

Bibliography

- Abel, E. (1997), 'Introduction', E. Abel, B. Christian, H. Moglen, eds. *Female Subjects in Black And White* (Berkeley: University of California Press).
- Aristotle (2001) *The Basic Works of Aristotle* (New York: Random House).
- Aronson, A. (2005) *Looking into the Abyss: Essays on Scenography* (Ann Arbor: University of Michigan Press).
- Arnott, P. (1959) *An Introduction to the Greek Theatre* (London: Macmillan).
- Artaud, A. (1970) *The Theatre and its Double* (London: Calder & Boyars).
- Auslander, P. (1997) *From Acting to Performance: Essays in Modernism and Postmodernism* (London: Routledge).
- Auslander, P. (1999) *Liveness: Performances in a Mediatized Culture* (London: Routledge).
- Auslander, P. (ed.) (2003) *Performance: Critical Concepts in Literary and Cultural Studies* (London: Routledge).
- Balla, G. (2000) 'The Antineutral Dress, A Futurist Manifesto', in U. Lehmann, ed. *Tigersprung: Fashion in Modernity* (Cambridge: MIT Press).
- Barthes, R. (1982) 'Striptease', S. Sontag ed. *Barthes; Selected Writings* (Oxford: Fontana).
- Barthes, R. (2000) *Camera Lucida: Reflections on Photography* (London: Vintage).
- Baugh, C. (2004) 'Stage Designs from Lutherberg to Poel', J. Milling, P. Thompson, J. Donohue, B. Kershaw eds. *Cambridge History of British Theatre* (Cambridge: Cambridge University Press).
- Baugh, C. (2005) *Theatre, Performance, Technology: The Development of Scenography in the Twentieth Century* (Basingstoke: Palgrave Macmillan).
- Beckett, S. (1986) *The Complete Dramatic Works* (London: Faber & Faber).
- Bennett, S. (1997) *Theatre Audiences: A Theory of Production & Reception* (London: Routledge).
- Berghaus, G. (2005) *Theatre, Performance and the Historical Avant-Garde* (Basingstoke & New York: Palgrave Macmillan).
- Bergson, H. (2008) *Laughter: An Essay on the Meaning of the Comic* (London: Dodo Press).
- Bernhardt, S. (1889) 'Sarah Bernhardt and Hamlet: Interesting Letter', *Daily Telegraph* (London), 17th June.
- Bhabha, H. K. (1994) *The Location of Culture* (London: Routledge).
- Bicat, T. (2001) *Making Stage Costumes: A Practical Guide* (Marlborough: Crowood Press).
- Billington, M. (1989) *Country Life* (London), 5th January.
- Billington, M. (1994) 'Great Danes' *The Guardian*, 2nd November.

- Blue Blouse (1995) 'Simple Advice to Participants', R. Drain ed. *Twentieth Century Theatre: A Sourcebook* (London: Routledge).
- Booth, M. (1965) *English Melodrama* (London: H. Jenkins).
- Booth, M. (1991) *Theatre in the Victorian Age* (Cambridge: Cambridge University Press).
- Braun, E. (1969) *Meyerhold on Theatre* (London: Methuen).
- Brecht, B. (1955) *Mother Courage and her Children* (New York: Grove Press).
- Brown, G. (1995) *The Independent* (London) 26th May.
- Butler, J. (1993) *Bodies That Matter: On the Discursive Limits of "Sex"* (New York: Routledge).
- Butler, J. (1999) *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge).
- Cambridge (2009) *Cambridge Advanced Learner's Dictionary*, <http://dictionary.cambridge.org/define.asp?key=41847&dict=CALD> (first accessed, 06-04-2009).
- Carlson, M. (2001) *The Haunted Stage: Theatre as Memory Machine* (Ann Arbor: University of Michigan Press).
- Carter, M. (2003) *Fashion Classics: From Carlyle to Barthes* (Berg Publishers).
- Chekhov, A. (1997) 'Three Sisters', P. Schmidt trans., *The Plays of Anton Chekhov* (New York: Harper Collins).
- Chronacher, K. (1992) 'Unmasking the Minstrel Mask's Black Magic in Ntozake Shange's Spell #7', *Theatre Journal*, Vol. 44, No. 2, 177–195.
