

Ekwall is primarily interested in the street names of medieval London. Indeed, his fold-in map shows Stow's City of London of about 1600, nothing later. In the second half of his book Ekwall divides the old street names into six chapters, according to their endings, and then presents erudite etymologies in short articles in many little groups, some of them unalphabetically arranged. Mr. Smith's little book is therefore a quite different endeavor, fulfilling well its intention of being a popular and yet carefully documented handbook to many of the City of London's street names. There was a place for such a book and it fills it.

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## Note

The application of cosmetics by women dates from the earliest centuries and always has served a significant functional role. For men, however, the use of cosmetics has a rather sketchy history as, through the ages, there has been only scattered, periodic acceptance of this daily action.<sup>1</sup> A man's using cosmetics of any form generally has been considered proper and acceptable only in such delimited and rather insulated capacities as theatric or exhibitiv performance. In contemporary Western culture, the idea of a man's anointing himself outside these realms usually has been scoffed at by men.<sup>1,2</sup> Nevertheless, in recent years there has been reported a significant use of men's cosmetics. Since 1963, the male cosmetics market has become very productive financially for the 160 active, competing firms; it represents \$160,000,000 worth of buying power (1967), a sizeable (32 percent) portion of the overall men's sales market.<sup>2</sup> One major reason for the recent success of these products has been the overcoming of men's reluctance to use them. This change partly can be attributed to the descriptive language used in advertising and to the name of the product.

### *Descriptive Language*

Cosmetics firms have peppered their relatively sophisticated advertising formats with terms which underline the virile or refined qualities that supposedly can be gained by men who use cosmetics. In this regard, one constantly finds in the descriptive language used such phrases as rousing, crisp, bold, invigorating, bracing, buoyant, prestige, racy, reckless, derring-do, virile, pungent, stimulating, distinctively provocative, regenerate, uncorks the lusty life, men-on-the-move, and people of discrimination. The label *cosmetics* is not used in advertising; either safe, non-threatening words appear, e.g., *men's toiletries*, or the generic term is avoided altogether.

<sup>1</sup> Goldman, J. J. "Men's cosmetics: some beauty for the beast," *Los Angeles Times*, 86, 1, 7, (June 4) 1967.

<sup>2</sup> "Vital statistics on 'man' power," *Beauty Fashion*, 52 (April, 1967), 55-56.

One would expect to find a high degree of correspondence between the basic themes of advertising language or images and the name of the product. An examination of the comprehensive listing of names of the 269 men's colognes<sup>3</sup> supports this contention and reveals that the products are named in two main ways.

### *Masculinity*

The large majority of names hints at masculinity. One facet of this picture is seen in the *virility-ruggedness* themes which constitute the largest single portion of the category, and give the consumer choices from *High Sierra, 007, Man's Man, Moustache, That Man, Black Knight, British Rogue, Rake*, etc.

In the symbolic language of their products, the cosmetics firms also offer the enterprising man the feelings of *combatant-athletic prowess*, as exemplified by *Armada, Green Beret, Sebring, Match Play, Sportsman, Regimental, English Saber, Burma Blockade, Whip, Vanguard, Hai Karate*, and *White Hunter*.

Numerous colognes are named to suggest *earthiness*, as with *Earth, Gravel, Bark Wood, Oak Moss, Burley, Pebbles, Cork Pepper, Onyx, Raffia, Teak*, and *Sandalwood*.

The *animal kingdom* also is recognized, particularly those animals, whether mythical or real, which suggest aggressiveness, sleekness, or sexual power, as with *Stud, Taurus, Tom Cat, Centaur, Stag*, or *Jaguar*.

Some of the *sexual pleasures* promised the man who uses cologne are *Aphrodisia, Triumph, Partner for Men, Alliance, Torso, Aramis, Highland Fling*, and *Score*.

Finally, there are many names which refer to *drinking or alcohol*: *Bacchus, Scotch 'n' Soda, On the Rocks, Swizzle, Gin Fizz, Pub, Sake Lotion for Men*, etc.

### *Refinement*

A second major category includes names which promise feelings of royalty, refinement, or success for the user of the product. Thus, one can apply *George V, Prince Edward, Royalty, The Baron, Viscount, Messire*, or *Chevalier*, and supposedly feel close to *royalty*. More direct feelings of *refinement* come from *British Sterling, Mark II*, and the numerous colognes whose names include the prefix *imperial*, as with *Imperial Gold*. Finally, the user of *Ambassador, Brigadier, Top Brass*, or *Executive* or other similarly-named products supposedly will feel vaulted to the position of the privileged few who know *success*.

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<sup>3</sup> "Index of men's products," *ibid.*, 66-90.