar: by 1946 this same ballad singer was likely to be in a Hollywood studio. This cultural movement was a culmination of more general trends: a breaking of U.S. cultural dependence on Europe, a heightened appreciation of American cultural heritage, and a deep need for art, literature and music that reflected U.S.

democratic and equalitarian political ideals.

There had been a century of preparation for this development, a period in which all sorts of artists, writers, scholars and educators had gone to the people for the strong and salty stuff of oral literature. The professional folklorists had examined the main streams of American folk culture—frontier balladry, Afro-American song, American heritages from the folklore of France, Spain and other countries. There was a stock of folklore in the 48 states to match that of any other country in the world, both in point of variety and volume. It took a world war and a world struggle against fascism to crystallize and quicken this interest into the broad cultural movement which came to affect the lives of all Americans.

Corralling Folklore.—In the United States the ballad-hunter, the tale-catcher, the folklorist, was mainly occupied with corralling his folklore. The hardest part of his job had always been to find good informants in the midst of a busy and rapidly changing world and to cajole these normally shy people into giving up their tales and songs and sayings.

Formerly folklorists, in order to take down the yarns and ditties in his notebook, had to insist upon many interruptions and much repetition on the part of the folk artist. Thus both the spontaneity and the total emotional impact of the performance were seriously curtailed. The best recorder available was a cylinder machine which produced a thin and noisy sound, unpleasant even for the collector. With the advent of the modern portable disc recorder, however, the folklorist could bring his folklore "back alive." For the first time, the folklorist's colleagues and audiences could share with him the exquisite pleasures of the oral arts, the oldest and most universal of all arts. The musicologist for the first time could study at his leisure the intricacies of a folk performance. The importance of musical style, voice placement, ornamentation, accompaniment and harmony now became evident and could be evaluated. A ballad was no longer four staves of melody plus a dozen stanzas in a book, but a living piece of art, more than likely a basic melodic theme woven into a number of variations. The folk tale collector now brought back incontrovertible data for the linguist, for the psychologist and for his own understanding of the importance of style in the oral narrative.

The sound recording, however, made its most revolutionary impression at the artistic level with learned foundations, government administrators, academicians, creative workers, students and laymen. The voice of the common man, sounding from the loudspeaker, opened new horizons and established immediate bonds of feeling and interest. The folklorist set up his microphone and switched on his amplifier at lumber camps, at mountain square dances, on prison farms, in the quiet of Indian pueblos, at primitive ceremonies in Africa and the West Indies, in the small houses of the people everywhere. The recording needle cut its tireless and accurate spirals of fiddling, Vaudou drumming, passionate folk sermons, the plain and pure singing of the old ladies, the shouts of men at work and the spoken commentary of the folk artists. When played back, these records delighted the performers and stimulated them to recall yet more folklore. When the collector played them for his home audiences his work was regarded with new interest.

So there grew in the Library of Congress, in Columbia university and in other institutions, great libraries of re-

corded folklore still to be thoroughly studied and utilized. Gradually in the lay audience there emerged an appreciation of the real thing in folklore. In 1937, to cite one example, there were approximately 500 records in the Archive of American Folklore of the Library of Congress: in 1946 there were almost 8,000 records with speech and song from most of the regions of North and South America and the West Indies. When it was announced that certain of these records were available to the general public, more than 10,000 letters of inquiry were received within a month. Some understanding of the significance of folklore collecting became general in colleges, governmental institutions and even among music educators. Support for the folklorist, comparatively speaking, was everywhere at hand. Once the sound film came into play in field collecting, the folklorist would truly have his proper share of the world audience.

