she rarely overstates her case. She also provides a good discussion of the various forces bringing about change in the Ingrian lament tradition. In addition she points out some valuable directions future research on this subject might take, even bravely calling attention to certain failures and omissions in her own work. Finally, Nenola-Kallio does not succumb to what lesser scholars might find an irresistible temptation--namely, to make the study of this aspect of women's folklore a feminist diatribe. Certainly, from a contemporary liberal perspective there is much in the lament tradition that one might find objectionable but a scholarly monograph is not the proper channel for such remarks. In avoiding such folly, Nenola-Kallio does a great service for scholarship.

**Barcat Skipper: Tales of a Tangier Island Waterman.** By Larry S. Chowning. Centreville, Md.: Tidewater Publishers, 1983. Pp. 155. $11.95 cloth.

Reviewed by Janet C. Gilmore

More than merely representing one waterman's occupational experience, **Barcat Skipper** illustrates the way of life on Chesapeake Bay, specifically on Tangier Island near the eastern shore, at a time when fishing, fowl-hunting, and transportation and commerce by water were integral parts of daily existence. The nineteen stories presented, based mostly on the personal experience of waterman Elmer Crockett, span the first half of this century, and progress from Crockett's childhood fishing with his father, through his early manhood working alone and with his brothers, into his later years when he fished with his son. Roughly half of the stories are what one might call true fisherman's tales, detailing, as they do, experiences of fishing under exceptionally bad weather conditions, out-of-the ordinary catches, the use of new or different kinds of fishing gear, a near brush with the law over illegal fishing, and a confrontation with a crabpot poacher. In these stories, Crockett additionally relates a wealth of information about daily and seasonal routines, proper fishing etiquette, and the use of a variety of fishing gear. He names and describes local sail-, oar-, and motor-powered fishing boat

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.

**The Wood Wright's Companion: Exploring Traditional Woodcraft.** By Roy Underhill. Chapel Hill: The University of North Carolina Press, 1983. Pp. xi + 191, bibliography, index. Cloth $19.95, paper $12.95.

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-