- Clark, K. (1956) *The Nude: A Study of Ideal Art* (Harmondsworth: Penguin).
- Coen, S. (1997) 'The Fascination of What's Difficult', *American Theatre*, Vol. 14, No. 3, 12–17.
- Corns, T. (2007) *A History of Seventeenth Century English Literature* (Malden: Wiley-Blackwell).
- Craig, E. G. (1911) 'The Actor and the Uber-Marionette', *On the Art of the Theatre* (London: William Heineman).
- Craig, E. G. (1984) 'A Note on Masks', J. M. Walton ed. *Craig on Theatre* (London: Methuen).
- Dekker, T. (1979) *The Shoemaker's Holiday: A Pleasant Comedy of the Gentle Craft* (Manchester: Manchester University Press).
- Delaunay, S. (2000) 'Artists and the future of Fashion', in U. Lehmann, ed. *Tigersprung: Fashion in Modernity* (Cambridge: MIT Press).
- Dolan, J. (1998) 'The Discourse of Feminisms: The Spectator and Representation', L. Goodman and J. de Gay eds. *The Routledge Reader in Gender and Performance* (London & New York: Routledge).
- Downes, J. (1708) 'Roscius Anglicanus', J. McCollum ed. *The Restoration Stage* (Connecticut: Greenwood Press).
- Edwardes, J. (1989) *Time Out* (London), 4th January.
- Eisenstein, S. (1995) 'The Montage of Attractions', R. Drain ed. *Twentieth Century Theatre: A Sourcebook* (London: Routledge).
- Entwistle, J. (2000) *The Fashioned Body: Fashion, Dress and Modern Social Theory* (Cambridge: Polity Press).

- Etchells, T. (2008) 'When an Actor Plays Dead no one's Fooled for a Moment', *Spectacular Programme* (London: Forced Entertainment/Riverside Studios).
- Esslin, M. (1978) *The Field of Drama: How the Signs of Drama Create Meaning on Stage and Screen* (London: Methuen).
- Esslin, M. (1980) *The Theatre of the Absurd* (Harmondsworth: Penguin).
- Euripides (1954) *The Bacchae and other Plays* (London: Penguin).
- Ferris, L. (1993) *Crossing the Stage: Controversies on Cross-Dressing* (London: Routledge).
- Foakes, R. A. (2005) 'Armed at Point Exactly: The Ghost in Hamlet', *Shakespeare Survey*, Vol. 58, 34–48.
- Foley, B. (2005) *Undressed for Success: Beauty Contestants and Exotic Dancers as Merchants of Morality* (Basingstoke & New York: Palgrave Macmillan).
- Forced Entertainment (2004) *Bloody Mess* (Dublin & London: DVD).
- Franko, B. (1998) 'Body Art', *The Southbank Show* (London).
- French, S. (1991) 'Parts Others Cannot Reach', *Independent on Sunday* (London) 1st September.
- Freud, S. (2003) *The Uncanny* (London: Penguin).
- Gannon, L. (2007) 'You can't live at that level', *The Guardian*, 30th March.
- Globe (1899) 'Mdme Bernhardt's "Hamlet"', *The Globe* (London), 13th June.
- Gordon, A. (1997) *Ghostly Matters: Haunting and the Sociological Imagination* (Minneapolis & London: University of Minnesota Press).
- Gosson, S. (1582) 'Plays Confuted in Five Actions', in A. F. Kinney ed. (1974), *Markets of Bawdrie: The Dramatic Criticism of Stephen Gosson* (Salzburg: Institut für Englische Sprache und Literature).
- Graver, D. (2003), 'The Actor's Bodies', Phillip Auslander ed. *Performance*, Vol. 2 (London: Routledge), pp. 157–175.
- Graves Miller, J. (2007) *Ariane Mnouchkine* (London: Routledge).
- Halliday, F. E. (1964) *A Shakespeare Companion 1564–1964*. (Baltimore: Penguin).
- Halliday, F. E. (1969) *A Shakspeare Companion* (Harmondsworth: Penguin).