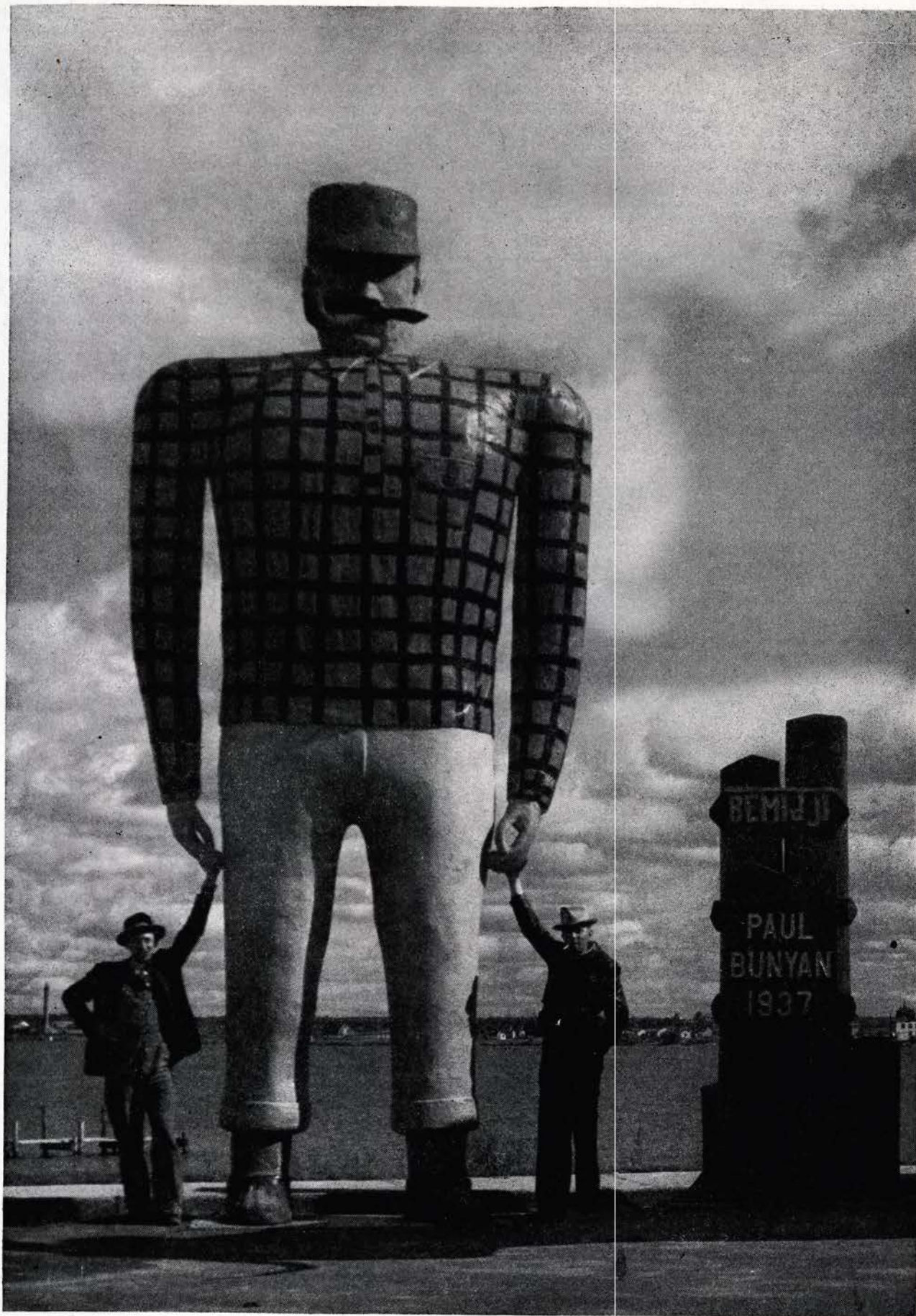
Meantime the folklorist, whether he used a notebook, a recording machine or a camera, was filling in the map of the folk culture of America.

Map of U.S. Folk Culture.—There are two fairly well-defined regions of Anglo-American folk song; the northern and the southern. The northern region includes the northeast, the middle Atlantic and the Great Lakes states as well as certain parts of the states to the west. The southern region includes the familiar southern states as well as the borderland territory lying along the Ohio river. The southern region, again, was deeply affected by, as it in turn deeply influenced, the Afro-American music that grew there. The great plains and the far west, an area of cowboy song and mining balladry, represented a fusion as well as a thinning out of both northern and southern traditions. From Canada down the Mississippi valley, and throughout the coastal area of Louisiana, there are traces of French folklore. The southwest is Spanish-American. Streaked and spotted across this broadly sketched map, folklorists someday would be able to outline the thousands of enclaves of non-English folklore.

Collections from all parts of the United States also demonstrated that the singing of so-called classical British ballads such as "Barbara Allen" and the "Two Sisters", once thought to be peculiar to the southern highlands, was formerly a pastime common to the frontier. It was indicated, too, that these mediaeval ballads had usually been connected by the folk with their own environment and experience and needs, rather than with some distant and romantic past; that they had been gradually displaced by journalistic and occupational ballads and both of these (in the southern region) by lyric songs.

By examining early American hymn books, George Pulen Jackson traced the relatively unknown white spirituals, from their roots in Europe, through the singing of masters of New England, through the great revival of the 1820s, and down to the 20th century. He showed how every revolution in the Protestant church had been accompanied by a flood of new hymns—religious texts, set to secular tunes. He pointed out that a part of the Negro spiritual tradition derived from Anglo-American folk song. On the other hand, comparative study by Melville J. Herskovits of recorded Negro folk song, as well as of social pattern in Negro communities throughout the new world, offered convincing evidence of a sturdy survival of Africanism in American Negro folk communities. One did not have to be a specialist to recall the many Negro folk songs and tales adopted by the whites. The pattern

Figure of Paul Bunyan, erected in 1937 at Bemidji, Minn., symbolizing the native legend of early loggers' prowess in the northwest



of racial bias was inoperative in southern folklore. Negro and white folk artists, living and working side by side on the land, had always competed as performers and traded tales, songs and culture.

