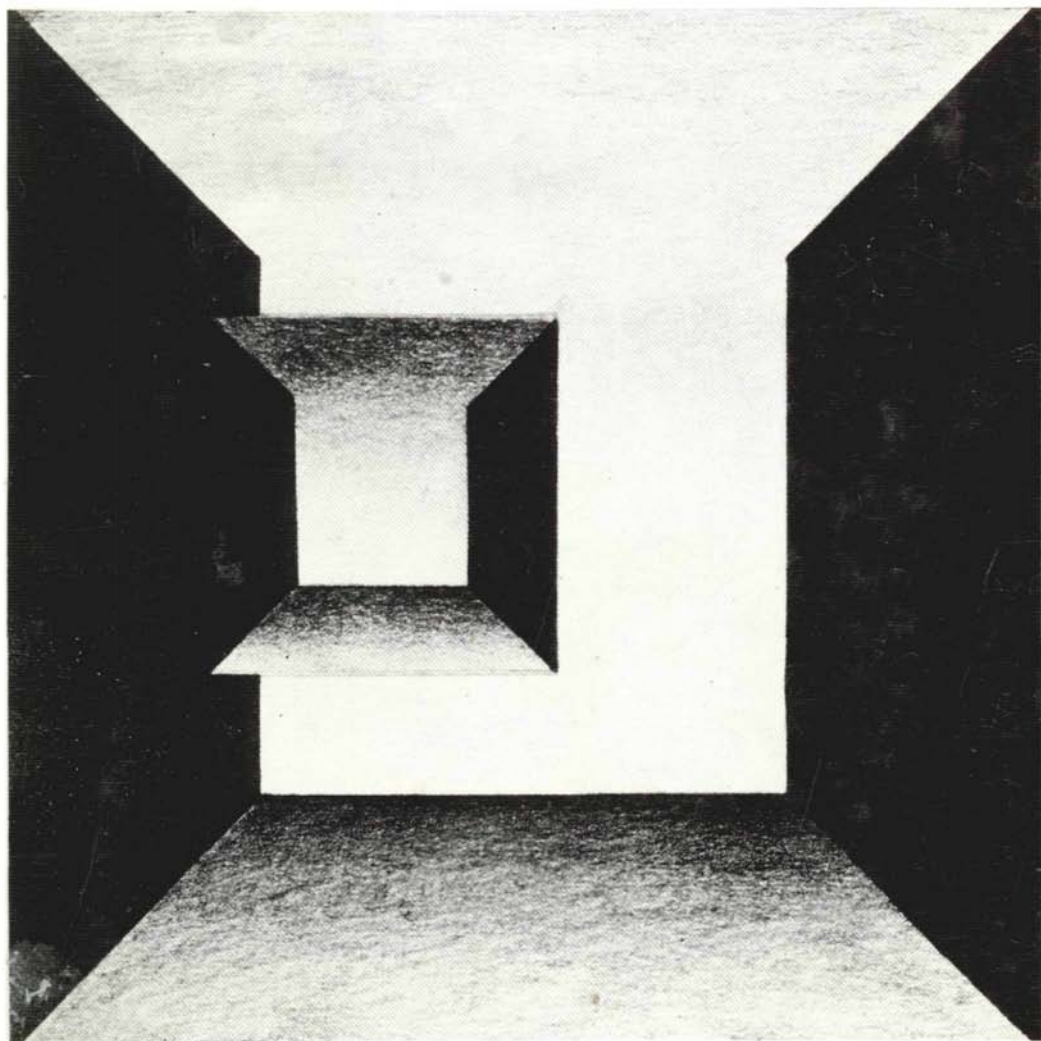


THEATRE RESEARCH INTERNATIONAL



VOLUME 11 NUMBER 2 SUMMER 1986

**Oxford University Press in association with the
International Federation for Theatre Research**

<https://doi.org/10.1017/S0307883300012116> Published online by Cambridge University Press