- Hamlet* Playbill (1742), Drury Lane Theatre (London), 17th November.
- Harris, J. (1992) *Medieval Theatre in Context: An Introduction* (London: Routledge).
- Hazlitt, W. (1957) 'On Actors and Acting', W. Archer and R. Lowe ed. *Hazlitt on Theatre* (New York: Hill & Wang).
- Hazlitt, W. (1979) 'On Actors and Acting', A. Hinchliffe ed. *Drama Criticism – Developments since Ibsen* (Basingstoke: Macmillan).
- Halliburton, R. (2000) 'It's a Bleeding Liberty', *The Independent on Sunday*, 26th April.
- Hinsliff, G. (2005) 'Blair's Blushes Merely Cosmetic', *The Observer*, 24th July.
- Garber, M. (1993) *Vested Interests: Cross-Dressing and Cultural Diversity* (Harmondsworth: Penguin).
- Greenblat, S. (2001) *Hamlet in Purgatory* (Princeton & Oxford: Princeton University Press).
- Govan, F. (2005) 'Blair's Make-up Bill Runs to \$1,800', *The Telegraph* (London), 25th July.

- Hoffman, B. (2006) 'Bloody Mess, Theatre Reviews', *Theatre Journal*, Vol. 58, No. 4, 701–703.
- Hogdon, B. (2006) 'Shopping in the Archive: Material Memories', in P. Hollander ed. *Shakespeare, Memory and Performance* (Cambridge: Cambridge University Press), pp. 135–168.
- Hollander, A. (1993) *Seeing Through Clothes* (Berkeley: University of California Press).
- Hornby, R. (1996) 'Richard II', *The Hudson Review*, Winter.
- Hutton, J. (2003) *Fashionable Follies: A Comedy in Five Acts* (Cambridge: Cambridge University Press).
- IMDB (2002) 'Matt Damon's Stage Fury', <http://www.imdb.com/news/wenn/2002-06-13> (accessed 10-4-2008).
- Ignatiev, N. (1995) *How the Irish Became White in America* (New York: Routledge).
- Jardine, L. (1983) *Still Harping on Daughters: Women and Drama in the Age of Shakespeare* (Sussex: Harvester Press).
- Jones, A. (2006) 'Corporeal Malediction: Franko B's Body/Art and the Trace of Whiteness', <http://www.franko-b.com/text5.htm>, (accessed Thursday, 10th April, 2008).
- Jones, A. R. & Stallybrass, P. (2000) *Renaissance Clothing and the Materials of Memory* (Cambridge: Cambridge University Press).
- Kalb, J. (1998) *New York Press*, 25–31 March.
- Kaplan, J. & Stowell, S. (1995) *Theatre and Fashion: Oscar Wilde to the Suffragettes* (Cambridge: Cambridge University Press).
- Kastan, D. S. (1999) *A Companion to Shakespeare* (Malden: Wiley Blackwell).
- Kiberd, D. (1996) *Inventing Ireland: The Literature of the Modern Nation* (London: Vintage).
- Kirby, M. (1971) *Futurist Performance: Theory and Practice in the Drama, Scenography, Acting, Costumes, Film and Music of the Italian Futurists* (New York: E. P. Dutton).
- Knowles, R. (2004) *Reading the Material Theatre* (Cambridge: Cambridge University Press).
- Koenig, R. (1995) 'The Girl Who Would be King', *Independent* (London), 5th June.
- Lamanova, N. (2000) 'Concerning Contemporary Dress', in U. Lehmann ed. *Tiger-sprung: Fashion in Modernity* (Cambridge: MIT Press).
- Lott, E. (1993) *Love and Theft, Blackface Minstrelsy and the American Working Class* (Oxford: Oxford University Press).
- Laver, J. (1964) *Costume in the Theatre* (London: Harrap).
- Lichte, E. (1992) *The Semiotics of Theater* (Bloomington: Indiana University Press).
- Lyall, S. (2007) 'The Tale of Harry Potter and the Naked Role', *The New York Times*, 7th March.
- Daily Mail (1899) 'A Woman's Hamlet: How Mme Bernhardt Studied the Part', *Daily Mail*, (London), 13th June.