The power and the variety of Negro secular songs came to be recognized. The "sinful" singers, those wayward sheep who strayed away from the straight road of the spiritual which the Baptist and Methodist churches held to, had nevertheless created a whole world of song. The reels and buck-and-wing tunes of the Negro country fiddler and banjo-player had provided the impetus for the minstrel show music of the 19th century, as well as many new melodic and rhythmic patterns for all square dance musicians. Around the turn of the 20th century Negro folk musicians, basing their sombre melodies upon the work-song and the field "holler," developed a new dance music for piano and guitar. They called this style "the blues." "The blues" bid fair to become the national U.S. song form. This modern Negro folk music, encountering and fusing with the Creole Negro band music of New Orleans, also provided the spine for American jazz.

America came to know and value this world of Negro secular song, the terrifying rhythmic work-songs from the southern penitentiaries,

Captain called me,
Called me a nappy-headed devil,
That ain't my name, pardner,
No, Lord, that ain't my name

the gay ragtime tunes of the country banjo and guitar player,

All I want in this creation
Little bitty wife and a big plantation

the lonesome whoops and hollers of the field hand,

Go down ol' Hannah
Don't you rise no more,
If you rise in the mornin'
Bring judgment on

the bitter, ironic and endless comment of the blues,

I'm goin' where the water tastes like sherry wine
I'm goin' where the water tastes like sherry wine
'Cause this Arkansas water tastes like turpentine.

Although the folklorist had long since published many songs in his books and records, it was the awakening interest in hot jazz that turned the country's attention to them. Once music critics and record collectors examined the roots of the hot jazz that they "discovered," they were inevitably led to an appreciation of Negro secular and religious folk song. As tens of thousands of young Americans began to listen to these hot jazz critics and to share their enthusiasm for musicians like Louis Armstrong and Sidney Bechet, they too came to enjoy Negro folk music. The jitterbug decade led to a better understanding not only of Afro-American folksongs, but of the problems of the Negro people.

The American folklorist began to study the folklore of great cities. The WPA Writers' project in New York and Chicago turned up tales of demon brick-setters, super-powered beltline boys and garlands of pungent rhymes from the city playgrounds. It became apparent from studies in New York, Detroit, Chicago and San Francisco, that U.S. metropolises are patchworks of folklore in many languages. Just as in the backwoods, old ballads had been preserved which were no longer current in the parent countries. These old songs represented nostalgia for the homeland, in some sense. In many areas of foreign language culture, however (notably in the Spanish southwest and the Cajun country of Louisiana), there was a vigorous

creative process—recasting traditional lore in the American mould, developing indigenous forms, even spreading certain dances, songs and tales beyond the borders of the non-English-speaking groups. ("Beer Barrel Polka," "Allà en el Rancho Grande," the "Varsouvienne," and "Bi Mir Bist Du Schoen" were examples of this trend.)

Finally, an extensive documentation of American folk tales and folk comment was begun. The popularization of the Paul Bunyan folk-literary legend led to the discovery of similar comic tall-tale heroes in many parts of the United States: John Darling in the northeast, Pecos Bill in the southwest, Febold Feboldson in the middlewest were merely a few of these. The American comic hero seemed made to match the size and savagery of the country. In the Smoky mountains Richard Chase unearthed a complete and full-bodied cycle of the delightful Jack Tales of the British Isles. These fairy tales or *marchen* had been endowed with southern backwoods colour and character.

The folklore section of the WPA Writers' project encouraged the collection of tales and folk commentary in all the states. In their files in the Library of Congress could be found the life stories of several thousand Negro ex-slaves alongside similar accounts from many unknown areas of American life. Volumes such as James R. Aswell's *God Bless the Devil*, B. A. Botkin's *Lay My Burden Down* and Stetson Kennedy's *Palmetto Country*, indicated the richness of this work and of the relatively unexplored field of oral narrative in the United States.

Folklore Gets Around.—A rough count indicated that approximately one-third of the important books in the field of American folklore were published in 1937-46. The yearly folklore bibliography for the hemisphere ran to 200 and more titles by 1946. Articles on folk singers, hot jazz and square dancing began to appear regularly in magazines of large circulation. In 1944 a folklore book—*A Treasury of American Folklore*, by B. A. Botkin—became a best seller, running into more than 500,000 copies.

The Folkways series, the River series, the Lake series, the Mountain series and the magnificent WPA State Guide series all included a great quantity of local legends, tales, proverbs and superstitions, bringing this body of oral tradition to a wide reading public. Many books on hot jazz documented what was, in effect, a city folk music. Descriptions of "jam sessions" and autobiographies of the great improvisors of jazz acquainted America with the oral approach to music, that is, homemade music, played by ear and handed down by word of mouth. Meanwhile, through hundreds of pamphlets and folios, some distributed by large music publishers to music lovers and schools, others through hillbilly radio programs to lovers of old-time songs, cowboy songs, mountain carols, square dance ditties and ballads of every description reached a wider and wider reading public.

More important, however, in awakening a general interest in folk song than either the folklorists or their publications were the singers, the balladeers, who came wagging their banjos and guitars to town. Their recordings, radio programs, concerts, motion picture appearances and their ever-growing circle of fans freshened the roots of oral tradition in every part of the country at the same time as they tended to obliterate local folklore developments and laid the basis for a national songbag, delivered in fairly well stabilized styles.

