

GUIDE TO THE
BASCOM LAMAR LUNSFORD
COLLECTION
APPALACHIAN ROOM
MEMORIAL LIBRARY
MARS HILL COLLEGE
MARS HILL, N. C.
BY
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1979

CONTENTS	Page
Introduction	3
I. Bascom Lamar Lunsford Papers	4
A. Bascom Lamar Lunsford Papers (S)	4
1. Correspondence	4
2. Publications	5
3. Financial and Legal Documents	9
4. Literary Productions	10
5. Memorabilia	11
B. Lunsford Family Papers	12
1. Correspondence	12
2. Legal Documents	13
3. Literary Productions	13
4. Memorabilia	14
Prospectus	15
II. Bascom Lamar Lunsford Collection	16
A. Scrapbooks	16
B. Text Collection	16
C. Recordings	20
D. Photographs	24
E. Books	24
F. Instruments	25
Biographical Sketches	26
I. Bascom Lamar Lunsford	26
II. James Bassett Lunsford	31
III. Jennie Louise Lunsford	32

	Page
Key to the Arrangement of the Bascom Lamar Lunsford Papers	34
Bascom Lamar Lunsford Papers (S)	34
Lunsford Family Papers	34
Lunsford Family Genealogy	38
Container Listing	40

Introduction

This guide is intended to aid persons working with the Bascom Lamar Lunsford Papers, as well as other materials in the Lunsford Collection. The Papers constitute a significant part (13 file folder boxes) of the Bascom Lamar Lunsford Collection as a whole. Following a study of the Papers, and a prospectus, other categories in the Collection are discussed in order to place the Papers in perspective with the rest of the Collection. This is followed by biographical sketches of three important members of the Lunsford family. Finally two charts and a list conclude the guide--- "Key to the Arrangement of the Bascom Lamar Lunsford Papers," "Lunsford Family Genealogy," and "Container Listing."

I. Bascom Lamar Lunsford Papers

The Bascom Lamar Lunsford Papers are divisible into two sub-groups, papers of Bascom Lamar Lunsford¹ and those of the Lunsford family.

A. Bascom Lamar Lunsford Papers (S)

1. Correspondence

The first series of the Bascom Lamar Lunsford Papers (S) consists of three classes--Business (IA), Personal (IB), and General (IC). An alphabetical list by correspondent has been made for each of these files. This list includes the number of items to and from each correspondent, dates, cross references, subjects, and locations.

The business correspondence is concerned largely with Lunsford's career as a folk music collector and director of folk music festivals.² Of special interest is correspondence with Anne Winsmore Beard and John Ball concerning her thesis on Lunsford; correspondence involving Lunsford's appearance at the White House in 1939;³ and correspondence with other folk musicians and collectors, such as W.J. Morgan, collector from Brevard; Felix Eugene Alley, author of the text of "Kidder Cole;" Ed Durlacher, director of the Top Hands; and Vance Randolph, important collector of folk music in the Ozarks.

1. Since the entire collection is known as the Bascom Lamar Lunsford Collection, it seems appropriate to name the entire collection of papers "Bascom Lamar Lunsford Papers," rather than simply "Lunsford Papers." However, this group is divisible into two sub-groups, one properly called "Bascom Lamar Lunsford Papers" and the other "Lunsford Family Papers." When needing to distinguish the group from the sub-group bearing the same name, a letter "S" in parentheses will be placed after the sub-group, thus--"Bascom Lamar Lunsford Papers (S)."

2. For a biographical sketch of Bascom Lamar Lunsford, see p.

3. See Adrian J. Dornbush, Mr. _____ Best, and Pres. and Mrs. Franklin D. Roosevelt.

This correspondence file often sheds light on materials in the text collection. For example, in his correspondence, W.J. Morgan made frequent references to and quotations from folk song texts, and he was a leading contributor to the text collection. In his letter of 1927, Felix Eugene Alley refers to his version of the text of "Kidder Cole," which is found in the text collection.

As previously mentioned, a study of the correspondence in this file must be supplemented by examination of related materials in the Lunsford scrapbooks, since a large quantity of correspondence is contained in these sources. For example, the letter to Lunsford from Eleanor Roosevelt is mounted in the largest scrapbook, p. 199. A carbon copy of Lunsford's reply is in the business correspondence file, folder "R."

The personal correspondence file contains correspondence between Bascom Lamar Lunsford and other members of the Lunsford family. One should realize that the personal correspondence file of the Lunsford family sub-group (IIB1) contains correspondence between Lunsford family members other than Bascom Lamar Lunsford.

In the category "General Correspondence" are letters pertaining to Bascom Lamar Lunsford, but not written to or from him and not written by a member of the Lunsford family.

2. Publications

The series "Publications" of the Bascom Lamar Lunsford Papers (S) is divisible into six classes: Certificates and Awards (IIA); Pamphlets, Brochures and Circulars (IIB); Posters (IIC); Articles (IID); Programs (IIE); and Books and Theses (IIF).

The first category contains the Citation for the Western North Carolina Historical Association Award given to Lunsford May 5, 1973.

Noteworthy among the brochures are three Library of Congress catalogs of phonograph records listing recordings by Lunsford, the pamphlet "It's Fun to Square Dance" by Bascom Lamar Lunsford and George Myers Stephens, various brochures used to publicize Lunsford as a performer and recording artist, brochures from Renfro Valley, Kentucky, where Lunsford directed folk festivals, and several containing song texts, with and without musical notation.

Brochures, posters and programs are used in conjunction with publicity in newspapers and magazines in finding information concerning particular events. Often the scrapbook will contain programs, clippings or correspondence needed to supplement information in the files.

The posters, several of which are large and colorful, were used for display at festivals directed by Lunsford. Perhaps the most interesting is one including his picture, which was used to publicize him in his early years as an entertainer. The first item in the text collection, "A-Huntin' I Did Go" (index no. 1A1) was written by Lunsford on the back of a program for the Old Time Fiddler's Contest at Walnut High School. No year is given.

The class "Articles" is divisible into articles by Lunsford, those about him, those about folk music, and those about festivals and persons associated with him. There are nine articles by Lunsford. Most of them were written in the 1920's and cover a variety of subjects, as indicated by these titles: "Folk-Lore in Western North Carolina," "Cherokee Indian Fair, an Attraction for Tourists," "The Bee Hunter of Bailey's Bend," "Cherokees of Western Carolina," "Legal Lore of the Appalachians," and "Songs and Stories of the Appalachians." An article by Lunsford dating from 1960 in Disc Collector tells about the Annual Mountain Dance and Folk Festival in Asheville.

Among the articles about Lunsford are two dating from the 1930's and another dated July 1941. An article in Saturday Evening Post, May 22, 1948, brought him national fame. Recent important articles include one by Jonathan Gordon in Diplomat Magazine, Aug. 1966, and another by Loyal Jones in the John Edwards Memorial Foundation Quarterly, Spring 1973. The articles about festivals and persons associated with Lunsford contain frequent references to Lunsford as festival director.

The section "Articles About Folk Music" contains numerous printed song texts which may be coordinated with manuscript copies of the same texts in the text collection. Included are numerous printed song texts in the section "Old Songs that Men Have Sung," a feature in Adventure magazine edited by R.W. Gordon, dating from the 1920's. Twenty-five issues of the magazine are represented. Lunsford made frequent contributions to this feature, and was strongly influenced by Gordon to collect authentic versions of folk songs.

The category "Programs" includes those of festivals directed by Lunsford, such as the Mountain Dance and Folk Festival, East Carolina Folk Festival, and the folk festival at the North Carolina State Fair. Programs of Lunsford's performances include his appearance with the Soco Gap Folk Artists in Carnegie Hall, April 5, 1940. There are also programs of important events attended by Lunsford, such as the inauguration of President Roosevelt, Jan. 20, 1941. Numerous other programs are found in the scrapbooks. The categories "Pamphlets, Brochures, and Circulars" and "Posters" contain further information concerning many of the events represented by programs.

The category "Books and Theses" is divisible into those by Bascom Lamar Lunsford and those about him. The only book by Lunsford in the collection is 30 and 1 Folk Songs, which he compiled with Lamar Stringfield. This is a collection of songs, with forewords by both compilers. Lamar Stringfield transcribed the melodies from Lunsford's singing, and provided a piano accompaniment for each song. As mentioned earlier, a pamphlet which Lunsford wrote with George Myers Stephens, "It's Fun to Square Dance," is found in the class, "Pamphlets, Brochures and Circulars." An important book on folk dancing by Lunsford remained unpublished and therefore is found in the category "Literary Productions--Manuscripts by Bascom Lamar Lunsford."

"Books and Theses about Bascom Lamar Lunsford" includes the first 28 pages of the Anne Beard thesis, photocopied by his daughter Nelle Lunsford Greenawald. A complete copy of this thesis, in three volumes, written at Miami University in 1959, is in the Appalachian Room book collection. There are also excerpts from Bascom Lamar Lunsford, Minstrel of the Appalachians, His Ballads and His Folk Songs, His Mountain Square Dancing, by Pete Gilpin and George Stevens, a complete copy of which is in the book collection of the Appalachian Room. An authoritative biography of Lunsford, "Minstrel of the Appalachians, an Interpretative Biography of Bascom Lamar Lunsford," was written by John Angus McLeod in 1973. McLeod interviewed Lunsford several times in his last years, and the results as seen in this book give us a much more detailed and accurate picture of the facts surrounding Lunsford's life and career than we would have otherwise. The facts as given in this biography form the basis for the biographical sketch of Lunsford presented later in this guide. One copy of this technically unpublished book is unbound in this file and another is in the book collection of the Appalachian Room.

