types and discusses their care and operation. Another four stories similarly cover duck- and goose-hunting adventures, technique, and technology. The remaining stories relate other kinds of significant events in the life of Crockett and other islanders.

Journalist Chowning does not disclose how he recorded these stories—whether by tape, notes, or notes privately taken down from memory. I suspect the latter method, for in spite of preserving what appears to be Crockett's terminology, idiomatic expressions, and first-person narrative style, Chowning has definitely exercised journalistic license, rewritten the stories, and in some cases, he admits, combined several stories together. Nor does Chowning explain his selection of stories.

Thus, unlike comparable but more extensive works regarding life and work on the Chesapeake such as George Carey's *A Faraway Time and Place* and William Warner's *Beautiful Swimmers*, this book is of limited folkloristic value. It can only be used with great caution to study Crockett's storytelling technique and repertoire or to understand Crockett's view of his work and life on Tangier Island. And in spite of the comparative information which the stories yield regarding fishing, hunting, and life on the Chesapeake in the recent past, there simply is not enough to satisfy the folklorist. Ultimately it seems the purpose of the book is to appeal to Tangier Islanders who, as they read the stories, can relive old times, rounding out the picture with memories of their own experience.

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Reviewed by Warren E. Roberts

The folklife researcher shares interests with many fields. Because folk crafts are important to folklife studies, the folklife student has interests in common with others concerned with folk crafts such as revivalist craftsmen like Roy Underhill. Underhill can and does put to use the old skills he has learned about. He works as master housewright at Colonial Williamsburg, has done two PBS tele-
vision series, and has written two books based on the television series, of which this is the second.

Students of folklife need books of this kind. By reading it one can learn about the raw materials used by woodworking craftsmen, their tools and their design. How-to-do-it books have been available to hobbyists for many years. Books for woodworkers, however, have customarily assumed that the hobbyist owned a number of expensive power tools such as a table saw. In recent years a strong interest in making items from wood using only hand tools has evolved. A few books have been written to assist a person with such an interest and Underhill's book is a good example. The book is of special interest to folklife researchers for it gives far more information that is applicable to traditional crafts than a book intended for a hobbyist who relies heavily on power tools.

Underhill shows how to make such items as ax handles, turkey calls, candle stands, and window sashes and closes the book with a section on how early style frame houses are reproduced at Colonial Williamsburg. The book is copiously illustrated with photographs of high quality.

The person eager to learn to work with hand tools will surely find Underhill's books useful. The folklife researcher wishing to use them must remember that the author has understandably used every source of information he could find including, of course, a wide variety of books. Underhill does not indicate in his books at any time where or how he learned about the design and construction of the artifacts he tells how to make. Indeed, why should he? He is not writing for the folklife researcher, and the folklife researcher's concerns to establish the time at which an artifact was made and where it was made are not Underhill's concerns. Underhill is writing for the person who wants to make artifacts and enjoy doing it and whose sole demand is that the artifacts be "old-timey." When Underhill is describing an artifact, we can never be sure that he is describing an artifact traditionally made and used in Virginia. Portable fence hurdles, which he tells how to make with the help of a special tool called a twivil or twibil, are a case in point. Perhaps Underhill learned that they were traditionally made and used in Virginia,
but I suspect that he learned about hurdles and the twivil\twibil from some book on English crafts. Should a folklife researcher list hurdle making as a traditional American craft because it is described in this book, no terrible harm would result, it is true, but that is the type of mistake that could occur.


Reviewed by Hugo A. Freund

This is a carefully crafted book. There is something good about not just the thoughtful content but the feel of the whole book. The thoughtfulness translates into simple, clear definitions of such terms as 'folklore' and 'folklife.' In addition, this volume is sensitively illustrated with photographs and drawings that are well integrated into the text. This clarity is in part possible because Cohen has a definite purpose which he states clearly in the introduction:

New Jersey is viewed in terms of the derogatory stereotypes of decaying cities, polluting industries, and sprawling suburbs...A more complete survey of the folklore and folklife of New Jersey reveals a more complex and more interesting image. This book purports to use folklore to fight folklore. It attempts to refute the derogatory stereotype and correct the identity problems by showing the richness and diversity of New Jersey's folk heritage (p.1).

Cohen admirably presents a vast array of material that provides a taste of the folklore and folklife in New Jersey. The large number of genres are subsumed under two large headings. The first part deals with "New Jersey Folklore." Cohen is careful to define exactly what he means before he begins. "Folklore may be defined simply as oral tradition. For a story or song to be 'folk' it must have been communicated by word of mouth" (p.2). Part one of his book then deals with such oral material as the Jersey