Around 1925 the commercial recording companies had begun to make their first experiments in recording rural music (Negro, southern white, Mexican and "Cajun"),

after they were persuaded that such records would sell in the home towns of the performers. They soon found, however, that these records had tremendous regional audiences. One of the earliest Negro blues recordings, for instance, sold 1,000,000 copies. The record companies rapidly added new departments to their catalogues. They sent scouts and portable equipment up and down the land, recording thousands of folk and semi-folk tunes from hundreds of oral artists.

At about the same time local radio stations began to permit a few local folk artists (country fiddlers, Negro quartets, ballad singers) to broadcast from their studios. They, too, discovered that a huge audience preferred old-time songs to any other type of music. It was out of these experiments that there developed programs like the "Grand Old Opry" and the "National Barn Dance." These (and numerous similar programs featuring ear musicians and a rural flavour) acquired great national audiences as well as commercial sponsorship, and assured the success of the large stations which initiated them.

Meanwhile the commercial folk artists who made the records and starred on the programs were creating a new kind of American music. Building on a repertory of traditional folk tunes and musical styles they rapidly added new instruments, new harmonic ideas and new "pop" song devices. Some of these singers became so popular that they were elected to political office. Jimmy Davis, the composer of "You Are My Sunshine" (a sentimental hill-billy song—probably better known than the national anthem), became governor of Louisiana. W. Lee O'Daniel ran for governor in Texas and was elected to the rhythm of a hillbilly band; he later was elected to the U.S. senate. Roy Acuff, star of "Grand Old Opry," turned down the governorship of Tennessee because the job didn't pay well enough.

Such musicians and their slicked-up country music were absorbed into the gigantic framework of the American music industry, and shared its boom during World War II. The spirituals, popular in all Negro churches, were largely composed and distributed by a group of accomplished folk artists turned commercial publishers in Chicago. Five thousand or more Negro quartets toured the American Negro world, singing their increasingly "hot" arrangements of the traditional spirituals to great audiences, both urban and rural. Gene Autry's singing westerns made him a national figure, a \$1,000,000 property in the amusement industry. The cowboy on the range was more likely to sing Autry's romantic ballads, composed in Hollywood and interspersed with an Americanized Swiss yodel, than the old cowboy ballads. Hillbilly, or cowboy, bands sprang up in almost every community in the United States, and few of the several hundred American radio stations failed to program some of their music; many carried little else on their schedules.

In this field of commercial folk song, one could find thousands of practising musicians performing pseudo-folk song for scores of folk audiences: for the Irish of the northeast, the hillbillies everywhere, the Mexicans in the southwest, the "Cajuns" of southwestern Louisiana, the German and middle-European polka and schottische dancers of the midwest, the near-eastern groups of the big cities; in fact, for every cultural minority. This development offered employment and an avenue of self-expression to thousands of oral artists who might otherwise have gone unheard. These artists, under the harsh pressures of an urban world and a ruthless commercialism, wrought rapid and drastic changes in American folklore, cheapening it as well as vastly enriching it. Thus the people, as they

moved to town and as the city culture reached out to them, held to their own music, changing it somewhat to compete with music of the city, but retaining as much as possible of the favoured rural or regional flavour.

Authentic Folklore.—So much for the hillbilly singer and his like. We must now consider the interest of the amusement industry in real and authentic folklore, for it was treated in quite a different way from the commercial folk music. From record jockeys to long-haired concert masters, from small record companies to the moguls of Hollywood, there arose a serious concern about native American culture based on folk tradition. This concern began to mount sharply, and its consequences were legion.

In 1939 the Columbia Broadcasting system began its presentation of folklore and folk performers as such. It was in these programs that Burl Ives, Josh White, Peter Seeger, Earl Robinson, Lead Belly, Woody Guthrie, Aunt Molly Jackson and the Golden Gate Quartet were first given a serious and sympathetic presentation to a national audience. (The other networks also broadcast folk music in a variety of ways.) The subsequent careers of these singers led them into every part of the entertainment world.

Burl Ives grew up in a village in southern Illinois learning folk songs from his family and neighbours. He began to sing at country suppers, revivals and square dances; carried his banjo to college and played with a jazz orchestra. Later he took to the road with his guitar, hobbing through most of the 48 states, picking up songs, singing for his supper, and finally coming to rest in New York city, where he earned his board as a busboy at the International house. After appearances in two Broadway musicals he was put on the staff at Columbia Broadcasting system and began to build his great national following. There were stints in the folk music night clubs (the Vanguard, Cafe Society, the Blue Angel, etc.); albums for Columbia, Asch and Decca, a starring appearance in Elic Siegmeister's folk-musical "Sing Out Sweet Land." Burl's versions of songs like the "Foggy Dew," "The Blue-Tailed Fly," "Old Smoky" and others became nationally popular. Carl Sandburg called him the best American ballad singer. He soon went to Hollywood, but his enthusiasm for and his great understanding of the Anglo-American folk idiom remained unchanged. In Burl Ives, American folk song arrived in the entertainment world.

