

every role after that. She challenged the studios and questioned the terms of her contracts. She tried to find roles on stage and screen in which she could play against type, roles which challenged her as an actress, and roles which could stretch public perception of her abilities as a working actor. There are more recent analyses of her film and stage acting from such scholars as John Stokes or Lucy Bolton, though these don't always cross over the media. One of the issues with Stead's approach is that her study is less located in current studies on women, performance, and labour than it is in making an intervention into 'star studies' by foregrounding the varied use of material archives at the local, national, and international level. Such omissions notwithstanding, this is an important book that both scholars of stage and screen histories will find useful.

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*Tracy C. Davis and Peter W. Marx, eds.*

**The Routledge Companion to Theatre and Performance Historiography**

Abingdon: Routledge, 2021. 518 p. £190.00.

ISBN 978-1-138-57551-6.

This volume in the Routledge Companion series offers a much-needed and major intervention into theatre and performance historiography, both in terms of coverage and methodology. Meticulously edited by Davis and Marx, the volume is a generous and imaginative collection of twenty-three chapters authored by both established and new-generation international scholars. With its hefty cover price, it is a great shame that the predominant destination for the collection will be university libraries: it is a volume which students and scholars, but also many practitioners in the field, will find useful.

The volume is unique in its underpinning intellectual construction, as well as offering a useful division of chapters into five themed parts: 'Theatre History is Performance History'; 'Materiality and the Sensorium'; 'Locating'; 'Historicizing'; and 'Scaling'. In terms of construction, the commissioned

contributors, from diverse geographical and perspectival backgrounds, were also invited to participate in generative discussions focused on work in draft, and on the direction and development of the book as a whole. Stemming from the annual conference of the International Federation for Theatre Research, the book embraces more authentically global approaches to theatre and performance historiography than any other similar volumes on the market: the chapters engage in genuine dialogue with and across the book as a whole.

Noting the propensity of theatre and performance to become separated in academic endeavour and critical analysis, the editors have intentionally and successfully worked to bring together a volume that offers the productive opportunity, as they note in their introduction, to 'think anew about the factors that gave rise to this separation and to offer a compelling alternative'. The authors included share a concern to shift 'emphasis to the practices, mediums, and modes of generating and absorbing theatre/performance', the 'values attached to it', and the 'interpretive schema of historical thought.' So we have chapters on the archive; on South Korea and the performance of memory; German radio drama; decolonizing histories; indigenous critiques of performance studies; and translation and the Peking Opera; alongside methodologically driven chapters such as Davis's own on 'Setasidedness'.

As a whole, *The Routledge Companion to Theatre and Performance Historiography* is built around what the editors call a 'polyphonic approach', offering a critical revisionist approach to Western historiographical norms in terms of attitudes to historical narrative and coverage in the field. Prohibitive pricing aside – especially as authors have little control over this – the editors are to be admired for bringing this volume together. Its offer of the in-depth investigation of the 'processes of circulation and re-use, waxing and waning, transformation and recombination' in theatre and performance historiography will be invaluable to students and scholars alike, and for some time to come.

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