Two other works should be mentioned, though they are not part of the Lunsford Collection. The correspondence file contains evidence that Manly Wade Wellman planned at one time to have John F. Blair, publisher in Winston-Salem, publish a book he wrote on Lunsford. Loyal Jones, Director of the Appalachian Center at Berea College, Berea, Kentucky, has written a biography of Lunsford which is scheduled for publication in the near future.

3. Financial and Legal Documents

The next series is entitled "Financial Documents" and includes the following classes--"Statements and Checks" (IIIA), Bills and Receipts(IIIB), and Notes (IIIC). This is followed by the series "Legal Documents," which contains "Contracts and Agreements" (IVA).

An important legal document not in the Bascom Lamar Lunsford Papers is Lunsford's will, dated January 11, 1968, in which he bequeathed his entire folk music collection and other materials to Mars Hill College. Lunsford's will specifies that any and all copyrights are to be retained by the Lunsford family. A copy of this will is located in a vertical file in the Appalachian Room with other documents concerning Appalachian Room collections.

While the will assigns to Mars Hill College legal title to the Lunsford Collection, Lunsford gave the bulk of the materials in the collection to the Memorial Library at Mars Hill College ten years earlier, in 1958.⁴

4. "In January, 1958, Bascom Lamar Lunsford presented his collection of books on folklore, recordings of folk songs and ballads, scrapbooks, and other manuscripts to the Memorial Library of Mars Hill College 'to honor the memory of [his] father, James Bassett Lunsford, and [his] mother, Luarta Buckner Lunsford.' (Letter from Bascom Lamar Lunsford to John Angus McLeod, Jan. 1, 1958). . . This original gift together with other materials, including his musical instruments donated after his death, comprise the Bascom Lamar Lunsford Folk Music Collection, which is housed in the Appalachian Room of Memorial Library. Paul Newton, comp. "A Descriptive Checklist of the Bascom Lamar Lunsford Collection," North Carolina Folklore Journal, vol. XXV, no. 1, May, 1977, p. 28.

2. Manuscripts by Bascom Lamar Lunsford

The series "Manuscripts by Bascom Lamar Lunsford" (IV) includes "Manuscripts about Bascom Lamar Lunsford" (VA), "Manuscripts about Bascom Lamar Lunsford" (VB), and "Manuscripts about Folk Music, Festivals" (VC). Included in the first of these classes is Lunsford's "Reminiscences," a large collection of his recollections of early life in this area, in approximately 34 categories. This collection is found in the file in unedited form, and also in two binders in a version edited by Mildred Frances Thomas, librarian at Mars Hill College. This version is entitled "It Used To Be: The Memoirs of Bascom Lamar Lunsford." In her introduction to the edited version Miss Thomas states that the reminiscences were excerpts from "more than one hundred hours taping reminiscences of life and living as he knew it." Unfortunately no trace of the original tape recordings are to be found in the Lunsford Collection.

4. Literary Productions

The series "Literary Productions" includes "Manuscripts by Bascom Lamar Lunsford" (VA), "Manuscripts about Bascom Lamar Lunsford" (VB), and "Manuscripts about Folk Music, Festivals" (VC). Included in the first of these classes is Lunsford's "Reminiscences," a large collection of his recollections of early life in this area, in approximately 34 categories. This collection is found in the file in unedited form, and also in two binders in a version edited by Mildred Frances Thomas, librarian at Mars Hill College. This version is entitled "It Used To Be: The Memoirs of Bascom Lamar Lunsford." In her introduction to the edited version Miss Thomas states that the reminiscences were excerpts from "more than one hundred hours taping reminiscences of life and living as he knew it." Unfortunately no trace of the original tape recordings are to be found in the Lunsford Collection.

Lunsford's untitled book on folk dancing is one of the most important holdings of the collection. In a letter written to Lunsford in 1945, Newman I. White, Professor of English at Duke University and general editor of the Frank C. Brown Collection, indicates that Lunsford probably had written the book by that date and intended to have it published, perhaps as part of the series issued by Duke University. Probably the book was planned for educational use, judging from a letter to Grover Angel, principal of Hot Springs High School, written in 1942.

The carefully typed text, the large number of tipped-in photographs and the wooden binding laced in leather show that Lunsford devoted considerable effort on the book and thought highly of it. Since Lunsford was considered one of the leading authorities on folk dancing in the United States, the source is a most significant one. Information in this book should be coordinated with original source materials--square dance patterns and calls--in a folder entitled "Dancing" in the miscellaneous section of the text collection (box 60, folder 5).

Following other manuscripts by Bascom Lamar Lunsford are several speeches which he made during his years at Rutherford College.

"Manuscripts about Bascom Lamar Lunsford" contains unsigned manuscript notes from an interview with Lunsford, as well as a typewritten copy with corrections of what evidently was an article intended for publication. There is also a copy of a typed paper by Gregg Sentor on Lunsford based on interviews with Kern Lunsford.

"Manuscripts about Folk Music, Festivals" contains information issued to publicize the Mountain Dance and Folk Festival.

5. Memorabilia

Lunsford's memorabilia is divisible into the following classes: "Commencement Invitations and Programs" (VIA); "Pamphlets, Brochures, Circulars" (VIB); "Books" (VIC); "Articles" (VID); and "Other Memorabilia" (VIE). Of special interest are the Trinity College Chanticleer, 1913, in which Lunsford is pictured as a member of the Rutherford College Club, and the First Annual Report of the Resettlement Administration, Washington, D.C., 1936, since Lunsford was associated with a W.P.A. project to organize a folk music unit in Western North Carolina.

B. Lunsford Family Papers 5

The sub-group "Lunsford Family Papers" is divisible into the following categories: "Genealogy"(I); "Correspondence"--"Business"(IIA) and "Personal"(IIB); "Publications"--"Certificates"(including manuscript certificates) (IIIA); "Pamphlets, Brochures and Circulars"(IIIB); "Articles"(IIIC); "Programs" (IIID); "Financial Documents" (IV); "Legal Documents" (V); "Literary Productions"--"Manuscripts" (VIA) and "Speeches" (VIB); and "Memorabilia" (VII).

1. Correspondence

With the exception of a few business letters addressed to James B. Lunsford, the Lunsford family correspondence file contains personal correspondence and is arranged alphabetically by the member of the Lunsford family. When Lunsford family members corresponded with each other, the letter is filed under the name of the author.

The correspondence of James B. Lunsford is of special interest since he was the father of Bascom Lamar Lunsford and a president of Mars Hill College. Further information concerning him can be found in a biographical sketch of him in this guide and in the Mars Hill College archives. His correspondence with H.A. Gudger, member of the North Carolina House of Representatives, dating from the 1870's, presents an interesting picture of North Carolina after the Civil War. He also corresponded with James Robert Sams, important in the history of Mars Hill College. Several of James B. Lunsford's correspondents, including his brothers, had fought in the Civil War. Letters from his brothers Jesse H. Lunsford and W.R. Lunsford, both written from Texas, are in this file, as is a copy of a letter from G.W. Wilson, a friend of James B. Lunsford's from London, Texas, dated Dec. 13, 1862.

The correspondence of Jennie Louise Lunsford, sister of Bascom Lamar Lunsford, includes a letter, dated Aug. 30, 1901, from Jennie Edwards, missionary to Cuba

5. For an outline of the Lunsford family genealogy, see p.

who attended Mars Hill College. A letter book of Jennie Louise Lunsford appears at the close of the correspondence file, and her biography is given further in this guide.

2. Legal Documents

Among the "Legal Documents"--"Contracts and Agreements" (VA) is a copy of a contract by James B. Lunsford, dated March 1, 1877, to teach a school at Mars Hill College, with names of the students given below.

3. Literary Productions

The category "Manuscripts by Members of the Lunsford Family" (VIA1) contains under "James B. Lunsford" his "History of the New Found Baptist Association," important as a historical document in Southern Baptist history. Both the original manuscript and a typed transcription are in the file.

A biographical study of W.L. Waites, Confederate soldier from Texas, was written by James B. Lunsford for publication in the book Texans Who Wore the Gray. Both the original and typescript copy are in the file.

A number of pieces meant for recitation in schools appear in the handwriting of James B. Lunsford. Jennie Louise Lunsford is represented by several essays presented as part of her assignments at Rutherford College. She is also represented by several speeches (VIB1).

The category "Literary Productions"--"Manuscripts about Members of Lunsford Family" (VIA2) contains important biographical sketches of James B. Lunsford and Davis Gudger Lunsford.

The series "Diaries, Reminiscences, Memoirs" contains two important sources. A transcription of "Os Deaver's Diary," in two volumes, covering the period 1886-1896 in Madison County, is of considerable local historical interest. The work is preceded by a page of genealogical information concerning the Deaver family. The author's full name was Squire Osborne Deaver, and he lived from 1857 to 1912. His home, a large two-story structure, still stands in the Forks of Ivy community. He was the great uncle of Bascom Lamar Lunsford and was known as a legendary fiddler, though no references to fiddling appear in the diary. Another copy of the transcription of this diary, entitled "The Memoirs of S.O. Deaver, 1857-1912," is found in the McLeod Papers in the Mars Hill College Archives.

The original manuscript of "The Diary of Jennie Lunsford" survives in the Lunsford family papers, along with an edited transcription. The diary covers the years 1903 to 1907, principally in Buncombe County. Kern Lunsford, daughter of Bascom Lamar Lunsford, transcribed and edited the diary in 1973 and supplemented it with an important essay concerning Jennie Lunsford and the history of the Lunsford family--"Every Child Ought to Have an Aunt Jennie."

4. Memorabilia

Memorabilia of the Lunsford family is divisible into "Manuscripts" (VIA), "Legal Documents" (VIB), "Pamphlets" (VIC), and "Other Memorabilia" (VID).