Josh White left his South Carolina home to lead blind Negro street musicians up and down the land. From his blind masters he learned a subtle and intricate folk guitar style. He added to his inherited repertory of blues and spirituals a great many fine songs from the Anglo-American tradition, as well as freedom songs and songs of protest from around the world. Wherever he sang—and he recorded for a number of companies, became a fixture at Cafe Society for a number of years, a favourite singer for the Roosevelts at the White House and a featured star in radio and on Broadway—Josh White linked the troubles of his own people to the world-wide struggle against prejudice.

Earl Robinson came from the state of Washington. His folksy ballads became the mainstay of the liberal and left wing movement. As he came to know the value of American folk songs, he used this material as the basis for large choral works, intoned, spoken and sung. His "Ballad for Americans" was accepted by all Americans of whatever shade of political opinion. His Lincoln cantata, "The Lonesome Train," woven out of folksay and

fiddling and Negro folk sermon, was an important American declaration during the early years of World War II.

John Jacob Niles had been collecting and arranging folk songs for many more years than the singers previously discussed. Although he was a folklorist of great taste and perhaps the most accomplished arranger in the field, his approach was essentially that of an "art" musician. His recordings, his pamphlets of ballads and carols, and his extensive concert tours served to convince many skeptics that U.S. native folk music was worthy of a place in the world of serious music. Because of his work, many beautiful songs, such as "Black Is the Color of My True Love's Hair," "I Wonder As I Wander," the "Cherry Tree Carol," were accepted as art songs in all musical circles.

Woody Guthrie, the dust bowl balladeer from Okema, Oklahoma, was of the breed of folk singer who composed such ballads as "Sam Bass," "Jesse James," and the "Jam on Geary's Rocks." Although Guthrie had some formal education, his inheritance of folklore, his experiences as a wandering and homeless worker and his passionate concern about the common man dominated his many ballads. In the period of the dust storms he went west with the "Okies," composing a long series of ballads about what he saw and felt. His experiences in the Grand Coulee country in the northwest gave rise to another cycle of ballads about the Columbia river. In his work in the labour movement he created a series of powerful union songs in the lingo of the southwest. In the merchant marine, on the radio and on many recordings, in his hundreds of public appearances, Guthrie remained a sardonic and eloquent "Okie." A whole school of young ballad singers in the east emulated his fine and authentic style.

Peter Seeger, who might be called the king of the city billies, came from a distinguished and accomplished New York state family. He was educated at Harvard and learned from his musicologist father to appreciate world music. His interests developed around the five-string banjo, perhaps the only native North American folk instrument. The only way to study five-string banjo was to look up the folk artists who lived in the hills and hollows and backwoods. Seeger took to the backwoods, bringing back from his travels a fine and remarkable instrumental technique as well as a desire to use folk songs as a weapon for social progress. He organized People's Songs, a sort of national union of progressive ballad singers and composers, whose purpose was to comment on current topics, to satirize politicians, and fight racial prejudice, as well as to bring folk music to a widening audience. Its bulletin and its many crowded recitals brought folk songs and topical progressive ballads to an enthusiastic audience.

Broadway and Hollywood.—As in the other fields already discussed, there had been sporadic use of folk song both in the theatre and in motion pictures before 1937: in *Green Pastures*, *Porgy and Bess* and *Green Grow the Lilacs*, in the plays of Paul Green, Anne Caldwell and others; in *Hallelujah*, in *The Covered Wagon* and in the hundreds of westerns, to cite the most obvious examples. In the succeeding decade, however, because of the gathering prestige and popularity of native culture, producers began to take folklore quite seriously. In the Rodgers Hammerstein musicals (*Oklahoma!* and *Carousel*), in *Bloomer Girl*, in *Dark of the Moon*, in *Sing Out Sweet Land*, in *St. Louis Woman*, *Call Me Mister*, in *Finian's Rainbow* and *Beggar's Holiday*, folk ways, both linguistic and musical, contributed largely to the success of these hits. It was no longer a novelty to hear a folk song used as an opening,

as a part of the score, or as an integral part of a Hollywood film. In Burl Ives's *Smoky*, in Earl Robinson's *California*, in Elia Kazan's *A Tree Grows in Brooklyn*, folk song played an important role.

A folk song concert, whether in Town hall or in any other auditorium in the country, began to draw a large and respectful audience. Since the folklore wealth of the hemisphere corresponded quite well with the history and development of the new world, there was perhaps no limit to the ultimate value of folklore to all entertainment media.

