These religious societies played a great role in the formation of industrial systems because of a well-known Shaker motto—"Put your hands to work and your hearts to God." Many of the communities were specialized with their own processes: Mt. Lebanon, Maine produced chairs; South Union, Kentucky preserved fruits; Canterbury, New Hampshire processed maple sugar.

The Shaker furniture was designed for utility and appealed aesthetically. Rooms had pegboards on the walls in order that chairs could be hung up to permit cleaning. Benches were enlarged to become tables and large wooden rollers were also attached to beds for mobility.

The illustrations included within Industries of the Shakers provide excellent examples of varieties of Shaker housing and various crafts, such as long-stemmed pipes, straw and wooden hats and bonnet molds. The division of Shaker activities, the selected bibliography and index are logical and of great use to the scholar. Industries of the Shakers is a good book for persons interested in American folklore, history, and utopian societies.

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Reviewed by John Michael Vlach.

This book is an introduction to West Indian song behavior and will be particularly useful to the specialists in folk song and Afro-American studies. Abrahams presents, in three brief essays, a history of shantying as well as forty-five song texts with a description of their social context. Since this is a very short book (118 pages), the treatment of the subject matter is understandably descriptive.

In the opening essay Abrahams explains that a shanty is more than a seasong. It is the "sung dimension of virtually any group effort calling for the coordination of strength (p. 3)." This is not a completely successful definition since shanties are also used at wakes, ring parties, and in children's games. But shanties are often used for such land-based work as house moving and coal hauling and thus are connected to the work song traditions of West Africa. However, Abrahams does not follow up this point by citing any African analogs such as the field songs of the Fon of Dahomey. Although the question of origins is still unresolved,
the vitality and dynamism of West Indian shantying can not be doubted. Chanted work songs have been reported by Caribbean travelers since 1790 and many of the songs never existed in the repertoires of European sailors. Song scholars like Cecil Sharp have long acknowledged the Afro-American role in the development of the shanty form. Abrahams thus establishes that West Indian shanty singing represents a unique kind of musical performance in terms of content even if the form is shared with Europeans.

The second chapter shifts abruptly to a study in contrasts with Appolonian and Dionsyan models lurking between the lines. Abrahams discusses in turn the shantying practices of the communal Tobagonian and individualistic Nevisian islanders. The Tobagonians fish mainly with seine nets and hence work in groups. Fishing then provides a natural occasion for the performance of shanties. But even more than this, it is common for Tobagonian fisheneres to congregate even when they are not casting and hauling nets. Thus Abrahams argues that in a society where group-ness is a dominant feature, group song is actively pursued as a normal pattern. The shantying tradition is therefore very strong on Tobago unlike Nevis where such songs are merely survivals of an older time. Folks on Nevis have a difficult life on their unproductive island end are understandably competitive in their daily struggle to make it. They fish separately with traps that are kept in secret locations. The major activity of the island thus passes without the chance for group song. Group work is still required for such tasks as house moving or boat lifting but in several months of observation Abrahams never heard a song raised on any work occasion. Nevisian islanders know several shanties but have no desire to use them any more.

In the last chapter Abrahams discusses the community of Barouallie, St. Vincent, one of the last centers of the Caribbean whaling industry. Most shanties are used on connection with "black-fishing" voyages—some songs accompany rowing, others are sung when chasing the whale, and others celebrate the killing of the whale. The tempo and content of the shanty varies according to the activity. Because shanties are more than sea songs and because the shanty tradition is very strong at Barouallie, many topics are covered in the total repertoire. There are songs about the weather ("All through the Rain and Squally Weather" p. 71), negligent boat owners ("Blow the Man Down" p. 105), women ("The Girls from Bermuda" p. 80), and legendary characters ("Sin-talii" p. 115). Some songs have social functions like "Oh, Mr. Cobeau" (p. 109) which gives vent to the frustrations of losing a whale to another boat or "We Are Bound Down South Alabama" (p. 110) which satirically criticizes a hypocrical woman. Abrahams also presents the text of an Anansi story and gives an account of a comic routine which makes sport of a country simpleton. This chapter is essentially a presentation of songs
accompanied by the comments of the informants.

Abrahams states at the outset of this book that many have lamented the passing of the shanty. He then precedes to show that the shanty still exists, and in some cases flourishes, in the West Indies. However, more should be done with this fine material than simply to assert that it exists. No where in the book is there a discussion of the stylistic features of song performance. No mention is made of the significance of the songs for the individual performers. There is no analysis of the relationships between the chanter and the group of responders. Finally there is no evaluation of the shanty as the embodiment of Afro-American cultural values. All of this is surprising since Abrahams is regarded in some quarters as a pioneer in folkloristic ethnography. He himself has called for the indepth study of traditions to replace merely descriptive collections. Perhaps a more elaborate treatment of West Indian song is forthcoming.

If the book is ever reprinted the presentation could be improved by reshuffling the page composition. In the present edition, song texts arbitrarily precede or follow the music, and in some cases the text is split in half by the musical score. Also Abrahams' description of the material culture of shantying (the boats and the tools of fishing) would be clarified by the inclusion of photographs or line drawings. Photographs of song occasions such as the one included on the back flap of the dust jacket would be very instructive. Notwithstanding such deficiencies, *Deep the Water* is a book all of us interested in African and Afro-American folklore must welcome.