Among the manuscripts is an account of the exploits of Captain Daniel Kanipe of Marion, N.C. before and after the Battle of Little Big Horn. The source for the typewritten account is not given, nor is the date, but it appears to have been the results of an interview with him around the time of World War I.

. Prospectus

This guide is offered as a state-of-the-art study of the Lunsford Collection. Several projects involving the Lunsford Collection, such as the rerecording on cassettes of the 78 rpm. records that Lunsford made for Columbia University and the Library of Congress, are still in progress. While the project to index the large collection of about 2305 versions of texts is nearing completion,⁶ the conversion of this index to a computerized disk file would greatly augment its value. Considered in a broad perspective, much progress has been made with the collection since it was acquired, but much remains to be achieved. Fewer than a fourth of the versions, approximately 564 of the total of 2305, have been transcribed. Both to save wear and tear on the original documents and to make accessible the texts to persons not able to decipher the handwriting, the remainder of the texts should be transcribed. Transcription of the texts is a logical first step toward editing and publishing the text collection as a whole. The text collection deserves publication because of its value to the large number of persons or their descendants who contributed texts to it, as well as the large number who are interested in singing the old songs. A further reason for publication is that some areas of Western North Carolina well represented in this collection have become depopulated for various reasons. This collection represents one of the few remaining traces of the cultural life of such areas. Admittedly a large number of the texts in the collection must be considered popular songs of the time, rather than authentic folk songs. If it is impossible to undertake publication of the entire collection of texts, the project of publication could be limited to authentic folk materials and those of historical and regional importance. A single copy of each text could be selected with editorial notes referring to the other copies.⁷

Both the Columbia University and Library of Congress collections of recordings remain to be transcribed in musical notation.⁸ Since both of these collections are less uniquely the property of Mars Hill College than is the text collection, this task seems less urgent than transcribing the text collection.

While the largest scrapbook has a name index, this index is inadequate in view of the diversity of materials in the scrapbook, their interrelationship with materials elsewhere in the collection, and the generally high level of importance of materials contained in this scrapbook. Thus far, no index has been made for the other three scrapbooks. The photographs contained in the scrapbooks should be traceable through finding aids for the photographic collection, since other photographs in the Lunsford Collection have been assembled there.

6. See pp. concerning the text collection.

8 See pp. concerning these two record sets.

7. Lunsford's untitled book on folk dancing has already been cited as a significant unpublished work that deserves editing and publishing. See further, p.

II. Bascom Lamar Lunsford Collection

This guide is intended to help you find the Bascom Lamar Lunsford Papers in the North Carolina State Archives. The Papers consist of a significant collection of the Bascom Lamar Lunsford Papers, including correspondence, legal papers, programs, and many other categories of papers. Sometimes correspondence is represented in the file by carbon copies, the original being found in the largest scrapbook. Generally if correspondence or other papers were considered suitable to display in the scrapbooks, they were placed there; if not, they found a place in the Papers. It must be emphasized that correspondence as represented in the Bascom Lamar Lunsford Papers must be correlated with that in the scrapbooks.

A. Scrapbooks

Papers of all types--correspondence (both to and from Bascom Lamar Lunsford and members of the Lunsford family), legal papers, programs, and many other categories of papers--appear in the Lunsford scrapbooks. Sometimes correspondence is represented in the file by carbon copies, the original being found in the largest scrapbook. Generally if correspondence or other papers were considered suitable to display in the scrapbooks, they were placed there; if not, they found a place in the Papers. It must be emphasized that correspondence as represented in the Bascom Lamar Lunsford Papers must be correlated with that in the scrapbooks.

The largest of these scrapbooks (31" x 26"), consists of 405 numbered pages. This scrapbook has a separate index of names, with some references to organizations, events and subjects. Entries are arranged alphabetically by letter, but are not alphabetized within each letter. This scrapbook has been photographed on microfiche by the North Carolina State Archives. There are three small scrapbooks, one 22" by 25", 20 unnumbered pages, apparently given to Lunsford by members of his family in the early 1960's, a second one 28" x 34", 55 unnumbered pages, and a third one, a memorial album, 12" x 14 1/2", 33 pages. The three smaller scrapbooks are not indexed.

B. Text Collection

Another important area excluded from the Papers is the Folk Music Collection. This consists of approximately 2305 versions of texts and two collections of recordings, one made for Columbia University and the other for the Library of Congress, as well as miscellaneous papers and recordings. The texts belong to songs (folk ballads, folk songs, and popular songs sung in this area).

The text collection fills seven file folder boxes. The original versions, in five boxes, are arranged in two alphabetical series (two boxes each, nos. 69-72), followed by collections from individual donors and schools, plus other special categories (series nos. 3-28; folder nos. 11-19 of box no. 72 and the entirety of box no. 75).

The two alphabetical series contain 652 and 843 versions, respectively, and the miscellaneous collection contains 739 versions .

A small number of the versions are exceptional materials, such as square dance calls, song texts with musical notation, verses not intended to be sung, or printed versions of song texts. The early printed versions are included because they were exchanged by folk singers and informants, and thus provided an input into the oral tradition of the area. The majority of printed versions does not form part of the text collection and is contained in the file for Publications--Articles about Folk Music (IID3).⁹

All materials have been kept in the original order, since this arrangement approximates as near as possible the working order of the collection as used by Lunsford himself. The two alphabetical series serve only as a very general arrangement of the collection. Often versions of two or more texts appear in the same manuscript, all being classified by the title of the first text. Versions of a single text often may be found under a number of titles, or under the first line if no title was used, since there were no standardized titles for the texts. As an example, the familiar text "Butcher's Boy" has a wide variety of titles in different sources: "The Railroad Lover," "In London City," "Johnson City," "Charleston City," "A Foolish Girl," "There Is a Tavern in This Town," and "Sweet William." Thus, whatever arrangement is used, access to the individual variants must depend almost entirely on indexing, not on arrangement of the materials.

The versions date from 1882 to 1964, but the majority are from the 1920's and 1930's. Of the 174 dated versions in the two alphabetical series,¹⁰ six date from the nineteenth century, nine date from 1900 to 1910, two from 1910 to 1920, 67 from 1920 to 1930, 87 from the 1930's, one from the 1940's. One is dated 1954 and one 1964 .

In addition to the five file folder boxes of original versions, there are two boxes of typed transcriptions of selected versions (nos 73-74). When compared with the manuscript sources, these transcriptions sometimes contain additions or corrections to names, places, and other information. Apparently these corrections were made by someone closely acquainted with Lunsford who consulted him concerning these details. Xerox copies of these transcriptions have been arranged alphabetically by title and bound in five looseleaf binders for convenience

9. See p. "Key to the Arrangement of the Bascom Lamar Lunsford Papers."

10. The number 174 excludes items obviously written at the same time as dated items, for example, a second version written on the opposite side of a page bearing a dated version .

in using the collection. Evidently it was planned to transcribe the entire text collection, but the task was only partially accomplished, approximately 564 of the total of 2305 versions being completed. Virtually the entire first alphabetical series has been transcribed and only a few in the second or later series were done.

Thus, it is clear that the first series signifies the part of the text collection that has been transcribed, and the beginning of the second series marks the beginning of those versions as yet not transcribed.

The versions themselves derive from a variety of sources, including those which Lunsford copied himself (in his handwriting), versions given to Lunsford by other collectors, those sent to him by folk singers or admirers, those from competitions and festivals, and a large number from school children in North Carolina and neighboring states. The versions from collectors other than Lunsford may be scattered through the collection, as with the texts of W.J. Morgan, or a series of texts may be all together in notebook form, examples being notebooks by Helen Bruce and Edwina Bryson (Box no. 75, folder nos. 2-4). The versions given by school children date for the most part from the early 1930's and generally represent an authentic source, since many of the children wrote the versions as sung or dictated by their parents or grandparents.

Often the name of the singer or other source for the version is given, as well as the location, and sometimes the date. However, all of this information, as well as the name of the donor, may be missing. The text may be headed by one or two titles, or there may be none. Furthermore, the text may be incomplete. The most complete information available on a given version is as follows: first line, title or titles, informant or informants, collector, singer (if any), poet (if any), town or other location (such as mountain or river), county, state, and date.

The information concerning each version has been compiled in an item-by-item index. This index follows exactly the order of materials in the folders and may be used to locate any item in the file. A three-element key is used to designate individual items in the index. The first element is a number referring to one of

the two alphabetical series or to individual series (nos. 3-28) in miscellaneous categories (folder nos. 11-19 of box no. 72 and the entirety of box no. 75). The second element represents the letter of the alphabet within the series. This element is omitted if the series is not alphabetized and thus applies to the first two series only. The third element refers to the item number beneath the letter for the first two series, or to items within the series for all other series. Thus, 2B15 means series, 2, letter B, item 15; 4 15 means series 4, item 15.

A special index has been prepared to identify transcribed versions in the five looseleaf binders.¹¹

The item-by-item

^ index forms the basis for a series of card files, one for each of the following: persons, places, counties, states, dates, titles, and first lines. By comparing a number of citations for the same person or place, entries could be amplified and standardized, thus allowing a uniform length and spelling for names of persons and a uniform spelling for place names. The index and the card files derived from it were designed both to facilitate access to the collection of texts and to lay the groundwork for a more intensive study of the texts--their relationship to the music presumably associated with them, the cultural environment from which they derived, and their function as the source upon which Lunsford drew in building his performing repertoire.

The text collection, together with Lunsford's recorded musical adaptations of selections from it, is the heart of the Lunsford collection. It constitutes perhaps the largest body of Appalachian folk and popular music and texts that remains unpublished in the nation. The value of this collection is manifold--the new insight we can gain about the old folk songs, ballads and popular songs, historical knowledge about events of the time as depicted in song; and a true appreciation of the individuals who kept these songs alive--where they lived and the cultural environment in which they flourished. Many of the school children who asked their parents and grandparents to sing and dictate these songs to them are still living. If not, their descendants are living. This collection consists of individual documents of the greatest importance to these people, not only as family history, but also as a remembrance of the way of life their parents or grandparents knew, their cultural heritage.