- Melrose, S. (1994) *A Semiotics of the Dramatic Text* (Basingstoke: Macmillan).
- Mayakovsky, V. (1968) 'Mystery Bouffe', *The Complete Plays of Vladimir Mayakovsky* (New York: Simon and Schuster).

- McClintock, A. (1995) *Imperial Leather; Race, Gender and Sexuality in Colonial Contest* (New York: Routledge).
- McFerran, A. (1994) 'Best Feet Forward', *Evening Standard* (London), 10 March.
- Melzer, A. (1994) *Dada and Surrealist Performance* (Baltimore: Johns Hopkins University Press).
- Meyerhold, V. (1995) 'The Reconstruction of the Theatre', R. Drain ed. *Twentieth Century Theatre: A Sourcebook* (London: Routledge).
- Meyerhold, V. (1972) 'A Theatre for Meyerhold', Braun, Edward trans. *Theatre Quarterly*, Vol. II, No. 7, July–September, 69–73.
- Monks, A. (2008) 'Interview with Samuel West', Unpublished manuscript.
- Mulvey, L. (1998) 'Visual Pleasure and Narrative Cinema', L. Goodman & J. de Gay eds. *The Routledge Reader in Gender and Performance* (London & New York: Routledge).
- Nead, L. (1992) *The Female Nude: Art, Obscenity and Sexuality* (London: Routledge).
- Norman, M. & Stoppard, T. (1999) *Shakespeare in Love: Screenplay* (London: Faber & Faber).
- O'Neill, E. (1998) 'The Emperor Jones', *Four Plays by Eugene O'Neill* (New York: Signet Classic).
- O'Toole, F. (2008) 'Revealing New Details in a Stunning New Production of "Happy Days"', *The Irish Times* (Dublin), 'Weekend Section', 11th October, <http://www.irishtimes.com/newspaper/weekend/2008/1011/1223560388307.html> (first accessed 06-04-2009).
- O'Toole, F. (2000) *Irish Theatre Magazine*, Vol. 2, No. 6, Summer.
- Orgel, S. (1975) *The Illusion of Power: Political Theatre in the English Renaissance* (Berkeley: University of California Press).
- Pepys, S. (1991) 'Diary', in J. McCollum ed. *The Restoration Stage* (Connecticut: Greenwood Press).
- Peter, J. (1991) *The Sunday Times* (London), 30th June.
- Phelan, P. (1993) *Unmarked: The Politics of Performance* (London & New York: Routledge).
- Potter, L. (2002) *Othello* (Manchester: Manchester University Press).
- Price, C. (1973), *Theatre in the Age of Garrick* (Oxford: Basil Blackwell).
- Puchner, M. (2002) *Stage Fright: Modernism, Anti-Theatricality and Drama* (Baltimore: Johns Hopkins University Press).
- Quinn, M. (1990) 'Celebrity and the Semiotics of Acting', *New Theatre Quarterly*, Vol. 6, No. 22, 154–161.
- Ridout, N. (2006) *Stage Fright, Animals and other Theatrical Problems* (Cambridge: Cambridge University Press).
- Roach, J. (1993) *The Player's Passion: Studies in the Science of Acting* (Ann Arbor: Michigan University Press).
- Roediger, D. (1991) *The Wages of Whiteness, Race and the Making of the American Working Class* (London: Verso).

- Rutter, C. C. (1997) 'Fiona Shaw's Richard II: The Girl as Player-King as Comic', *Shakespeare Quarterly*, Vol. 48, No. 3, 314–324.
- Savran, D. (1988) *Breaking the Rules, the Wooster Group* (New York: Theatre Communications Group).
- Schechner, R. (1998) 'Ron Vawter: For the Record', H. Hughes and D. Roman eds. *O Solo Homo: The New Queer Performance* (New York: Grove Press).
- Schneider, R. (2001) 'Performance Remains', *Performance Research*, Vol. 6, No. 2, 100–108.
- Schulz, D. V. (1999) 'The Architecture of Conspicuous Consumption: Property, Class, and Display at Herbert Beerbohm Tree's Her Majesty's Theatre', *Theatre Journal*, Vol. 51, No. 3, 231–250.
