one of his more rational moods, and raised from precarious war-waif status by Heinz Nordhoff . . . " (p. 27) is very ably described and the text is enlivened throughout by reproductions of 42 of the most famous and popular of the Volkswagen magazine ads; ads which, according to Daniel Starch, Inc., a firm which specializes in analyzing reader "traffic," have been consistently some of the most widely read of all magazine ads.

The study of the ads themselves, both by illustration and text, is the core of the book and leads us from the realm of straight-forward history into that marginal folklore area fast becoming known and accepted as "popular culture." Rowsome explores the cross-cultural appeals of these ads, fundamentally aimed to sell a foreign, and at first "enemy," product to the American public and how the popularity of the ads, as well as of the cars, has spread to other countries, among them Brazil, Switzerland, Mexico, Italy, Australia, and Denmark, to name a few. He also notes those ideas in advertising which could not cross these cultural and linguistic barriers, such as Think Small, a concept in cars which is nonsensical outside of the U.S.

The final chapter, "Into Volkslore," coins a new phrase for us, perhaps not as definitive as Dr. Dorson's "fakelore," but considering the ever-widening interest among folklorists and popular culture specialists in the Volkswagen phenomenon in the U.S., the new term is quite apt. A couple of these seminal studies on the VW are Small Wonder, by Walter Harry Nelson (Little, Brown, 1967) and Harry Hammond's The Image in American Life: Volkswagen, in Icons of Popular Culture (edited by Marshall Fishwick and Ray Browne, Bowling Green University Popular Press, 1970).

Rowsome is as able as any contemporary author to approach successfully the writing of a book on a topic as seemingly limited as Volkswagen ads. His first serious look at the advertising phenomenon in American culture was They Laughed When I Sat Down in 1959, followed in 1969 by a study of the now defunct Burma Shave signs, complete with the texts of all the jingles, The Verse by the Side of the Road.

The English Mummers and Their Plays: Traces of Ancient Mystery, by Alan Brody.

Reviewed by Marcia Cebulski.

As the sub-title of the book may indicate, the author takes a survivalist approach to the traditional mummers' play. Alan Brody realizes that his approach is currently unpopular among folklorists and states as much in his preface. Nonetheless, he forges ahead in his text to search through English folk drama for survivals from a ritualistic past. The author's own background is in drama and he currently is teaching English literature.

Brody's book is based largely on the 35-volume Helm collection for texts and on early twentieth century Cambridge scholarship for theory. His method is analogy, mainly to Greek drama and its origins. Let the reader be warned in this regard, since Greek terminology appears without trans-
lation and references to Greek drama are made casually and with little explanatory comment.

Early in the book, Brody substitutes the commonly used term "mummer's play" with "men's dramatic ceremony," a practice questionable but not without precedent. He posits three types of men's ceremonial: The Hero Combat, The Sword Play and The Wooing Ceremony (sometimes referred to as "Plough Play" by other authors). His theory is that these three types of plays are a reflection of three stages of religious consciousness and have survived from three corresponding rituals.

The Sword Play as seen by Brody originated in a totemistic ritual in a culture in which there was a concept of "a unified community identity rather than a society of individual worshipers" (p. 122). The analog offered is the Greek communal ox-slaying or Bouphonia (Brody consistently misspells the Greek term as "Buophonia").

The Wooing Ceremony is said to arise from a stage of religious consciousness in which there was individual expression of collective emotion. Brody's interpretation of this play is that it sprung from a fertility rite in which the theme of death and revival played a great part.

The third type is the Hero Combat Play which focuses most strongly on the individual. Parallels to the St. George figure are found in various "dying and reviving vegetation gods" (p. 125). Brody hypothesizes that the seemingly monotheistic nature of this particular play could be responsible for its being the most widespread and enduring of the three.

Brody relies heavily on analogy when outlining the three levels of religious consciousness and the three original rituals. Other than analogy, he presents no evidence, such as historical records or the like, for the actual existence of these rituals in England. As such, Brody's theorizing must remain at the level of speculation. However, he frequently treats such speculations as facts and builds even less well-founded arguments on them.

Brody also investigates the mummers' plays with an eye toward the history of drama. According to the author, aspects of different stages in the development of drama can be found in these plays: magic, as in the circular form in which the players stand (from the viewpoint of one who has performed in mummers' plays, I prefer to think of this as a practical measure); ritual, as briefly outlined above; representation, as in the use of swords. Further progress was never made, for "... growth was somehow arrested before it reached the final stage of the fully realized artistic form of literate drama" (p. 32).

Adaptive change in the mummers' plays, whether it be in terms of literary accretions or local coloring, Brody sees as degeneration. He disregards any function the mummers' plays may have served during the last millennium. As shown in his concluding paragraph, he is puzzled that it has taken so long for English folk drama to wane in popularity:

What is so extraordinary is that the process has taken so long; for it is almost a thousand years since there was any reason for the men of the town to meet on one night of the year, to hide their faces, to move from station to station through the town and,
in the center of the magic circle, to re-enact the death and resurrection of their earth, the eternal pattern of the seasons. (p. 127)

The book offers good photographs, a somewhat incomplete history of the scholarship on mummers' plays, and appendices which include play texts.


Reviewed by John M. Vlach.

This is a book about the watermen who eke out a living on Maryland's Eastern Shore. Even though the sub-title suggests a larger survey, Carey is quick to mention that he has not covered the agricultural communities or the black population. Near the southern tip of that strip of land, which always looked to me like it should belong to Delaware, there is a cluster of tiny islands and finger-like peninsulas. Here in towns with names like Chance, Dames Quarter, Calvary, and Orice, Carey met and came to know the men who fished and dredged oysters on Chesapeake Bay. During his four years of fieldwork Carey became intimately involved with the Eastern Shore: "To the untrained eye I had been accepted as a member of the group I was studying. It was time to go home and write the book. And so I did" (p. 20). A Faraway Time and Place is that book.

An introduction and two prefatory essays provide adequate background for understanding the community of the watermen. Carey's introduction is direct and refreshingly frank. He mentions the extreme paucity of folklore research in the area and portrays with vivid detail his faltering steps when first beginning his research. The two essays, "Folklife on the Eastern Shore" and "Storytellers and the Narrative Style," are both informative though brief. They tantalize rather than satisfy one's desire to know. The discussion of narrative style is perhaps the more intriguing of the two. In it several informants are described and their attitudes toward storytelling are analyzed. Also six versions of the same tale by different narrators are provided in order to clarify stylistic differences.

The bulk of the book is made up of the verbal lore which circulates on the Eastern Shore. Carey marks off chapters by subject matter: heroes, tall tales and windies, anecdotes and jests, legends, belief tales and popular belief, and minor genres (folk speech and riddles). However, most of the narratives in this book should be considered legends as they are told as true and are expected to be believed. Thus the chapter on heroes really contains legends about famous men, the section on anecdotes is really a collection of memorates, and the belief tales are legends which validate superstitions. The narratives are not presented as series of individual texts, as one comes to expect after reading the "Folktales of the World Series." Instead they are interwoven into Carey's own prose. Some tales are quoted verbatim, others are paraphrased. Carey explains: "This is not strictly speaking a book of folklore texts. When a story