11. This index, a xerox copy of the item-by-item index just described, contains marginal notes referring to page numbers in the five looseleaf binders in which the transcriptions are found. Above each transcription in the notebooks is a reference to the corresponding item in the index.

C. Recordings

Bascom Lamar Lunsford made two extensive series of non-commercial recordings, the first for Columbia University in 1935 and the second for the Library of Congress in 1949.¹² Both series were recorded for the purpose of preserving the folk music heritage of Appalachia. Master copies of both record collections are in the Appalachian Room. While the 78 rpm. discs making up the collections (70 in the Columbia University set and 35 in the Library of Congress set)¹³ are not available for general use, a complete copy of the Columbia University set owned by the Library of Congress has been rerecorded on 19 reel-to-reel tapes, and is available in the Appalachian Room. Plans are underway to make both collections available on cassettes.

Lunsford made it clear in his comments that, with the exception of songs he knew from memory and those he wrote himself, these were songs he had collected through the years. In the process of collecting, he either wrote down the text or obtained a written copy from the donor. If he knew the melody, he included the song in his performing repertoire or memory collection. If he did not know the melody, the text remained a part of his text collection, but he could not perform the work. Thus, the relationship between his performing repertoire, which he recorded, and the collection of manuscript versions becomes clear. In his performances he adapted the texts he had collected to his own style and yet performed the songs in a manner faithful to the spirit of the original.

Both collections contain basically the same repertoire. The main reason for rerecording the songs for the Library of Congress in 1949 was to make use of more modern equipment, thereby improving the quality of the recording. A list of the selections in the Library of Congress set (box 75, folder 16) and a copy of the texts with Lunsford's comments (box 75, folder 17) are available in the text collection. An alphabetical song title index in the card catalog of the Appalachian Room serves as a guide to the songs in the Columbia University set available on reel-to-reel tapes. An index to the Columbia University set was copied in 1937 by the Special Skills Division of the Resettlement Administration (box 75, folder 19). Furthermore, the texts in the Columbia University set are

12. In addition to these two series, Norm Cohen mentions the following: 32 items recorded on cylinders by Frank C. Brown of Duke University in 1922; 39 cylinder recordings made by Dr. Robert W. Gordon in 1925; 20 items recorded by Mr. and Mrs. Sidney Robertson (1936-37); and an unspecified number of tapes recorded by Kenneth Goldstein (1956-58), selections from which were issued on the Riverside and Rounder commercial recordings listed later in this section. With the exception of these two commercial records, none of the materials just mentioned are in the Lunsford Collection at Mars Hill College. See further, Norm Cohen, "Mr. Bascom's Recordings," North Carolina Folklore Journal, vol. XXV, no. 1, May, 1977, pp. 23-24.

13. Norm Cohen, op. cit., p. 23, states that there are 45 double-faced 16" masters in the Library of Congress set. Our records are 12 inches in diameter and are not master copies. The number of records mentioned by Lunsford in his introduction to the Columbia University collection is 79 12" double-faced records. As soon as our records become available on cassettes, the repertoire can be compared with that on the master discs in the Library of Congress and Columbia University Library to insure that we have complete copies of both sets.

presented with commentary in the thesis by

Anne Winsmore Beard.¹⁴ Conflicting reports as to the number of items in each of the collections are a natural result of different opinions as to what constitutes a selection. The estimate in this study is 315 items in the Columbia University set and 350 in the Library of Congress set.¹⁵

The selections are arranged in various groups. In his introduction to the Columbia University set, Lunsford explains the various categories of songs as follows.

"A. Variants of English and Scottish ballads of the Child collection."¹⁶

B. Some English ballads not found in the Child collection and some indigenous ballads of North Carolina and the Southern Appalachian country.

C. Love songs, many of which were transmitted orally and many of which have stanzas sung interchangeably.

D. Songs of home and of sentiment.

E. Songs similar to some of the selections of Group B. They have put several in each group to fit convenience of recording at the time.

F. 1. White spirituals.

2. Negro spirituals.

3. Folk games.

G. Folk readings and poetry

H. Songs similar to the ballads which are based on known happenings, either in the Southern Appalachian section or further away in which facts on which the songs are based are generally known."

Lunsford includes his own song "Mountain Dew" in Group B. Fiddle tunes appear in this category, as well as various other groups.

In her study of the Columbia University repertoire, Beard lists the following types of texts in Lunsford's memory collection--ballads, lyrics, religious songs, songs recent in the oral tradition and songs written by Lunsford.¹⁷

14. Anne Winsmore Beard, "The Personal Memory Folksong Collection of Bascom Lamar Lunsford," 3 vols., Miami University, 1959 (available in the Appalachian Room).

15. The count for the Columbia University set, 315, agrees with that given by Anne Winsmore Beard in the introduction to her thesis. Norm Cohen, *op. cit.*, p. 23, gives the count as 303 for the Columbia University set and 317 for the Library of Congress set. According to Loyal Jones, 350 was Lunsford's count for the Library of Congress set, the number given by the Archive of American Folk Song being 317. Loyal Jones, "Bascom Lamar Lunsford, 1882-1973: 'Minstrel of the Appalachians,'" *North Carolina Folklore Journal*, vol. XXV, no. 1, May, 1977, p. 13.

16. Francis James Child, ed., *The English and Scottish Popular Ballads* (5 vols. in 3). See section E, "Books."

17. Anne Winsmore Beard, *op. cit.*, p.

A musical transcription of the Columbia University recordings was made by Scott Wiseman, member of the performing team of Lulu Belle and Scotty, and graduate of the University of North Carolina. This transcription, in six music books, is mentioned by Anne Winsmore Beard as one of the raw materials for her thesis,¹⁸ completed in 1959.

← Unfortunately no trace of this musical transcription remains.

There are about 63 non-commercial recordings in the Lunsford Collection, aside from the Columbia University and Library of Congress sets just described. These include recordings of Lunsford's singing and those of performances by folk musicians with whom he was acquainted. The following performers are represented in this group of records: Peggy Baker, Mrs. K. Edwards, Pat Edwards, Marcus Martin, Donald Stroud, Marie Nicholson, Paul Jones, Mrs. Berta Bates Ward, George Pegram, Lenore Batts, Rosetta Blake, Wess Sharpe, Sallie Wilkins Blanchard, Mrs. Lillie Bell Barnard, Five Star Quintet, Susie Weaver, Joan Moser, Artus Moser, Clegg Garner, Mrs. Edna Killian, Corbett Bennett, the Duckett family, (Mrs.) Jean Spradlin (King), the North Carolina Group, and Susan Reid. There is also a recording of Jennie and Azalea Lunsford singing "Jesus Passed Over Jordan," and one disc by the Lunsford sisters. There are a few recordings by Lunsfords not related directly to Bascom Lamar Lunsford--one by Mrs. Lora Lunsford Richolt and two by Ray Lunsford. Also recorded is a letter dating from 1946 to Lunsford from his assistant Frances Lynne.

An undated interview by Joe Sitrick with Bascom Lamar Lunsford, Henry Hudson, and Mrs. Lillie Lee Baker was recorded on two 78 rpm. records. This interview is entitled "American Folk Music" and was sponsored by the U.S. Department of State, International Broadcasting Division.

18. Anne Winsmore Beard, op. cit., vol. 1, p. 38.

The commercial recordings are divisible into 78 rpm. records made for the most part in the 1920's and 33 1/3 rpm. records of relatively recent origin. In his study of Lunsford's recordings, Norm Cohen identifies at least fourteen commercial 78 rpm. records dating from 1924 to 1930 and comprising eighteen selections, including one duplication.¹⁹

The Bascom Lamar Lunsford Collection holds five of the early 78 rpm. recordings, which include the following selections: "Get Along Home, Cindy," "Mountain Dew," "No! Pros Nellie," "Darby's Ram," "Stepstones," "I Wish I Was a Mole in the Ground," "Kidder Cole," "Dry Bones," "Speaking the Truth," and "A Stump Speech in the Tenth District." In addition there is a master copy of a commercial recording of "Mountain Dew" by General Phonograph Corporation, which is not on Cohen's list.

Seven 33 1/3 rpm. Library of Congress records based on recordings dating from 1935 to 1949 contain one or more selections by Lunsford. Three commercial 33 1/3 rpm. recordings were made between 1951 and 1957, the first an 8" record by Folkways Corporation containing eight selections, the second a 12" record by Riverside Records including fourteen selections and the third a Rounder Record with nine selections, in which Lunsford is assisted by Freda English.²⁰

These commercial recordings in the Lunsford Collection, along with about 70 records in Lunsford's personal collection, will be made available in cassette form as soon as rerecording and cataloging are completed.

19. Norm Cohen, op. cit., pp. 24-26.

20. Concerning the source for the Rounder and Riverside records, see fn. 3.

D. Photographs

The 165 photographs in the Bascom Lamar Lunsford Papers have been moved to the Photographic Collection, and are accessible through an index to that collection. However, a large number of photographs remain in the scrapbooks. The photographs are most important in documenting activities associated with festivals that Lunsford directed. The scenes taken at festivals not only give us better insight into their true nature, but also help us to identify persons taking part in the festivals and the instruments they played.

E. Books

Among Lunsford's gifts to Mars Hill College is a large number of books and periodical issues. A list of these books as originally received by the Memorial Library in 1958 is found in box 75, folder 18. The 226 books making up the collection are cataloged and shelved together in one case in the Appalachian Room, and the periodicals, notably the Journal of the American Folklore Society, are shelved with other periodicals in the Library.

