

**The Northeast Archives of Folklore and Oral History: A Catalog of the First 1800 Accessions.** By Rita Breton, Joan Brooks, Catherine Fox, Florence Ireland, and Edward D. Ives. Orono, Maine: The Northeast Folklore Society, Northeast Folklore, Volumes XXIV and XXV: 1983-1984, 1986. Pp. 236, indexes. \$12.00 paper (member's price: \$10.00).

Reviewed by Kate Dunlay.

Anyone who is interested in the folklore and/or oral history of New England (especially Maine) and the Maritime Provinces of Canada should consult this book. The catalog makes the sizeable resources of the Northeast Archives--some 3000 hours of tape recordings, 6200 photographs, 1200 slides, 60,000 pages of manuscript, and 250 commercial recordings--known and accessible to the researcher. All necessary identifying information is given for each item, and the descriptions are detailed enough to inform the reader of the contents. This reader found several items potentially useful to her own research both by scanning the catalog and by using the subject and geographical indexes at the back. Other indexes, which are available at the Archives and by telephone or letter, are also listed. These indexes were not available for the first catalog of the Archives' holdings, published in 1973 (covering 744 accessions).

Archivists, or those in the position of managing a collection, will find Edward Ives's introductory chapter helpful. Entitled "The Northeast Archives: A Description of its Holdings and Systems Together with Some Account of its Origins and Development and a Few Passing Personal Reflections on Shining Ideals and Spotted Actualities," much of the material included was presented as a paper at the Washington Conference on Folklife and Automated

Archives, held at the Library of Congress in April, 1984. Furnishing "any number of good or bad examples," Ives gives a candid account of how an "amateur"--as he terms himself--and his assistants have gone about organizing an archive from scratch. The problems they encountered are common to many archives: a limited budget, lack of a full-time staff member, and no trained archivist or librarian to help set up an indexing system. Ives's discussion of the thought processes behind ordering and indexing the collection is enlightening.

Ives gives a history of the Archives, which began with his own field collections and those of his students. Ives did not integrate his own collections with the general collection, however, so the Ives Collection is catalogued separately at the end of the book. Geographic areas covered by his fieldwork are Maine, New Hampshire, New Brunswick, and Prince Edward Island. Most of the materials are songs and information about the people who sang them. Some of the Ives Collection tapes are also available at the Indiana University Archives of Traditional Music, Bloomington, Indiana, and at the Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C. The catalog conveniently gives the corresponding tape numbers. In addition, almost all of the Ives Collection tapes are completely transcribed, whereas those in the general collection may not be transcribed, or may be accompanied by a brief summary only.

Ives also describes some of the special collection projects of the Archives. Topics mentioned are lumbermen's lives, the history of the organized labor movement in Maine, women in Maine, the history of country music in Maine, and the Maine Folklife Survey.

Ives has provided an interesting and highly

usable catalog, and he invites the reader to make use of the Northeast Archives' services. This reader, for one, is anxious to begin doing so.

**Grand Ledge Folk Pottery: Tradition at Work.**

By C. Kurt Dewhurst. Ann Arbor: UMI Research Press [Simon J. Bronner, series editor: American Material Culture and Folklife Series], 1986 [1983]. Pp. xiv + 139. Preface, appendixes, notes, bibliography, index, black-and-white photographs, historical photographs, maps. \$34.95 cloth.

Reviewed by John B. Wolford.

A revision of his 1983 English and American Studies dissertation from Michigan State University, Dewhurst's *Grand Ledge Folk Pottery* uses the folk pottery tradition of a small town in Michigan to demonstrate a new approach in material folk arts study, namely to support the thesis that "The history and nature of the material folk culture of pottery reveals that occupational groups can function to cultivate, formulate, and transmit folklore and creative behavior" (from the dustcover). Such an approach would logically focus on occupational and organizational folklore, which Dewhurst does. He likewise posits that folklife exists in and adapts to industrialized settings.

Materially, the subject of this book is the folk art production of the workers of the industrial potteries of Grand Ledge. These pieces, predominantly taking the shape of lions, but also lambs, turtles, tree trunks, and other natural objects, were produced by the industrial potters during their free time. Usually they were given to family members or friends, while occasionally they were sold for a nominal price. Typically they were functional as well as