NOTES TO CONTRIBUTORS

1. Contributions should be in English. Two copies of all manuscripts should be sent to the Editor, Drama Department, University of Glasgow, Glasgow G12 8QE, Scotland.
2. Articles should be accompanied by an abstract of approximately 200 words which should be a succinct condensation of the paper.
3. Manuscripts should be typed double-spaced with wide margins.
4. Illustrations (reproducible photographs or line drawings) should be carefully labelled and captioned.
5. Footnotes must be listed at the end of the manuscript.
6. All articles will be acknowledged upon receipt. Authors will be informed of a decision within three months of receipt.
7. Manuscripts should be checked carefully before submission to avoid difficulties at the proof stage.
8. Book reviews are usually by invitation, but the editors are always ready to consider offers to undertake reviewing.
9. Twenty-five complimentary offprints of each article will be sent to authors; additional offprints are available at the author's expense. Book reviewers will receive a complimentary copy of the journal.
10. Manuscripts are accepted on the understanding that they are original contributions, unpublished and not on offer to another publication.

Note to North American Publishers

Please send your review copies directly to Professor Robert K. Sarlós, Department of Dramatic Art, University of California, DAVIS, California 95616.

Contents

ARTICLES

- LEO HUGHES and A. H. SCOUTEN, *Dryden with Variations: Three Prompt Books* 91
- MARY HAMER, *Shakespeare's Rosalind and Her Public Image* 105
- FELICIA HARDISON LONDRÉ, *Coriolanus and Stavisky: The Interpenetration of Art and Politics* 119
- ELI ROZIK, *Theatrical Irony* 132

REVIEWS

- RONALD W. VINCE, *Ancient and Medieval Theatre: A Historiographical Handbook and Renaissance Theatre: A Historiographical Handbook* (Oscar G. Brockett) 152
- IAN LANCASHIRE, *Dramatic Texts and Records of Britain: A Chronological Topography to 1558* (William Tydeman) 154
- DAVID GALLOWAY (Ed.), *Norwich 1540–1642: Records of Early English Drama* (William Tydeman) 154
- ANTHONY J. CASCARDI, *The Limits of Illusion: A critical study of Calderón* (J. E. Varey) 157
- JOHN ORRELL, *The Quest for Shakespeare's Globe* (Richard Allen Cave) 159
- ANNE BARTON, *Ben Jonson, Dramatist* (Richard Allen Cave) 159
- MARTIN BUTLER, *Theatre and Crisis* (Richard Allan Cave) 159
- MICHAEL RAAB, *Des Widerspenstigen Zähmung: Moderne Shakespeare-Inszenierungen in Deutschland und England* (Kurt Tetzeli v. Rosador) 165
- WILLIAM B. WORTHEN, *The Idea of the Actor* (Errol Hill) 166
- EMRYS JONES, *Scenic Form in Shakespeare* (David Ian Rabey) 167
- JOHN DRAKAKIS (Ed.), *Alternative Shakespeares* (David Ian Rabey) 167

ii *Contents*

PHILIP H. HIGHFILL, JR., KALMAN A. BURNIM and EDWARD A. LANGHANS, <i>A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660–1800</i> (Judith Milhous)	170
FELICIA HARDISON LONDRÉ, <i>Federico García Lorca</i> (James Schevill)	172
EILEEN BLUMENTHAL, <i>Joseph Chaikin: Exploring at the Boundaries of Theater</i> (S. E. Wilmer)	174
RON MOTTRAM, <i>Inner Landscapes: The Theatre of Sam Shepard</i> (William E. Kleb)	175
RICHARD PLANT (Ed.), <i>The Penguin Book of Modern Canadian Drama</i> (Alan Andrews)	178
RICHARD PERKYNYS (Ed.), <i>Major Plays of the Canadian Theatre, 1934–1984</i> (Alan Andrews)	178
ROBERT KAVANAGH, <i>Theatre and Cultural Struggle in South Africa</i> (Brian Crow)	179
RÉSUMÉS DES ARTICLES	183
BOOKS RECEIVED	185