Important books owned by Lunsford are the Library of Congress Check-List of Recorded Songs in the English Language in the Archive of American Folk Song to July, 1940 (2 vols.), American Folksongs of Protest by John Greenway, and the 5th edition of Who Is Who in Music, edited by J. T. H. Mize. On p. 282 of this publication is a biographical entry for Bascom Lamar Lunsford. The English and Scottish Popular Ballads (5 vols. in 3), edited by Francis James Child, and Humorous and Playparty Songs (vol. 3 of Ozark Folk Songs), edited by Vance Randolph, are important research materials. Other books of special interest are Reliques of Ancient English Poetry by Thomas Percy (3 vols.), The Country Dance Book by Beth Tolman and Ralph Page, and American Murder Ballads and Their Stories by Olive Woolley Burt.

21. On the flyleaf of the Greenway book, Lunsford wrote the following comment:

"I ordered this book. Received it July 22, 1953. It shows to what extent leftwing leaders have tried to use the legitimate folklore and folksongs to secure their own ends of sowing dissent and unrest, by harroody [Herody], etc."

F. Instruments

The Lunsford Collection includes a group of seven unusual instruments--two violins, one made by J. Wesley Roberts and the other by Joseph L. Johnson; one hand made banjo and one Gibson banjo; a mandolin-banjo; and two guitars, one of which was formerly owned by Bill McElreath. The Roberts violin was pictured in the March, 1926 issue of Southern Tourist accompanying an article about Lunsford. The caption states that the maker, J. Wesley Roberts, was a 72-year-old fiddler of Asheville and that the violin "is in itself a work of art, being modeled after the famous Stradivarius." The violin has an unusual shape, rounded contours replacing the usual angular pattern in the body of the instrument. The Johnson violin bears this inscription on the label: "Made by Jos. L. Johnson. Atlanta, Ga. 1955." The hand made guitar contains a typed label which reads, "Mr. William C. McElreath Swannanoa, N.C. 1904." The other guitar is a much used Kay commercial instrument. One of the banjos is a hand made instrument and has a note by Lunsford attached to the neck: "made in Wash. D.C. made by someone who had heard about banjos never seen one." The other banjo is a Gibson instrument which Lunsford used in preference to a hand made instrument because of its superior resonance.

I. Bascom Lamar Lunsford

Bascom Lamar Lunsford was born in Mars Hill, North Carolina, on March 21, 1882, while his father was on the faculty of Mars Hill College. He was named after Bascombe Carter of Mars Hill, son of Edward Carter, founder of Mars Hill College, and Lucius Quintus Cincinnatus Lamar, a member of the U.S. Supreme Court from the South. His father, James Bassett Lunsford, 1840-1912, had served previously, 1871-72, as president of the college and returned to Mars Hill to teach at the college in 1881. His mother, Luarta Leah Buckner Lunsford, 1852-1902, was the granddaughter of one of the founders of the college, Thomas Shepherd Deaver, 1803-1893. Lunsford was the fifth of eight children. Within a few years after he was born, the Lunsford family moved to Buncombe County.

After attending the public schools around Leicester, Lunsford attended Camp Hill Academy at Leicester, where A. C. Reynolds, the founder, taught. When Reynolds accepted a position at Rutherford College in Burke County in 1901, Lunsford went with him as a student. After one year at Rutherford College, he returned to Buncombe County to teach one year at Cross Rock School on Little Sandy Mush. In 1903 Lunsford began selling nursery stock in western North Carolina and upper South Carolina, introducing improved varieties of apples into the region and collecting ballads and other songs. After two years of selling nursery stock, he worked at beekeeping for one year. In 1906 he moved with his father and four sisters to the vicinity of Rutherford College. On June 2, 1906, he married Nellie Sara Triplett, 1881-1960, of South Turkey Creek, Buncombe County. Their first child died at birth in 1907. Subsequently, she bore him one son and six daughters. Lunsford attended Rutherford College for three years while his father taught in the area. In 1909 he resumed teaching, at Greenlee in McDowell County, and beginning at mid-year, in Nebo. In the summer of 1910 he supervised boys at the North Carolina School for the Deaf. In 1912 he entered law school at Trinity College, now Duke University, as a second year student and after two years passed the bar exams in Raleigh and was granted a license in August, 1913.

Upon election by the county commissioners, he became solicitor of the recorder's court for Burke County. In 1914, while still serving as solicitor, he was given a faculty appointment at Rutherford College as teacher of English and History. His schedule there included a lecture on North Carolina folklore, poetry and songs, which marks his first professional appearance. After teaching two years at Rutherford College, he became editor and publisher of the Old Fort Sentinel in McDowell County. During the years Cecil Sharp was collecting ballads in western North Carolina, 1916-1918, Lunsford met his assistant, Miss Maud Karpeles.

On August 5, 1918, he was appointed by the U.S. Department of Justice as a special agent, a position which took him to New York and, in 1919, to Nashville, Tennessee. While preparing for this job, he was introduced by Maud Karpeles to Dr. Duncan Emerick, curator of the Archive of American Folk Song of the Library of Congress beginning in the 1940's. She also introduced him to Dr. Robert W. Gordon, Harvard scholar and folklorist, who became the first head of the Archive of American Folk Song in 1928. Following his assignment in Nashville, he returned to North Carolina, and started the McDowell Sentinel in Marion. In 1919 he was appointed field representative of the local Epworth League of the Methodist Church, and later he became field secretary of the League for all western North Carolina. From 1920 to 1922 he was campaign manager for Congressman Zebulon Weaver. Also in the early 1920's, Lunsford bought a 140-acre farm on South Turkey Creek in Buncombe County and set up law practice in Asheville.

In the 1920's Lunsford expanded his activities in folk music, which were carried on in addition to his private law practice and political activities. In 1920 he made his first commercial recording, for OK Record Company, traveling to Atlanta, Georgia, for the recording session. In 1925 Dr. Gordon came to Asheville in search of ballads and songs, and was assisted by Lunsford in his work. Under his influence, Lunsford collected during the 1920's and 1930's a large number of folk song texts in schools, at festivals and elsewhere, throughout North Carolina, South Carolina and Georgia. In the January 1926 issue of Adventure, Gordon announced that Lunsford was designated the official collector for western North Carolina.

The songs which Lunsford arranged or wrote himself date from the 1920's. These include "Mountain Dew," his most famous work, "Dogget Gap," "Bill Ormand," "I'm Goin' Away," "Bryan's Last Battle," "Fate of Santa Barbara," and "Booth."

In the summer of 1927 Lunsford was invited by the Asheville Chamber of Commerce to provide dancing groups and musicians for the annual Rhododendron Festival held in Pack Square. The next year Lunsford's presentation was moved to McCormack Field and named the Mountain Dance and Folk Festival. Since completion of the Asheville Auditorium in 1939, the festival has been held there. Life magazine ran a cover story on the festival held in Asheville October 20, 1947.

In 1929 Lunsford cooperated with Lamar Stringfield, North Carolina composer, in the writing of Thirty and One Songs, published by Carl Fisher. Stringfield transcribed and arranged the melodies of the folk songs as sung by Lunsford.

In the summer of 1930, Dr. Dorothy Scarborough, author of A Song Catcher in the Southern Mountains, contacted Lunsford, and he acted as her guide while she was collecting in this area.

At this time Lunsford assisted in the reorganization of the Democratic party, with headquarters in Hickory, and assisted the Democratic candidates. This activity led to his being chosen reading clerk of the state legislature, a position he held from 1931 to the end of the session in 1934. During 1934 Lunsford spent seven weeks in California as Asheville's ambassador of good will, appearing at a number of educational institutions. On the way back to North Carolina he attended the first National Folk Festival, held in St. Louis. At the second annual festival, held in Chattanooga in 1935, Lunsford appeared with a group from North Carolina.

In 1936 Lunsford was appointed to a position with the W.P.A. to organize a folk music unit in western North Carolina. While in New York preparing for this position in 1935, he was introduced by Dr. Scarborough to Dr. George W. Hibbitt of Columbia University. Under his direction Lunsford recorded 315 folk songs and related items in the early part of March 1935. In 1936 during his training for the W.P.A. position, Dr. Emerich asked him to make recordings for the Library of Congress, to contain mostly songs he had already recorded for Columbia University. Lunsford contributed about 350 songs and tunes to the Archives of American Folk Song in the Library of Congress, a number exceeding that of any other contributor to this archive. The recordings for the Library of Congress were made in 1949. This was largely a repeat performance, with more modern sound equipment, of the repertoire recorded for Columbia University. In addition to these recordings, Lunsford made, during his career, a total of fifteen or more records for commercial recording companies.

At the fourth annual National Folk Festival in Chicago in 1937, he met John Lair, leader of folk music activities in the Ohio River Valley and Renfro Valley, Kentucky. This contact led to Lunsford's directing a program at Renfro Valley for three or more years and to his association with radio station WCKY of Cincinnati, where he was employed to discover and develop talent for broadcasts by that station. Also at this festival, Lunsford met the performers Lulu Belle and Scotty (Myrtle Cooper and Scott Wiseman), who popularized the original version of his "Mountain Dew." Lunsford wrote the song in 1920. After Lulu Belle and Scotty featured it in their broadcasts, they collaborated with Lunsford in making a recording of it, copyrighted by Tannen Music, Inc. of New York in 1945.

At the fifth national festival, held in Constitution Hall in Washington, D.C., 1938, Lunsford was invited by President Roosevelt to bring a dance team to the White House to entertain the King and Queen of England, who were visiting in Washington. Lunsford brought a dance team from Soco Gap, with Sam Queen as caller, and played the banjo himself. Lunsford was given a photo of President and Mrs. Roosevelt, autographed and with a note written by the President. In all, Lunsford was active in the National Folk Festival for twelve years and served on the board of directors most of the time.

