

and a reader of graffiti is struck not by their Rabelaisian vigor but by their poverty of invention and imagination. With the free speech liberalizing movement of the 1960s which extended even to the Journal of American Folklore, this folk epigraphy seems bland and puerile. Perhaps the inclusion of 'pictographs' mentioned by Mr. Read would have spruced up the text.

The Concept of Structuralism: A Critical Analysis. By Philip Pettit.
Berkeley: University of California Press, 1975. \$10 cloth, \$2.75 paper.

Reviewed by David Pace

For years structuralists have been bombarded with requests for a straightforward introduction to their field, which would elucidate the mysteries of Ferdinand de Saussure, Claude Lévi-Strauss, Roland Barthes, and other prominent proponents of structuralism. Philip Pettit's The Concept of Structuralism is not the answer to this plea. In an area of contemporary thought already marked by complex and esoteric distinctions, Pettit has introduced a whole new technical terminology. His study is apt to remain impenetrable to anyone who lacks a familiarity with the works of the principle structuralists.

But for the reader who has already sampled the work of Saussure, Lévi-Strauss, and Barthes, Pettit has performed an invaluable service. Drawing from a thorough knowledge of the Structuralist literature and of contemporary philosophy, he has produced the most comprehensive and penetrating critique of the strengths and weaknesses of the structuralist paradigm, which is available in English. Unlike some previous commentators, such as Jean Praget, he has kept the concept of "structuralism" within reasonable limits, confining his comments to those areas of linguistics, anthropology, literary criticism, and semiology in which explicitly structuralist concepts have been applied. Moreover, he has avoided both a narrowly empirical approach, which would reject structuralism because it is too theoretical, and a slavish commitment to the model, which would endorse all applications of the structuralist paradigm on the basis of its initial success in linguistics.

Unfortunately, Pettit has avoided explicit treatment of the use of structuralism in folklore. But his work, nonetheless, remains vital both for folklorists who seek to apply structuralist concepts themselves and for those who wish to evaluate the structuralist folklore of others.

San Antonio Rose: The Life and Music of Bob Wills. By Charles R. Townsend.
Pp. xvii + 395, bibliography, index. Discography and filmusicography by Bob Pinson.
Urbana, Chicago, London: University of Illinois Press, 1976.

Reviewed by Simon J. Bronner

Charles Townsend has produced an impressive book, San Antonio Rose, filled with detailed information compiled from extensive oral interviews. An additional bonus is the book's revealing photographs which are generously distributed in the text. Townsend carefully documents his work and as a tribute to detail, he includes Bob Pinson's filmusicography and discography in the book.

Townsend states that the purpose of his book is twofold: to trace the life of Bob Wills and to place his music in the spectrum of American popular music. Toward the first end, he presents Wills' early years and later career in sequence, employing oral accounts and anecdotes to fill in gaps left by printed documents. The author's