

forming dogs. The artist seems to have been thinking of Dr. Johnson's remark about women preachers.

Unfortunately, the book is turgidly written; moreover, the introduction and four of the five chapters are riddled with errors in grammar ("between each line" [xii]), diction ("manageresses' existence is laudatory," for "laudable" [51]), and spelling ("trooper" for "trouper" [74]) — over 60 in 132 pages. (Curiously, the fourth chapter, though not exactly sprightly, is almost error-free. Perhaps Routledge's copy editor works only on Thursdays.) Such important material deserves to be presented more carefully.

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Martin Banham, ed. *The Cambridge Guide to World Theatre*. Cambridge: Cambridge UP, 1988. pp. 1104. \$54.50.

The Cambridge Guide to World Theatre, like *The Oxford Companion to the Theatre* (1983), offers survey articles of up to sixteen pages on the theatrical traditions of most of the nations of the world, including Greenland, Ecuador, and Zambia; biographies, usually brief, on playwrights and actors as well as producers, directors, and designers; brief entries on theatre companies and theatres; and mid-length articles (one to five pages) on topics as diverse as circus, pornographic theatre, radio plays, and ritual. It focusses on the stage more than on dramatic literature. Sprinkled among the references to local playwrights in the surveys are names like Sophocles, Shakespeare, and Brecht, but equally prominent are the names of local actors, producers, and theatre companies as well as foreign actors who gave an impetus to the development of some countries' theatre. When appropriate the surveys stress also non-literary performances, such as dances or puppet-shows. The entries on playwrights include writers whose works were successful on stage in their day but are inconsequential from the point of view of literary merit or modern repertoire, and even the entries on writers whose works are part of the present-day canon emphasize the reception of their works in production and mention their theatrical activities rather than their non-dramatic literary works. There are no separate entries on plays. Both *The Cambridge Guide to World Theatre* and *The Oxford Companion to the Theatre* give ample coverage to popular entertainment, such as vaudeville, the music halls, and cabaret. *The Cambridge Guide to World Theatre* has entries also on reviewers and theatrical journalists; *The Oxford Companion to the Theatre* has more definitions of and brief articles on terms relating to stagecraft and theatre technology.

Although the intention of *The Cambridge Guide to World Theatre* is to be world-wide in scope, the theatre histories of the United States and the British Isles are dealt with in much greater detail than those of other countries; and there is also extensive coverage of theatre in Western Europe and Russia. As for the rest of the world, cross-references with most of the survey articles show that there are at least some separate entries on playwrights and often on theatre companies. There are not many entries on modern actors from the Commonwealth countries, except for some who went on to significant careers in the U.S. or England. An indication of the spread of coverage is that there are entries on every significant theatre building in New York City, past and present, on many theatres in London, and on a few theatres in Paris; but there do not seem to be any entries on buildings in Germany, Italy, or Russia, not to mention Canada and New Zealand.

Nonetheless, the coverage of the theatre of the English-speaking world outside the British Isles and the United States offered by *The Cambridge Guide to World Theatre* is on the whole fuller than that in *The Oxford Companion to the Theatre*. *The Cambridge Guide to World Theatre* has survey articles on nearly every country where English is a literary language, including many not dealt with by *The Oxford Companion to the Theatre*, such as Pakistan, the Philippines, Nigeria, Sri Lanka, and Zimbabwe. (There is a regional survey on the West Indies.) The survey articles in *The Cambridge Guide to World Theatre* which have parallels in *The Oxford Companion to the Theatre* are usually longer and more detailed. Australia gets roughly 7,500 words to 1,500 in *The Oxford Companion to the Theatre*; Canada gets about 12,000 words, equally divided between the English and French theatre, compared with 6,000 in *The Oxford Companion to the Theatre*; however, the entry on New Zealand is longer in *The Oxford Companion to the Theatre*, 650 words to 1,500. Nonetheless, two attempts by different authorities to reduce a hundred or more years of history — two thousand or more, in the case of India — into a few thousand words necessarily differs in many respects, with each having its individual emphasis. A particularly striking example is provided by the two essays on South African theatre. The 2,000 words in *The Cambridge Guide to World Theatre* are largely devoted to black performance traditions and to recent protest theatre in the streets and on the stage, while the 1000 words in *The Oxford Companion to the Theatre* largely deal with the commercial theatre in English and Afrikaans.

As to the accuracy of the information proffered, the editing and proofreading both seem to have been done carefully. In extensive reading and browsing, I have noted no unclear or misleading sentences or misprints and only one cross-reference which led nowhere.

Comparing biographical entries with those in *The Companion to South African English Literature* (1986), *The Oxford Companion to Australian Literature* (1985), and *The Oxford Companion to Canadian Theatre* (1989), I find a general agreement in matters of detail, except for slight discrepancies in the dates assigned to plays, which may well be accounted for by differences between the years in which a play was written, first produced, and first published.

Readers of *ARIEL* may wish that *The Cambridge Guide to World Theatre* had paid more attention to the literary aspects of the drama and that its coverage of the Commonwealth theatre were wider and deeper. Specialists whose interests are served by the Australian or Canadian Oxford Companions may not need to own *The Cambridge Guide to World Theatre*, although it should prove useful to them in studying connections with Europe or the United States, while those whose countries are not yet covered by comprehensive handbooks or those whose interest is comparative — across the English-speaking world — should find it as worthwhile as *The Oxford Companion to the Theatre*.

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John Gray, comp. *Black Theatre and Performance: A Pan-African Bibliography*. New York: Greenwood Press, 1990. pp. xv, 414. \$45.00.

One of Gray's stated purposes in compiling *Black Theatre and Performance* is to provide an antidote to the "Eurocentric biases [which] have defined theatre as a wholly Western tradition rooted in Greece and Rome, Europe, and finally the U.S." (xii). Gray has admirably achieved this purpose by providing scholars with a research tool which will give them easy access to information about theatre outside the Western tradition. To accomplish this, Gray has compiled "as comprehensive a record as possible" of theatre and performance in the black communities of sub-Saharan Africa, the Caribbean, Latin America, Europe, and Canada. The U.S. is omitted since it has been covered thoroughly in other publications. Gray's enumerative bibliography includes primary material in the form of all known play texts, and secondary material in the form of both biographical and critical material. It contains more than 4000 entries, including books, sections of books, dissertations, theses, unpublished papers, periodical and newspaper articles, films, videotapes, audiotapes, media materials, and reviews. The entries represent most European languages and thirteen African languages. Gray's definition of theatre is broad and