Other festivals directed by Lunsford were a festival in Canton that was part of the annual Labor Day celebration (5 or more years), a song and dance festival including Indian dances that was part of the fair at Cherokee (5 years), and festivals held in Charlottesville, Virginia Beach; Bristol, Virginia ; Tennessee, and elsewhere. In 1948 Lunsford was asked to direct a folk music and dance festival to form part of the annual state fair at Raleigh, an attraction that continued thereafter for twenty years. In the same year he conducted a festival at the University of North Carolina at Chapel Hill. This event was promoted by Dr. Arthur Palmer Hudson and other folklore scholars, was first held in an auditorium but later was moved to Kenan Stadium, and continued under Lunsford's direction for nine years. In 1949 Lunsford was chosen, on recommendation of Miss Karpeles to Dr. Emerick, to represent the United States at the first International Folk Festival in Venice, Italy.

In 1947 Lunsford spoke at the University of California in Berkeley, and was introduced on the occasion by the folklore scholar, Dr. Bertrand H. Bronson, professor of English. In 1951 he was elected president of the N.C. Folklore Society, succeeding Dr. Arthur Palmer Hudson. In August 1958 and March 1959, Anne Winsmore Beard, graduate student at Miami University, Oxford, Ohio, visited Lunsford at South Turkey Creek for the purpose of gaining material for her Master's thesis, "The Personal Folk Song Collection of Bascom Lamar Lunsford," a critical edition, with biographical introduction, of the texts sung by Lunsford for Columbia University in 1935. She was supervised in this project by Dr. John W. Ball, director of the Archive of Ohio Folklore at Miami University.

Lunsford was represented in the Frank C. Brown Collection of North Carolina Folklore, edited by Newman Ivey White of Duke University and nine associate editors, including the musical editor, Jan Shinhan, who spent three years at Mars Hill College. Dr. Frank C. Brown, 1870-1943, was an English professor at Duke University, and the material in his collection was gathered largely during the years 1913-1943.

Following the death of his first wife in 1960, Lunsford married **Freda Metcalf English**, a popular folk singer who had performed on radio broadcasts from stations in Johnson City, Nashville, Asheville, Charlotte and Atlanta. She participated with Lunsford in festivals on several occasions and in 1932 assisted him in making the record Minstrel of the Appalachians and His Banjo for Riverside Records. In 1935 she taped a program in New York for N.B.C., but, because of illness, the broadcast was never made. Also in 1960 Lunsford was awarded the Burl Ives Award.

In 1965 Lunsford suffered a stroke and missed the annual Mountain Dance and Folk Festival for the first time. In spite of his illness he made a film for National Educational Television entitled Music Maker of the Blue Ridge, Featuring Bascom Lamar Lunsford.

On November 22, 1966, Lunsford was honored by his neighbors at South Turkey Creek in a gathering at which John Z. Parris spoke. In 1967 he was given an engraved plaque from Mars Hill College. In 1969 he and Mrs. Lunsford moved from their farm on South Turkey Creek to an apartment in Asheville. Governor Robert W. Scott presented the Brown-Hudson Award to him in 1970.

September 6, 1969, was named Bascom Lamar Lunsford day at Mars Hill College and a folk festival was begun there in the college gymnasium patterned after the one in Asheville he had directed since its beginning. Ed Howard, local businessman, invited performers and made arrangements. The following year the annual festival was moved to Moore Auditorium. Since Lunsford's final illness, his son Blackwell Lamar Lunsford directed the Asheville festival and from its beginning directed the Mars Hill festival.

On October 10, 1971 Lunsford attended a meeting of the Appalachian Consortium at Mars Hill.

He was honored on his ninetieth birthday by a party held in the faculty lounge of the Memorial Library of Mars Hill College on March 21, 1972. On September 4, 1973, he died, and his wife died soon thereafter.

Most of the material in the foregoing sketch was drawn from "Minstrel of the Appalachians, an Interpretative Biography of Bascom Lamar Lunsford," by John Angus McLeod, unpublished, Mars Hill, North Carolina, March 10, 1973.

II. James Bassett Lunsford

James Bassett Lunsford, 1840-1912, was born in eastern Tennessee, the son of Allen Lunsford and Mary Elizabeth Bassett Lunsford (d 1879). His maternal grandfather, Henry Bassett, was a Revolutionary War veteran from Asheville. In 1852 he came to North Carolina and in 1854 went to Texas. He lived in Harrison and Rusk Counties in Texas until 1860 and was educated at Bunker Hill, near Overton, Texas in 1858-59. O.N. Hollingworth, who later became state superintendent of education was principal of this school at the time. He enlisted in the Confederate army in Texas on June 14, 1861 and served in Douglas' First Texas Battery. He and his brothers remained in the army until the end of the war, when they returned to civilian life in Mobile, Alabama. In accordance with his brothers' wishes, he then went to Tennessee to bring his mother and sisters to Texas. Upon arriving in Texas he opened a school, but returned soon thereafter to western North Carolina.

He married Luarta Leah Buckner, 1852-1902, granddaughter of T.S. Deaver, on October 13, 1870. He was issued a certificate to teach school in Madison County on October 17, 1871. He assisted John Robert Sams in teaching at Mars Hill College in 1871 and 1872 and received a small amount of cash from the Peabody Fund, a trust fund for schools. In a letter dated October 6, 1872 Alexander McIver requested him to start a school at Walnut Creek. Between 1872 and 1876 he taught at Walnut Creek and at Marshall. His mother-in-law, Polly Miranda Buckner Sexton, wrote him on July 6, 1874 to inquire about the possibility of starting a school at Forks of Ivy. He was living near Forks of Ivy in Madison County when his third child Jennie Louise Lunsford was born on December 22, 1875. Both he and Mrs. Lunsford were members of the Forks of Ivy Baptist Church.

In 1876 he was appointed to teach a subscription school at Mars Hill College. His daughter, Aurora Leigh Lunsford, born in 1871, died in Mars Hill on October 2, 1877. In 1878 he began teaching in Buncombe County, and he returned to Mars Hill in 1881 for one year or more under the presidency of W.P. Jervis. While at Mars Hill, Bascom Lamar Lunsford, his third son, was born March 21, 1882. Within a few years James Bassett Lunsford moved with his family to Buncombe County, and in 1889 he bought thirty acres of land on Hanlon Mountain. He taught in Buncombe County and became associated with A.C. Reynolds, prominent educator. When Reynolds became president of Rutherford College in 1906, James Bassett Lunsford moved his family near the college to Connelly Springs and died there in 1912.

He wrote for denominational, historical and educational periodicals. In 1896 he attended a commencement at Mars Hill College during which his son Gudger and daughter Jennie were honored. An article by Captain Edward Smith concerning the early years of James Bassett Lunsford appeared in Texans Who Wore the Gray, 1907.

III. Jennie Louise Lunsford

Jennie Louise Lunsford was born near Forks of Ivy in Madison County, North Carolina, on December 22, 1875.

She was the third child of James Bassett Lunsford and Louarta Leah Buckner Lunsford, and the sister of Bascom Lamar Lunsford. Before their marriage both parents were members of Forks of Ivy Baptist Church. The paternal grandmother, Mary Bassett Lunsford, lived in the home until her death in April, 1879, and Jennie may have learned stories from her.

The family was subject to frequent moves in Madison and Buncombe Counties until 1889 when her father purchased thirty acres of land on Hanlon Mountain, Buncombe County, and settled there. They lived in a log cabin until a larger house could be built. From 1889 to 1906 the family lived there. The older children attended Camp Academy while the younger ones stayed at home. In 1896 she and her oldest brother Gudger attended Mars Hill College. He went to Weaverville College the next year and then went to Peabody College for Teachers in Nashville. Their mother died in 1902. The boys in the family began teaching school, and their father taught at various places in the county. Jennie taught the younger girls at home and began to keep a diary, which presents a picture of life at the time and her reading interests. There are many references to "practicing" in the diary. This apparently refers to the fiddle or violin, depending on the manner in which it was played. However, she seems never to have reached a high level of accomplishment on the instrument. The diary begins January 1, 1903, and goes to almost the end of 1907. She wrote most of the diary on Hanlon Mountain, but wrote sections at other places, such as South Turkey Creek School (1903), Weaverville Summer Institute (1904), Fairview (1904), Rutherford College (1906), Upper Creek School (1907) and Drexel School (1907). On February 20, 1906, the family moved to Connelly Springs near Rutherford College, a Methodist school.

The diary was copied by Kern Lunsford and prepared in mimeographed form by Kern Lunsford, July 1973 at Jonas Ridge, North Carolina. It is entitled "Diary (1903-07) of Jennie Louise Lunsford, Buncombe County, North Carolina." A typewritten document by Kern Lunsford entitled "Every Child Ought to Have an Aunt Jennie: a Memoir of Jennie Louise Lunsford, 1875-1965," accompanies the diary and supplied most of the information found in this biographical sketch.

Bascom and his younger sisters, Jennie, Azalea, Zilpah and Belle, attended Rutherford College and subsequently taught in the area. In 1906 Jennie began teaching at Upper Creek School, Worry, Burke County, North Carolina. She taught there two years and also taught at Drexel and Hildebran. In 1908 Jennie was principal at Hildebran, and Azalea taught in the primary department there. Zilpah taught Jonas Ridge in 1907 and 1908 and then she and Belle went into nurses' training. When Bascom Lamar Lunsford moved to Old Fort in 1917 Jennie taught high school there. Her last teaching position was at Clyde on the Pigeon River in 1918.