"Serious" Music.—The so-called "serious" music audience not only accepted a number of "authentic" singers discussed above, but also applauded the efforts of a number of native composers who tried to quote folksong or adapt it for their work. Since the days of Anton Dvorak, the cry for American opera and American concert music had been persistent and somewhat annoying. A great number of the best U.S. composers had tried their pens on this seemingly difficult task. With a few exceptions, their output, while well-intentioned, did not have the validity, the originality or the strength of the "commercial" and Broadway music already described. Perhaps it was that too many of the serious composers were educated in Europe and so had lost some of their "feel" for America. A more likely supposition was that the life of a composer in U.S. society so isolated him from the life of the common man, so specialized his taste and his activity, that he could have little emotional understanding of the dynamics of the oral traditions.

This was not to say that interesting and exciting music had not resulted from this attempt of the written tradition to use the stuff of the oral. There was freshness and the substance of the American idiom in compositions such as Aaron Copeland's *Billy the Kid and Salon Mexico*, Roy Harris' *Folk Song Symphony*, Virgil Thomson's music for *The Plow that Broke the Plains*, Henry Cowell's *American Suite*, Bernard Herman's music for *The Devil and Daniel Webster*, as well as in many other scores. So far, however, nothing had appeared to match the efforts of Russian, Spanish, German and even Latin-American composers in salty, folk vitality.

A great many energetic figures in the educational world were making just such an attempt. Teachers, textbook writers and educational planners tried to orient more and more courses of study in terms of Americana, in terms of the materials close to the lives of their students. American folklore *per se* was now taught in many colleges, and there was scarcely an American boy or girl in the American public school system who failed to become acquainted with cowboy ballads, tall tales, legends, spirituals, mountain songs in a music course, in a social science course or in a course in American literature. This trend, which was stimulated by World War II, became much more marked in the postwar period.

(A. Lx.)

Societies.—In Jan. 1945, 57 years after its founding, the American Folklore society was admitted by unanimous vote to constituency in the American Council of Learned Societies. On Aug. 22, 1946, the 100th anniversary of the coining of the word *folklore* by W. J. Thoms, a Folklore section was established in the Library of Congress. With these two steps folklore in the United States went a long way toward achieving the status of an independent discipline, firmly grounded in a synthesis of the humanities and the social sciences.

According to the librarian of congress, the new Folklore section was a recognition of the "importance of this subject to the full understanding of our own civilization as

well as the civilizations of other countries," a recognition made necessary by the "development of folklore as a field of scholarly inquiry and the widespread interest in many aspects of the subject." This development owed much to the depression and to World War II, when the exploration and documentation of America were given new impetus and direction by the cultural program of the Work Projects administration and by wartime emphasis on American and inter-American studies.

As part of the revival of national unity and democratic culture, an increased awareness of the interdependence of disciplines helped to break down the separation resulting from the division of labour between ethnologists and folklorists proper, on the one hand, and between literary scholars and musicologists, on the other. In Dec. 1940 the American Folklore society inaugurated an active policy of integrating these studies. Thereafter, to give equal representation to anthropology and the humanities, the society chose its president in alternate years from these fields respectively and held its annual meetings alternately with the Modern Language Association of America and the American Anthropological association instead of regularly with the latter.

Literary folklorists and musicologists likewise sought to pool their resources and efforts. Especially influential in this respect were such organizations as the Committee on Musicology of the American Council of Learned Societies and the Folk Song committee of the Popular Literature section of the Modern Language Association of America. The survey made by George Herzog for the former (*Research in Primitive and Folk Music in the United States*, April 1936) and the report of the latter (June 1937) heralded a new era in folk song research. The end of the old era was marked by the passing—between 1937 and 1946—of six folk song scholars: Phillips Barry (1880–1937), Frank C. Brown (1870–1943), John Harrington Cox (1863–1945), Mellinger E. Henry (1873–1946), George Lyman Kitredge (1860–1941) and Reed Smith (1881–1943). The earlier phase established first the study of ballad poetry and then the "rights of ballad music" and native American folk song of all types. In the later phase, a combination of many approaches—ethnological, sociological and psychological, as well as literary, linguistic and musicological—resulted in more and better recording, transcription, classification, melodic indexing, checklists, comparative studies and life histories of folk songs.

The integrating process in American folklore fostered and was in turn fostered by the growth of archives and societies. The increased availability of modern sound recording posed the problem of adequate preservation and accessibility of collections. At the same time the increased demand for source material from scholars, educators, broadcasters, composers, writers, etc., enforced the need of shortening the distance between collection and utilization.

Although the United States had no central depository and clearinghouse comparable to the great European archives, the nearest equivalent was the Library of Congress, containing the Archive of American Folk Song (1928, later incorporated in the new Folklore section), the Recording laboratory (1940) and the folklore collection of the Federal Writers' project (1941). Under the successive direction of Robert W. Gordon, John A. Lomax, Alan Lomax, B. A. Botkin and Duncan B. M. Emrich, and largely through the collecting activities of the Lomaxes, the archive acquired 8,500 instantaneous records (including duplicates of other collections), representing nearly all states and parts of Canada, the West Indies, Mexico and Central and South America. This collection was rivalled only by the

Archive of Primitive Music in the department of anthropology of Columbia university, under the direction of George Herzog, which in 1940 comprised about one-half of the total number of recordings of Indian music in the country, in addition to considerable folk music of foreign-language groups.

