

civil rights leaders and ideologically committed religious leaders. The role of environment, prenatal factors and the poor diet that affects the intelligence of the children, are not discussed sufficiently to balance his arguments and, thereby, support his hypothesis.

The strength of this book lies in the author's comprehensive coverage of the main studies in the field of minority education, especially that of the black Americans. The originality, diversity, and richness of details of each of the topics discussed in this book reflect the author's superb knowledge and research background. Students as well as instructors, policy makers as well as social workers, and others interested in minority education will find this book useful, informative, provocative, challenging and enlightening.

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WILLIAM P. FRENCH, MICHEL J. FABRE, AMRITJIT SINGH, AND GENEVIÈVE E. FABRE (EDS). *AFRO-AMERICAN POETRY AND DRAMA, 1760-1975: A GUIDE TO INFORMATION SOURCES*. Detroit: Gale Research Company, 1979. 493 pp. \$22.00

This bibliographic guide is actually two guides in one volume, both of them quite useful to the student of Afro-American writing. Black writers have often published their work themselves or in limited editions through small and relatively unknown presses. The compilers of the bibliographic guides being considered here have attempted to make such volumes available to the student of Afro-American writing.

The guide to Afro-American poetry from 1760-1975, prepared by William P. French, Michel J. Fabre, and Amritjit Singh, may be where the student of Afro-American poetry should begin his research. Emphasizing "literary" rather than "folk" or "oral" poetry, the compilers indicate in their introduction that they "have tried to include all books and pamphlets of poetry by black authors born in the United States," as well as works by "foreign-born authors who have lived and published here."

The most valuable section of the guide is that listing of works by individual authors: for, used carefully, it can help prevent the student's overlooking significant work which he should consider. For major writers secondary criticism is also included, but is less valuable. Such criticism must be selective, but this reviewer has been unable to determine the basis for selection. The student would not be well-advised to depend heavily upon it.

Also valuable is a forty-eight page section of general studies, which lists bibliographies, critical works, and anthologies (including anthologies of "folk" and "oral" poetry), often with quite helpful annotations. The compilers have clearly looked quite closely at the material they have used. One does wonder sometimes why such critical materials as Robert Bone's *The Negro Novel in America* and such anthologies as Darwin Turner's *Black Drama in America* are included. Such cavils, however, do not negate the usefulness of this section, and the annotations frequently guide the reader to the most useful material.

Geneviève E. Fabre's contribution, *Afro-American Drama, 1850-1975*, begins with a competent, brief, historical introduction. Then in succession Fabre lists libraries with major holdings, periodicals, bibliographies, anthologies, and critical studies. Both the beginning student and the practicing scholar will find this section indispensable. One can hardly imagine the study of Black drama starting anywhere other than with these materials, especially the secondary criticism.

For the playwrights themselves, Fabre has annotated published plays, listed unpublished plays, and provided secondary criticism. The annotations are brief, accurate and useful. Combined with the criticism, they offer an opportunity not only to examine themes in specific writers, but also to compare and contrast writers as they develop similar themes. People who teach Black drama will use this section of Fabre's guide steadily.

Three indexes (author, title, and subject) comprise the final seventy-five pages of the volume. Such indexes are frequently the key to the usefulness of a bibliography. My examination indicates that readers will find them more than adequate.

Bibliographic guides are frequently dull, but useful books. The quality of the annotations means that this one is less dull than most, and the information provided makes it more useful than most. Although the price may mean that not every individual will want it for his personal library, any teacher or student of Afro-American poetry and drama will want to have it, and no public or university library can afford to be without it.

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