About this time the four sisters bought a home in Asheville. In 1918 Azalea went to Washington to work for the Internal Revenue Department. When Jennie finished the term at Clyde High School, she went to Washington to join Azalea and took a job as a clerk in the Census Bureau. When the war ended, the two sisters stayed in Washington and lived in an apartment. They lived together but moved several times over the years, and came home to North Carolina every summer on vacation. Jennie and Azalea had their neices and nephews visit them, and Kern Lunsford visited them in Washington when she was fifteen years old. Azalea was a skillful writer and wrote accounts of various trips the two sisters made, and she compiled scrapbooks on Lindburgh, Wilson and events of the period, some of which are to be found in the Appalachian Room.

About 1924 Jennie bought a Ford car. During the following year she attended the sesquicentennial celebration in Philadelphia. From 1924 to 1940 Jennie taught occupational therapy at St. Elizabeth's Hospital, Anacostia, Maryland, and drove her car to work from Washington.

In 1929 she and Azalea made a trip to Europe, touring England, Holland, Italy, Switzerland and France. In 1930 Ellen Lunsford, one of Kern's sisters, visited them, and Jennie suffered a skull fracture in an automobile accident, but completely recovered in six weeks. She was a member of the Baptist Church throughout her life.

In 1940 Jennie retired and went to Asheville to live. She bought a house in West Asheville, where she lived for ten or more years. She was an active member of the United Daughters of the Confederacy. About 1946 Jennie and Azalea visited South Turkey Creek at a time when Bascom Lamar Lunsford had recording equipment. For the recording session Jennie recited a poem entitled "Aunt Jennie's Song," which she had learned from her mother.

In 1949 Jennie's brother Gudger died in Baton Rouge, Louisiana, and Jennie attended the funeral, flying from Asheville. With advancing years, the two sisters became nearly blind, and Jennie's hearing failed. In the summer of 1962 they visited Kern Lunsford, who had moved to Morganton and had built a house on Gingercake Mountain. In 1963 Jennie and Azalia attended the Mountain Song and Dance Festival in Asheville, which they had attended many times previously.

During the Christmas season in 1965, Jennie recited from memory "The Beggar and the Star" by Vivian Laramore Rader, a poem of more than a hundred verses, at the Lunsford home on South Turkey Creek. She died on May 23, 1966, at the age of ninety.

Key to the Arrangement of the

Bascom Lamar Lunsford Papers

Bascom Lamar Lunsford Papers (S)

I. Correspondence

A. Business (folk music, folk festivals and persons associated with them)¹

B. Personal¹

(Include correspondence between B. L. L. and other members of the Lunsford family here)

C. General²

(concerning B. L. L., not correspondence with B. L. L., not by member of Lunsford family)

II. Publications

A. Certificates and Awards³

B. Pamphlets, Brochures and Circulars²

C. Posters²

D. Articles³

1. By B. L. L.
2. About B. L. L.
3. About folk music
4. About festivals and persons associated with B. L. L.

E. Programs²

F. Books and Theses³

1. By B. L. L.
2. About B. L. L.

III. Financial Documents³

A. Statements and Checks

B. Bills and Receipts

C. Notes

IV. Legal Documents³

A. Contracts and Agreements

1. Person or organization with whom corresponding, alpha ; arrange chronologically beneath each.

2. Person or organization; arrange chronologically beneath each.

3. Arrange chronologically.

V. Literary Productions

A. Manuscripts by B. L. L ⁴

- 1 Poetry and other literary works ⁴
 - a unrelated to folk music
 - b folk music, folk festivals including untitled book on folk dancing
- 2 Diaries, reminiscences, memoirs ⁴
- 3 Speeches ³

B. Manuscripts about B. L. L ³

C. Manuscripts about Folk Music, Festivals ³ (check for)

VI. Memorabilia ³

A. Commencement Invitations and Programs

B Pamphlets, Brochures, Circulars

- 1 Folk music
- 2 Other

C Books

- 1 Folk music
- 2 Other

D. Articles

Check for (check for)

E. Other Memorabilia

- 1 Folk music
- 2 Other

4. Arrange by title; untitled at end arr chronologically

Lunsford Family Papers

I Genealogy⁵II. Correspondence⁶

A Business

B Personal

- 1 Correspondence
- 2 Letter book

III Publications⁷

A. Certificates (includes MS certificates)

B. Pamphlets, Brochures and Circulars

C. Articles

- 1 By members of Lunsford family
- 2 About members of Lunsford family

D Programs

IV Financial Documents⁷

A. Bills and Receipts (includes MS receipts)

B. Notes

V. Legal Documents

A. Contracts and Agreements (includes MS contracts; includes U.S government application form) ⁷B. Deeds (includes MS deeds)³

VI. Literary Productions

A. Manuscripts

- 1 By members of Lunsford family⁸
- 2 About members of Lunsford family⁷

B. Speeches⁷

- 1 By members of Lunsford family

C. Diaries, Reminiscences, Memoirs⁷

5. By person compiling genealogy, anon. at end.

6. Lunsford family member corresponding. alpha., person or organization with whom corresponding. alpha.; arrange chronologically beneath each.

7. By Lunsford family member, arrange chronologically beneath each.

8. By Lunsford family member, arrange by title beneath each (if no title, place at end).

VI. Memorabilia⁹A. Manuscripts⁹B. Legal Documents³C. Pamphlets⁹D. Other Memorabilia³

⁹ By author ; arr. chronologically beneath each

(Maternal Relationships: Deaver Family to B. L. L.)

Lunsford Family Genealogy

**** (descendents traced in next generation)

Generations

1.
William Deaver (d. 1809)

2.
Thomas Shepherd Deaver (1803-1897)
m. Louarty Keith (1807-1876)

3.
Polly Miranda Deaver (1829-1888) Squire Osborne Deaver (1831-) Minerva E. Deaver (183 -1877) S. Julia Deaver Reuben M. Deaver A.E. Deaver
m. Hiram Buckner m. Kitty McElroy (1847-1934) m. Alfred Patterson m. A. Lafayette Logan m. Sallie Rollins m. Blanche Logan
m. John Sexton (son: W.E. Logan) (sister of Pinkney Rollins)

3 (cont)
Lucinda Sophronia Deaver Hester J. Deaver L Cordelia Deaver Laura Samantha Deaver Harriett L. Deaver
m. Pinkney Rollins m. N.M McElroy m A.A. Featherstone
(daughter: Kitty McElroy:
m. Os Deaver)

4.
Nicholas T. Buckner Julia Buckner Osborne D. Buckner (1857-1912) Laura E. Buckner Emma B. Buckner Margaret Buckner Louarta Leah Buckner (1852-1902)
m. Ella Mauck m. Will Buckner m. Mary A. Fite (1864-1941) m. George McIntosh m. Josephus Edwards m. Alexander L. Logan m. James B. Lunsford (1840-1912)

5
Aurora Leigh Lunsford (1871-1877) Davis Gudger Lunsford (1873-1949) Jennie Louise Lunsford (1875-1966) Blackwell Lunsford (1878-1976) Bascom Lamar Lunsford (1882-1973)
m. Alice Odille Sebastian m. Emma Chauvin (1894-) m. Nellie Triplett (1881-1960)

m. Freda Metcalf English

5. Zilpah Lunsford (1885-1969) Florida Belle (1888-1964) Azalea Lunsford
m. Clyde Hawkins m. Ira E.J. Major m. Robert Taylor (1891-)

(Paternal Relationships: Lunsford Family (except 2: Bassett Family) to B. L. L.

Sir Thomas Lunsford came to Virginia from England in 1649 (descendents unknown)

2:
Henry Bassett
m. Jane Prestwood (1784-)
(daughter of Jonathan Prestwood (1758-1834))

3.
William (Philip) Bassett Jesse Bassett Jimmie Bassett Mary Bassett (1816-1879)
m. Martha C. Bassett m. Allen Lunsford

4
Jesse H. Lunsford James Bassett Lunsford (1840-1912) John J. Lunsford (1841-) Robert Lunsford (1844-) Sarah Lunsford Jane Lunsford Mary Lunsford W.R. Lunsford
m. Louarta Leah Buckner (1852-1902) (son: Willie H. Lunsford) m. Dr. Jesse Wallin
**** (daughter: Minnie Wallin (-1966)
m. Junius Sales, Sr.

6.

Sarah Kern Lunsford (1908-)	Blackwell Lamar Lunsford	Ellen Chapman Lunsford (1913-)	Lynn Huntington Lunsford (1916-)	Nelle Triplett Lunsford (1918-)
m. Ruby Lovingood (divorced)		m. James Weir		m. Zebulon Z. Hadley		m. Jack J. Greenawald		
m. Edna Laurance		m. Arturo Boza						

6

Merton Bacum Lunsford (1920-)	Joseph Belle Lunsford (1923-)
m. Howard Almond		m. Lewis E. Herron	

Container Listing

Box 55: Bascom Lamar Lunsford. Correspondence - Folk Music, Festivals
 Personal
 General

Folders 1-20: Bascom Lamar Lunsford. Correspondence - Business - Folk Music

Folder 21: Bascom Lamar Lunsford. Correspondence - Personal

Folder 22: Bascom Lamar Lunsford. Correspondence, General (letters not written by or to B.L.L.)

Folder 23: Bascom Lamar Lunsford. Correspondence - Unidentified letters

Box 56: Bascom Lamar Lunsford. Publications - Certificates, Awards
 Pamphlets, Brochures and Circulars
 Posters

Folder 1: Bascom Lamar Lunsford. Publications. Certificates and Awards

Folder 2: Bascom Lamar Lunsford. Publications. Pamphlets, Brochures and Circulars (B.L.L.)