The increasing participation of the universities in folklore and folk song collection, study and publication indicated that the oral tradition had at last become respectable. Most institutions with considerable departments of anthropology or music or with active folklorists on the faculty possessed collections or were engaged in recording. Among the older collections were the Phillips Barry and Folk-Song Society of the Northeast collection at Harvard university; the collection of speech records at Columbia university; the Frank C. Brown collection at Duke university; the Archive of the Virginia Folklore Society, under Arthur Kyle Davis, Jr., at the University of Virginia; the Spanish-American collection of Arthur L. Campa at the University of New Mexico; and the Negro collections at Fisk and Northwestern universities. Later were the Archive of Vermont Folk Songs under Helen Hartness Flanders at Middlebury college, the Folklore Archives of the New York State Teachers college at Albany under Louis C. Jones and the Wayne University Folklore project under Thelma G. James.

The growth of folklore societies was also responsible for the increased number of collectors and collections. After 1888, when the American Folklore society was founded, some forty metropolitan, state and regional branches and societies in the United States had been established. Seven of these were organized during 1937–46: California (1941), Hoosier (1937), Michigan (1939), New Jersey (1945), New York (1944) South Carolina Negro Folklore guild (1944), and Wisconsin (1938); while an eighth, New Mexico, originally founded in 1931, was reorganized in 1945. Of the older societies the following were still active in 1946: French (1936), Kentucky (1912), North Carolina (1913), Pennsylvania (1927), Pennsylvania German (1935), Southeastern (1934), Tennessee (1934), Texas (1909), Virginia (1913). Five state societies—California, Hoosier, Michigan, New Mexico and North Carolina—became affiliated with the American Folklore society. In 1940 four state societies—California, Hoosier, Michigan and North Carolina—were affiliated with the American Folklore society. In order to effect closer co-operation with local groups, the society enlarged its council, obtaining better regional representation; appointed committees on research, utilization, and handbook; instituted a system of junior memberships for students and introduced, in the quarterly *Journal of American Folklore*, a regular department of folklore news and an annual section on work in progress.

These co-operative measures were directed partly toward amateur folklorists and were a tacit admission that the latter could no longer be ignored by professional folklorists any more than folklore could be ignored by scholars in other fields. With the growth of interest in local history and native culture, increasing numbers of persons were attracted to folklore as a leisure time activity or an allied field. They included laymen inspired by patriotic, antiquarian, or aesthetic motives and workers in education, recreation, social service and the arts. The problem of utilizing and guiding the uninitiated and volunteer worker as well as the co-worker from related fields was a problem in the conservation of human resources akin to that of conserving materials.

To meet the growing demand for instruction from both within and outside the folklore profession, an increasing number and variety of courses were introduced in the colleges and universities. According to a survey made in 1939 by Ralph S. Boggs and David P. Bennett, 60 courses were taught in 25 institutions, in departments of anthropology, English, German, romance languages, music and sociology. In spite of the growing popularity of courses in folklore and folk music appreciation, training courses and opportunities for specialization were limited by the scarcity of jobs for folklorists, which in turn reflected the low status of folklore teaching and the lack of systematic work. In 1939 Ralph S. Boggs succeeded in establishing at the University of North Carolina the first graduate curriculum in folklore in the country. At Indiana university, Stith Thompson organized the Summer Institute of Folklore (later the Folklore Institute of America), held in 1942 and 1946. Teachers and students, professionals and amateurs, were also brought together for discussion, consultation and study at conferences like the White Top (Virginia) Folk conference and the Western Folklore conference at Denver university (the latter held annually under the direction of Levette J. Davidson).

Festivals.—Folk, folklorists, and the growing folklore audience met at folk festivals. As a medium of diffusion, the festival helped to keep folk singing and dancing alive. As a form of utilization, it served the purposes of recreation, education, or entertainment. As a cultural expression, it enabled regional and ethnic groups to preserve their own identity and to understand one another better. Yet, because of the dangers of antiquarianism and exploitation, the festival, like the amateur collector, required proper guidance and control.

In the hands of different groups, with divergent points of view, the folk festival served a variety of purposes, with varying degrees of authenticity and responsiveness to changing conditions. At the old fiddlers' contest at Galax, Va., and the Asheville (N.C.) Mountain Dance and Folk festival (directed by Bascom Lamar Lunsford) the emphasis was placed on competitive and entertainment features. At the American Folk Song festival of the American Folk Song society at Ashland, Ky. (founded by Jean Thomas in 1931) and the White Top Folk festival (directed by John Powell and Annabel Morris Buchanan), the traditional forms of the English ballad, folk dance and singing game were preserved. At the Mountain Folk festival at Berea college, Ky., the Highlander Folk School festivals at Monteagle, Tenn., and the Annual Negro Folk festival at Fort Valley State Teachers college, Ga., old and new forms were integrated with a program of rural and social education, recreation and people's culture. The Folk Festival council in New York city (1931) and the Festival of Nations in St. Paul (held under the direction of Alice L. Sickels from 1932 to 1942) utilized the folk festival in intercultural education, as a common ground of cultural diversity. At Camp Woodland, Phoenicia, N.Y., the Folk Festival of the Catskills (founded by Norman Studer in 1940) was adapted to the uses of progressive education, stressing the place of folklore in a democracy and in rural urban exchange. In conjunction with the Pennsylvania Folk festival at Bucknell university, Lewisburg, Penn. (directed by George Korson from 1936 to 1938) and the National Folk festival (founded in 1933 by Sarah Gertrude Knott), local festivals were organized on a state-wide and nation-wide basis.