EDITOR

CLAUDE SCHUMACHER
Lecturer in Drama
University of Glasgow

ASSISTANT EDITOR

DAVID WALKER
Professor of French
University of Keele

EDITORIAL ASSISTANT

Joyce Allan, Department of Drama, University of Glasgow

EDITORIAL BOARD

Glynne Wickham, Professor of Drama, University of Bristol, UK (Chairman)
Joel Adedeji, Professor, Department of Dramatic Arts, University of Ibadan, Nigeria.
Michael Anderson, Professor of Drama, University of North Wales, Bangor
Georges Baal, Directeur de Recherches, C.N.R.S., Paris
Dieter Hoffmeier, Professor at the Institut für Schauspielregie der Hochschule für Schauspielkunst
'Ernst Busch', Berlin, GDR
Thomas F. Marshall, Emeritus Professor of English, Kent State University, Ohio, American Society
for Theatre Research, USA
Jack Reading, Society for Theatre Research, London, UK
Kenneth R. Richards, Professor of Drama, Victoria University of Manchester, UK
Robert K. Sarlós, Professor, Department of Dramatic Art, Davis, California
Jacques Scherer, Professor, Institut d'Etudes Théâtrales, Université de Paris III, France
Zbigniew Wilski, Professor, Instytut Sztuki PAN, Warsaw, Poland

Theatre Research International is the continuation of *Theatre Research/Recherches Théâtrales*. The change of title marks the assumption by Oxford University Press of responsibility for publication. The new title also indicates that the association with the International Federation for Theatre Research/Fédération Internationale pour la Recherche Théâtrale, which founded the journal, will remain. Bilingualism has not been entirely abandoned; contributions appear only in English, but articles are provided with *résumés* in French. The field continues to be the historical, critical and theoretical study of documentation of drama, conceived as the art of the theatre.

New readers might like to learn that the motif on our cover was designed by Josef Svoboda for *Theatre Research/Recherches Théâtrales* in 1966 and presented to the International Federation for Theatre Research/Fédération Internationale pour la Recherche Théâtrale.

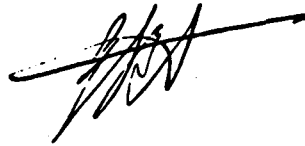
Grateful acknowledgement of financial support is made to the Universities of Glasgow and California, Davis.

Theatre Research International is published three times a year, in January, May and October at a price of £27.00 (UK £22.00, N. Amer. \$45.00) p.a., with single issues at £9.50 (UK £8.50, N. Amer. \$18.00). All dispatches post free (by accelerated surface post to the USA, Canada and Japan). Orders should be placed with a bookseller or sent direct to Journals Subscriptions Department, Oxford University Press, Walton Street, Oxford OX2 6DP, UK.

© Oxford University Press 1986

ISSN 0307-8833

Filmset by Eta Services (Typesetters) Ltd., Beccles, Suffolk
Printed in Great Britain
at the University Press, Oxford



Bernard Shaw's Letters to Siegfried Trebitsch

Edited by Samuel A. Weiss. Wise, brilliant, and characteristically Shavian, the letters of Bernard Shaw to his German translator, Siegfried Trebitsch, span almost half a century of collaboration and friendship—from 1902, when Shaw was in his dazzling prime, to 1950, shortly before Shaw's death at 94. The 531 letters (nearly all previously unpublished) deal not only with Shaw's introduction to Central Europe and his subsequent rise to Continental fame, but with the cataclysmic events of the century: World War I, the collapse of Central Europe, the rise of Nazism, the forced migration of German Jews, and World War II and its aftermath. An irrepressible teacher and a loyal friend, Shaw instructs his disciple on managers, publishers, and pirates; on translation, contracts, and copyright; on the political and social upheavals of the time; on the cinema; on health, diet, and personal finances; on coping with exile and old age; and many lesser matters. The letters are annotated and accompanied by introductions that place them in biographical, historical, and theatrical contexts. Illus. \$45.00

Zeami's Style

The Noh Plays of Zeami Motokiyo

Thomas Blenman Hare. Zeami Motokiyo (1363-1443) is generally recognized as the greatest playwright of Japan's classic noh theater. This first full-length study of Zeami in English is a search for his artistic identity, his style. Its main focus is on the dramas themselves, and in particular, the characteristics that distinguish Zeami's work from that of his fellow playwrights. The author first describes Zeami's life, examines the documentary evidence for his authorship, and explains various technical aspects of noh. He then presents complete translations and detailed analyses of three of Zeami's most celebrated plays: *Takasago*, *Izutsu*, and *Tadanori*. Throughout, the author gives quotations and critical examples from many of Zeami's other plays. The book concludes with a discussion of Zeami's style and the relationship between his dramatic theory and his plays. Illus. \$39.50

Stanford University Press