Folder 3: Bascom Lamar Lunsford. Publications. Posters

Box 57: Bascom Lamar Lunsford. Publications. Articles by B.L.L.
 Articles about B.L.L.
 Articles about folk music, festivals

Folder 1: Bascom Lamar Lunsford. Publications. Articles by B.L.L.

Folder 2: Bascom Lamar Lunsford. Publications. Articles about B.L.L.

Folder 3: Bascom Lamar Lunsford. Publications. Articles about folk music

Folder 4: Bascom Lamar Lunsford. Publications. Articles about festivals

Box 58: Bascom Lamar Lunsford. Publications. Programs

Folders 1-2: Bascom Lamar Lunsford. Publications. Programs

Box 59: Bascom Lamar Lunsford. Publications. Books and Theses

Folder 1: Bascom Lamar Lunsford. Publications. Books by B.L.L. 30 and 1 Folk Songs

Folder 2: Bascom Lamar Lunsford. Publications. Books and Theses about B.L.L.

Box 60: Bascom Lamar Lunsford. Financial Documents
 Legal Documents

Literary Productions. Manuscripts by B.L.L. (non-folk, folk music,
 folk dancing)

Folder 1: Bascom Lamar Lunsford. Financial Documents. Statements and checks, Bills and
 receipts, Notes

Folder 2: Bascom Lamar Lunsford. Legal Documents. Contracts and Agreements

Folder 3: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L. (non-folk)

Box 60 (Continued)

Folder 4: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L. (folk music, festivals)
 Folder 5: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L. (untitled book on folk dancing)

Box 61: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L.
 Reminiscences, Speeches
 Manuscripts about B.L.L., folk music, festivals

Folder 1: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L.
 Notes in From These Stones

Folder 2: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L.
 It Used To Be. ed. by M. Thomas

Folder 3: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L.
 Reminiscences

Folder 4: Bascom Lamar Lunsford. Literary Productions. Manuscripts by B.L.L. Speeches

Folder 5: Bascom Lamar Lunsford. Literary Productions. Manuscripts about B.L.L.

Folder 6: Bascom Lamar Lunsford. Literary Productions. Manuscripts concerning folk music, festivals

Box 62: Bascom Lamar Lunsford. Memorabilia. Commencement Invitations
 Pamphlets, Brochures
 Books
 Articles
 Other Memorabilia

Folder 1: Bascom Lamar Lunsford. Memorabilia. Commencement Invitations and Programs

Folder 2: Bascom Lamar Lunsford. Memorabilia. Pamphlets, Brochures, Circulars (folk music)

Folder 3: Bascom Lamar Lunsford. Memorabilia. Pamphlets, Brochures, Circulars (non-folk)

Folder 4: Bascom Lamar Lunsford. Memorabilia. Books (non-folk)

Folder 5: Bascom Lamar Lunsford. Memorabilia. Articles

Folder 6: Bascom Lamar Lunsford. Memorabilia. Other Memorabilia. (folk music)

Folder 7: Bascom Lamar Lunsford. Memorabilia. Other Memorabilia (non-folk)

Box 63: Lunsford Family. Genealogy.
 Correspondence
 Business, Personal, Letter Book

Folder 1: Lunsford Family. Genealogy

Folder 2: Lunsford Family. Correspondence, Business. James B. Lunsford

Folders 3-21: Lunsford Family. Correspondence, Personal
 3: Deaver, Zelma (Draper)
 4: Epperly, (Mrs.) Robbie
 5: Herron, Lewis

Container Listing (Continued)

Box 63, Folders 3-21: Lunsford Family. Correspondence, Personal (Continued)

- 6: Lunsford, Azalea (Taylor)
- 7: Lunsford, Blackwell
- 8: Lunsford, Davis Gudger
- 9: Lunsford, Davis Gudger, Jr.
- 10: Lunsford, James B.
- 11: Lunsford, Jane
- 12: Lunsford, Jennie Louise
- 13: Lunsford, Jesse H.
- 14: Lunsford, Josepha Belle (Herron)
- 15: Lunsford, Kern (Sara Kern Lunsford)
- 16: Lunsford, Nelle Triplett (Greenawald)
- 17: Lunsford, Willie H.
- 18: Lunsford, W.R.
- 19: McAlpin, Andrew J.
- 20: Shook, J. Haskew
- 21: Wallin, Minnie (Sales)

Folder 22: Lunsford Family: Correspondence, Personal. Letter Book - Jennie Louise Lunsford

Box 64: Lunsford Family. Publications

- Certificates, Pamphlets, Articles, Programs,
- Financial and Legal
- Literary Productions
- Manuscripts by and about Lunsford Family
- Speeches

Folder 1: Lunsford Family. Publications. Certificates

Folder 2: Lunsford Family. Publications. Pamphlets, Brochures and Circulars

Folder 3: Lunsford Family. Publications. Articles by Members of Lunsford Family

Folder 4: Lunsford Family. Publications. Articles about Members of Lunsford Family

Folder 5: Lunsford Family. Publications. Programs

Folder 6: Lunsford Family. Financial Documents. Bills and Receipts

Folder 7: Lunsford Family. Financial Documents. Notes

Folder 8: Lunsford Family. Legal Documents. Contracts and Agreements

Folder 9: Lunsford Family. Legal Documents. Deeds

Folders 10-15: Lunsford Family. Literary Productions. Manuscripts by Members of Lunsford Family¹

- 10: Azalea Lunsford (Taylor)
- 11: James B. Lunsford
- 12: James B. Lunsford (assumed author)
- 13: Jennie Louise Lunsford
- 14: Mary Louise Lunsford
- 15: Unidentified

Folder 16: Lunsford Family. Literary Productions. Manuscripts about Members of Lunsford Family

1. Heading repeated for each folder.

Box 64 (Continued)

Folder 17: Lunsford Family. Literary Productions. Speeches. James B. Lunsford

Folder 18: Lunsford Family. Literary Productions. Speeches. Jennie Louise Lunsford

Box 65: Lunsford Family. Diaries, Reminiscences, Memoirs. Squire Osborne Deaver
(Os Deaver) Diary, 1886-96

Folders 1-2: Volumes 1 and 2

Box 66: Lunsford Family. Diaries, Reminiscences, Memoirs.

Jennie Louise Lunsford. Diary, 1903-07

Kern Lunsford. Every Child Ought to Have an Aunt Jennie

Folder 1: Lunsford, Jennie Louise. Diary, 1903-07 (manuscript)

Folder 2: Lunsford, Jennie Louise. Diary, 1903-07 (edited by Kern Lunsford)

Folder 3: Lunsford, Kern (Sara Kern Lunsford). Every Child Ought to Have an Aunt Jennie

Folder 4: Lunsford, Kern (Sara Kern Lunsford). Every Child Ought to Have an Aunt Jennie
(condensed version)

Box 67: Lunsford Family. Memorabilia

Manuscripts

Legal Documents

Pamphlets

Other Memorabilia

Folder 1: Lunsford Family. Memorabilia. Legal Documents

Folder 2: Lunsford Family. Memorabilia. Manuscripts

Folder 3: Lunsford Family. Memorabilia. Pamphlets, Brochures

Folder 4: Lunsford Family. Memorabilia. Other Memorabilia

Box 68: Bascom Lamar Lunsford and Lunsford Family. Newspaper Clipping File²

Folder 1: Newspaper Clippings Relating to B.L.L. 1900-1949

Folder 2: Newspaper Clippings Relating to B.L.L. 1950-1959

Folder 3: Newspaper Clippings Relating to B.L.L. 1960-1969

Folder 4: Newspaper Clippings Relating to B.L.L. 1970-

Folder 5: Lunsford Family. Newspaper Clippings

2. The contents of this box are to be transferred to a general clipping file for all Appalachian Room newspaper clippings.

Container Listing (Continued)

Box 69: Lunsford (Bascom Lamar) Collection. Ballads (hand-written collection) A-N

Folders 1-14: A-N

Box 70: Lunsford (Bascom Lamar) Collection. Ballads (hand-written collection) O-Z

Folders 1-9: O-Z

Box 71: Lunsford Collection. Handwritten ballads for which no duplicates A-N

Folders 1-13: A-N

Box 72: Handwritten ballads for which no duplicates O-Z

Folders 1-10: O-Z

Folder 11: Ballads - Handwritten Collection - Extracts

Folder 12: Ballads - Miscellaneous Manuscripts

Folder 13: Ballads - Miscellaneous Typed and Printed Copies

Folder 14: Ballads - Unidentified

Folder 15: Dancing

Folder 16: Games and Rhymes

Folder 17: Music

Folder 18: Sacred Songs

Folder 19: Additions

Box 73: Lunsford ballads (duplicates) A-R

Folders 1-18: A-R

Box 74: Lunsford ballads (duplicates) S-Z

Folders 1-8: S-Z

Box 75: Lunsford Collection. Ballad notebooks of school children. Library of Congress recordings

Folder 1: Bailey, (Mrs.) Olil

Folder 2: Bruce, Helen (Book 1)

Folder 3: Bruce, Helen (Book 2)

Folder 4: Bryson, Edwina

Folder 5: Collins, Mary

Container Listing (Continued)

Box 75 (Continued)

Folder 6: English, E.B.

Folder 7: Gosnell, Annie Lou

Folder 8: Hutcherson, Ruth E.

Folder 9: Jackson, Margaret

Folder 10: Rector, Sara

Folder 11: Runion, Lora

Folder 12: Collections of Texts - Listing

Folder 13: Cullowhee Collection

Folder 14: The Legend of the Tuckaseegee

Folder 15: Leicester High School Collection, 1925-1926

Folder 16: Library of Congress Recordings - Contents

Folder 17: Library of Congress Recordings - Texts

Folder 18: Lunsford Collection 1/3/58

Folder 19: Guides to Recordings and Tapes