In New Mexico alone, according to Miss Knott, in con-

nection with the Coronado Cuarto centennial in 1940, 200 folk festivals were held in Spanish-American and Anglo-American communities and schools.

Hand in hand with the spread of festivals went the revival of folk dance, folk song and the folk arts on both a leisure-time and a vocational basis. With the setting up of the relief agencies, large-scale research and operating programs supplemented the work of public and private social agencies in adapting folk culture to community needs and resources and the skills of the unemployed. From 1935 to 1939 the Folklore Studies of the Federal Writers' project, under the successive direction of John A. Lomax and B. A. Botkin, employed untrained and semitrained personnel in gathering folklore on a national scale for use in the state guidebooks and special folklore books and pamphlets. In addition to actual publication, this program developed a nation-wide folklore intelligence service for locating informants and sources, produced thousands of pages of unpublished material later filed in the Library of Congress and specially designed state depositories, and had a general quickening and humanizing effect on the literature of folklore.

In Dec. 1938, co-operative folklore research, along inter-departmental, interdisciplinary and intercultural lines, was stimulated by the formation of the Joint Committee on Folk Arts, of the Work Projects administration, consisting of specialists from the Federal Writers', Music and Theatre projects, the Historical Records survey, the Index of American Design, the Recreation and Education divisions and the Technical Services laboratory. In consultation and co-operation with old-line federal agencies (such as the Library of Congress, the department of the interior and the department of agriculture) and non-federal agencies (such as the American Council of Learned Societies, the American Folklore society and various universities and committees), the Joint committee attempted to co-ordinate and implement the folklore program of the Work Projects administration.

Conferences and Publication.—Beginning in 1939 Washington folklorists held a number of planning and development conferences which influenced the course of folklore organization and research for some time to come. In Oct. 1939 the state department Conference on Inter-American Relations in the Field of Music laid the foundation for a number of Inter-American projects, including the Inter-American Music Center in the Pan American union (under the direction of Charles Seeger) and the Library of Congress albums of *Folk Music of the United States*. In Dec. 1940 at the 54th annual meeting of the American Historical association in Washington, D.C., a discussion session was built around the use of folklore (Federal Writers' project), folk music (Federal Music project), dialect (Linguistic Atlas of the United States and Canada) and documentary photographs (Farm Security administration) as sources of cultural history. In April 1942 the American Council of Learned Societies sponsored a Washington Conference on the Character and State of Studies in Folklore to consider the various approaches (comparative, ethnological, functional and creative) and technical problems (field and laboratory techniques, archives and classification, bibliography, publication and progress and directions in teaching, study and utilization).

Similar conferences were held in other parts of the country. From 1942 to 1944, the Rockefeller foundation sponsored a series of conferences on the life and culture of the various regions, which resulted in several folklore projects, such as the Utah Humanities Research foundation under Hector Lee. In July 1944 the Kansas State Teachers col-

lege at Emporia sponsored the first of a series of annual folklore conferences. In Sept. 1944 the Folk Arts conference at the University of Minnesota brought together a group of inter-cultural leaders and folklore authorities to organize the Folk Arts Foundation of America and plan a postwar project for a Minnesota folk arts centre, museum and international park.

The attendant increase in the volume of folklore publication was indicated by the steady growth of the annual bibliography compiled by Ralph S. Boggs in the *Southern Folklore Quarterly* in 1938 and thereafter. From the range of subject headings and titles it was evident that folklore in America had enlarged its scope to include the study of the folk as well as the lore, handskills as well as mindskills and folklore in the making as well as survivals, in written as well as unwritten tradition. With the lessening of the distance between the various disciplines concerned with its study, larger and larger areas of culture and history were brought within the boundaries of folklore. Keeping pace with the growth of comparative and acculturation studies, increasing attention was paid to the influence of print on folk song and folk tale, to the aesthetic aspects of mythology and to folk history. At the same time folklore exerted a leavening influence on literature, as witnessed by the increasing use of folklore in novels, plays, poems, reportage and documentary writing.

As the rediscovery of folklore went hand in hand with the rediscovery of America, folklore emerged as an art and a science that gave promise of bridging the gap not only between the humanities and the social sciences but also between one cultural group or level and another. (See also DANCE; MUSIC.)

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