

seem arbitrary), Mr. Phillips follows his basic entry with a respelling of the name in which stressed syllables are indicated with full caps, unstressed syllables with lower case letters. In addition, Mr. Phillips appends a table of vowel sounds which he describes in terms of key words. For example, he says that he uses "AH" to indicate the vowel sound in "top," "OO" to indicate the vowel sound in "boot, suit, roof," and "IR" to indicate the vowel plus retroflex consonant in Pierce." But what is the vowel sound in "top"? It is completely different in New England from the sound heard in Indiana, and both sounds are heard on the west coast. Moreover, in some American dialects the words "boot, suit," and "roof" rhyme with "Ruth," while in others they rhyme with "put" and in still other American dialects "Pierce" may rhyme either with "cares" or "fierce." Thus we can only guess at the pronunciation in the state of Washington. For many names, however, Mr. Phillips ignores the possibility of pronunciation differences. Thus he assumes a common English pronunciation for the name Roosevelt, though in actual fact the first syllable of this word rhymes in some American dialects with "rose" and in others with "booze." Nor can one tell from its manner of listing whether the Washington state place-name Aberdeen is pronounced with stress on the first syllable, as it commonly is on the east coast of the United States, or on the last syllable, as it is pronounced in Scotland.

In addition to all of these faults, Mr. Phillips fails to locate his places precisely. He contents himself with an indication of the county in which the place is located. But place names frequently wander. At the very least they must be located in terms of map references; ideally they should be located in terms of latitude and longitude.

Indeed, despite end papers consisting of maps of the state of Washington and a detailed map of the Puget Sound area, Mr. Phillips does not seem aware of maps or of the need for any sort of documentation. We are required to accept his findings on faith. Unfortunately, the rest of this book does little to instill such faith in its readers.

Think Small. The Story of those Volkswagen Ads, by Frank Rowsome, Jr. 128 pp., 42 illustrations. Brattleboro, Vermont: The Stephen Greene Press, 1970. \$4.95.

Reviewed by Sylvia Grider.

One of the most appealing attributes of our discipline is the pleasure that we can derive from the study of our material. It is worthwhile and often delightful to turn briefly from the standard studies of the standard genres and take a look at what is going on in some other aspects of our day-to-day, living, contemporary society. An example of just such a book is Frank Rowsome's latest publication, Think Small. In a most readable but non-academic style he has provided us with a very concise and interpretive history of what has become, along with Mickey Mouse and the Coke bottle, one of America's newest cultural icons, the Volkswagen. The book also explores how both the ads and the cars have affected American industry.

The history of the development of the automobile per se as ". . . conceived by Ferdinand Porsche, midwived in the Thirties by Adolf Hitler in

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.

Pp. xiv + 201. Preface, photographs, appendices, bibliography, indices. Philadelphia: University of Pennsylvania Press, 1970. \$9.50.

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-