

any more specific information, but it would be interesting to know exactly how the specific requirements of the badge were determined as well as how the general idea for such a badge arose in the first place. Likewise, one wonders which, if any, professional folklorists were consulted to assure its validity and what sort of reference materials are suggested for Scout leaders who might request further information for helping their troops with this badge. No statistics are available on the popularity of this badge, i.e. the number of girls who earn it year after year and what sort of results they obtain by approaching community and national history from a general folkloristic approach.

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THE GROWTH OF GRAFFITI

Theorists who conceive of folklore as organic will be interested in a series of graffiti collected at Duke University, Durham, North Carolina, during the summer of 1974. In the right-hand center area of the metal paper dispenser in the mem's room of the fourth-floor stacks of Perkins Library, at some undeterminable date (probably early 1974) someone wrote "LITCHI MARCHING MARTHA. Why?" This inspired a series of rhymed responses that subsequently filled the space below the original query, extended to the area above it, and finally continued onto the area to the left of the original series, nearly filling that by the end of August. An observer not acquainted with the progressive history of the series would be puzzled by the apparent incoherence of the material in the order in which it now appears. Since collectors of graffiti, usually latecomers to the scene, rarely have the opportunity to record and date the development of a series of this type, it is worthwhile to note here its progress, indicating the date of first appearance, where possible, of each item, to show the rapidity with which the whole was created.

(1) LITCHI MARCHING MARTHA. Why?

(2) to cool his tool

(3) to rule his mule

(4) to tool his ghoul

(5) to fool his jewel

- (6) to pool his gruel to shove [inserted later]
- (7) Because he loved/ artha
- (8) to bury his Jerry
- (9) to jam her bod
- (10) to wham his wad
- (11) to impale his nail
- (12) FUCK OFF [to the left of which someone added:]
Anti-intellectual spoil-sport
- (13) to pole her hole

[This was the status of the series at the time it was first recorded on July 16; the next nine items were added above the original query.]

- (14) to fill her gorge with his George
- (15) to calm his spasm in her chasm [14 and 15 by the same hand, July 16]
- (16) to shoot his rocks in her box [July 20]
- (17) to make a sally into her valley [July 22]
- (18) to bring her to term with his sperm [July 24]
- (19) to meet her need with his seed [July 25]
- (20) to stick his prick
- (21) to prong his dong
- (22) to stick his prick in her lick [August 12]

[The remaining items were added to the left of the original series, the first eight being added by one hand on August 16.]

- (23) to dock his boat
in her moat to
- (24) send in his semen [sic]
to get her creaming
- (25) to flog his log
- (26) to stem her hem

- (27) to pound his pud
with her cud
- (28) to slam in his meaty shark
into the fury [sic] little moist park
- (29) to oil his ponderous rod
and shoot foul cum all over her bod
- (30) to fill her salty hole
with his pimply pole
- (31) to ram his rod in her sod [August 17]
- (32) to sail his punt in her cunt
- (33) to dump his nuts in her putz [the last two by the
same hand, August 17]

This was the appearance of the series when last observed on August 22, and unless the janitors have destroyed it, as janitors are wont to do, it may still be growing.

The litch and partha of the original query are not identified, but recent political circumstances suggest an association, perhaps unfounded, with John and Martha Mitchell. Rober Reisner has suggested in his book Graffiti: Two Thousand Years of Wall Writing (Chicago, 1971, p. 78) that "one can assume, although not necessarily prove, that the working class write one level of graffiti, the middle class produce another level, and that the upper class don't write them at all." The fact that the major part of this series was composed during a summer session when the library was used almost exclusively by graduate students and post-doctoral fellows at the Southeastern Institute for Medieval and Renaissance Studies tends to belie this statement. The vocabulary, especially of the later items, suggests a familiarity with literary style on the part of the anonymous authors. The reaction of the only unrhymed items (nos. 7 and 12) is noteworthy; the first is made to rhyme by a later addition, and the second is rejected as "anti-intellectual." For what it is worth, item no. 18 was added by the present writer, ostensibly to inspire further additions, but psychoanalysts can make of it what they will.

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