- Segal, C. (1982) *Dionysiac Poetics and Euripides' Bacchae* (Princeton: Princeton University Press).
- Senelick, L. (2000) *The Changing Room: Sex, Drag and Theatre* (London: Routledge).
- Sennett, R. (1976) *The Fall of Public Man* (London: Penguin).
- Shange, N. (1991) *Plays One: Notzake Shange* (London: Methuen).
- Shaw, G. B. (1957) *Major Barbara* (London: Penguin).
- Simmel, G. (1997) *Simmel on Culture*, D. Frisby & M. Featherstone ed. (London: Sage Publications).
- Simon, J. (1996) 'Of Poets and Puppets', *New York Magazine* (New York), 9 December.
- Solomon, A. (1997) *Redressing the Canon: Essays on Theatre and Gender* (London: Routledge).
- Spencer, C. (1995) 'King on the Verge of a Breakdown', *Daily Telegraph* (London), 5 June.
- Spencer, C. (2002) 'Top Five Theatrical Sex Scenes', *The Telegraph*, 31 August.
- Stanislavski, C. (2001) *Building a Character* (London: Methuen).
- States, B. (1985) *Great Reckonings in Little Rooms: On the Phenomenology of Theatre* (Berkeley, London: University of California Press).
- States, B. (2003) 'Performance as Metaphor', P. Auslander ed. *Performance*, Vol. 1 (London: Routledge), pp. 108–138.
- Steen, S. (2000) 'Melancholy Bodies: Racial Subjectivity and Whiteness in O'Neill's *The Emperor Jones*', *Theatre Journal*, Vol. 52, No. 2, 100–108.
- Stubbes, P. (1973) *The Anatomie of Abuses* (New York: Garland Press).
- Sutcliffe, P. (2006) 'A Thrill that is Barely Concealed', *The Independent*, 29 September.
- Suvin, D. (1967) 'Beckett's Purgatory of the Individual or the 3 Laws of Thermodynamics: Notes for an Incamination towards a Presubluminary Exagmination Round Beckett's Factification', *Tulane Drama Review*, Vol. 11, No. 4, Summer.
- Taylor, D. (2003) *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham & London: Duke University Press).
- Temple, A. (1995) 'To Play the King (and be a Woman)', *Independent* (London), 21 May.

- Toepfer, K. (1996) 'Nudity and Textuality in Postmodern Performance', *Performing Arts Journal*, Vol. 54, No. 18.3, 76–91.
- Twain, M. (2003) 'Reminiscences', R. Lewis ed. *From Travelling Show to Vaudeville: Theatrical Spectacle in America, 1830–1910* (Baltimore: Johns Hopkins University Press).
- Veblen, T. (1994) *The Theory of the Leisure Class* (New York: Dover).
- Volt (Vincenzo Fani) (2000) 'Futurist Manifesto of Women's Fashion', Lehmann, U. ed. *Tigersprung: Fashion in Modernity* (Cambridge: MIT Press).
- Wainscott, R. H. (1988) *Staging O'Neill: The Experimental Years, 1920–1934* (New Haven: Yale University Press).
- Wardle, I. (1988) *The Times* (London), 22 December.
- Wells, H. G. (1913) 'The Obliterated Man', *The Literature Network* www.online-literature.com/wellshg/2873/, (accessed 29-11-08).
- West End Whingers* (2007) 'Review: Equus with Daniel Radcliffe', http://westendwhingers.wordpress.com/2007/03/20/review-equus-with-daniel-radcliffe, (accessed 29-11-08).
- Wharton, E. (1994) *The Age of Innocence* (London: Wordsworth).
- Wilde, O. (2000) 'Slaves of Fashion', in U. Lehmann ed. *Tigersprung: Fashion in Modernity* (Cambridge: MIT Press).
- The Wooster Group (2003) *Brace Up!* (New York: St Anne's Warehouse), March.
- Wycherley, T. (2001) *The Country Wife* (London: Nick Hern Books).
- Zarrilli, P. (2002) *Acting Reconsidered: A Theoretical and Practical Guide* (London: Routledge).
- Zola, E. (1992) *Nana* (Oxford & New York: Oxford University Press).