that in future editions this oversight will be corrected. Despite these shortcomings, Dundes' casebook should be welcomed as a scholarly collection of variants and essays on this Märchen that appears in most areas of the world.


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*Till Doomsday in the Afternoon* is a compilation of folklore items from the rich and varied repertoires of Alec and Belle Stewart and their daughters Cathie Higgins and Sheila MacGregor, a family of travellers from Blairgowrie, Scotland. The original intent was a collection of ballads and traditional songs, but this focused project "... was swept away on a flood of recorded anecdotes, jokes, riddles, bawdy rhymes and traditional tales." This flood has been captured here in chapters titled: "The Folktales," "Riddles," "Children's Rhymes and Catches," "The Songs," and "Mak'-ye-ups" (original poems and songs). Also included are an introduction and a section on the traveller "cant" or "secret language."

The introduction is divided into sections given titles such as "childhood" or "work" or "travelling ways," and is composed mainly of transcribed monologues which loosely fit the section titles. While this is less structured than a rewritten narrative, their own words manage to develop a more intimate sense of who the Stewarts are and what is important to them. What is not explicitly developed is the larger picture of who the travellers are and how they fit into Scottish life. The travellers—who prefer this name to the now derogatory but traditional term "tinker"—are a nomadic subculture of the Scottish people. They are a distinct group and should not be confused with Gypsies or tramps.

The section on "Songs," which comprises the bulk of the book, is diverse and exciting in content. A long introduction provides much of the personal context of the singers, details of singing style and ornamentation, and an explanation of the methodology used in the transcriptions. Detailed synoptic transcriptions have been used, and pitches have been "... cast... within pitch ranges that are accessible to most singers" in the hope that they will "continue to be sung, from this book..." Each song or ballad is prefaced by a short discussion, and relevant variants are noted in a bibliography, including Child and Laws numbers where appropriate.

The folktale section is also worthy of note. Here are 35 tales ranging from creative tellings of international types to short humorous anecdotes. Transcriptions appear to remain true to the spoken versions, though this is never
stated explicitly. For the longer tales, note is made of the relevant AT numbers and motifs.

The other sections of the book have sparse introductions, leaving out much of the contextual information that could aid in a deeper understanding of the texts.

Thanks to the work that Ewan MacColl and Peggy Seeger have devoted to this project over 19 years, we now have a sense of the abundant repertoire of one family of travellers. This abundancy speaks of the wealth of oral traditions that have been hiding among the travelling people of Scotland.


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Saints, Demons, and Asses is a study of the oral and written anecdotes of Church of Christ preachers. Holloway compares these anecdotes, then analyzes them in accordance with Alan Dundes' guidelines of text ("a version or single telling"), texture ("linguistic features"), and context ("relations of narrator and audience"). He sets out to "show that the change from oral to written anecdotes affects the style and function of those anecdotes." He attempts to confirm Walter Ong's thesis that "writing restructures consciousness": "a change in medium is a change in message."

Holloway asserts that oral preacher anecdotes and the corresponding written version of those anecdotes, which are culled from biographies of Church of Christ preachers, differ in terms of the "paired stylistic features" of structure, frame of reference, audience directives, diction, length of presentation, relation of context to language, and variability or fixity of text. He argues that the differences are a direct result of the medium of a given presentation. For example, the relation of context to language in oral stories allows for the use of more "offensive" themes and language in those stories than in the written ones. Profanity and sexual terms are used in the oral stories. There is no profanity used in the written stories and no direct discussion of sex or sexual immorality. Holloway explains that oral stories are usually told to intimates in an informal setting. There is, then, less inhibition of language use and less fear of defamation of anyone's character. Written stories, however, are more formal and are intended for a wider and more varied audience. Any offensive material is potentially damaging. Moreover, since the written stories are part of a biography of a Church of Christ preacher, the tone of the written anecdotes is hagiographic. The language is circumscribed.

When orally transmitted stories are written down, Holloway maintains, style, that is, "texture and context together," changes. These stylistic changes result in differences in the meaning or function of the stories. Holloway