

Mapping Modern Drama - (DRA020N226S)

[View Online](#)

[1]

Aarseth, Asbjørn 1989. *Peer Gynt and ghosts: text and performance*. Macmillan Education.

[2]

Allen, David and ebrary, Inc 2000. *Performing Chekhov*. Routledge.

[3]

Archer, William and Postlewait, Thomas 1984. *William Archer on Ibsen: the major essays, 1889-1919*. Greenwood.

[4]

Auerbach, Erich 1953. *Mimesis: the representation of reality in Western literature*. Princeton University Press.

[5]

Ayling, Ronald 1969. *Sean O'Casey: Modern judgements*. Macmillan and Co. Ltd.

[6]

Bair, Deirdre 1978. *Samuel Beckett: a biography*. Cape.

[7]

Baker, William and ebrary, Inc 2008. Harold Pinter. Continuum.

[8]

Becker, George J. 1963. Documents of modern literary realism. Princeton University Press.

[9]

Beckett, Samuel 2006. Waiting for Godot: a tragicomedy in two acts. Faber.

[10]

Benjamin, Walter and Bostock, Anna 1998. Understanding Brecht. Verso.

[11]

Benn, M. B. 1976. The drama of revolt: a critical study of Georg
Bu
chner. Cambridge University Press.

[12]

Benson, Renate 1984. German expressionist drama: Ernst Toller and Georg Kaiser.
Macmillan.

[13]

Benstock, Bernard 1976. Paycocks and others: Sean O'Casey's world. Gill and Macmillan
(etc.).

[14]

Bentley, Eric 2008. The theory of the modern stage: from Artaud to Zola, an introduction to
modern theatre and drama. Penguin.

[15]

Bentley, Eric 1972. Theatre of war: comments on 32 occasions. Eyre Methuen.

[16]

Best, Alan 1975. Frank Wedekind. Wolff.

[17]

Beyer, Edvard and Wells, Marie 1978. Ibsen: the man and his work. Souvenir Press.

[18]

Billington, Michael 1996. The life and work of Harold Pinter. Faber.

[19]

Blau, Herbert 1992. To all appearances: ideology and performance. Routledge.

[20]

Bloch, Ernst and Taylor, Ronald 1977. Aesthetics and politics. NLB.

[21]

Block, Haskell M. 1977.
Mallarmé
and the symbolist drama. Greenwood Press.

[22]

Boa, Elizabeth 1987. The sexual circus: Wedekind's theatre of subversion. Basil Blackwell.

[23]

Bodek, Richard 1997. Proletarian performance in Weimar Berlin: Agitprop, chorus, and Brecht. Camden House.

[24]

Bradbrook, M. C. 1966. Ibsen the Norwegian: a revaluation. Chatto & Windus.

[25]

Bradbury, Malcolm and McFarlane, James Walter 1991. Modernism 1890-1930. Penguin Books.

[26]

Bradbury, Malcolm and McFarlane, James Walter 1991. Modernism 1890-1930. Penguin Books.

[27]

Bradby, David and McCormick, John 1978. People's theatre. Croom Helm (etc.).

[28]

Bradley, Laura J. R. 2006. Brecht and political theatre: The mother on stage. Clarendon.

[29]

Brandes, Georg 1964. Henrik Ibsen: a critical study : with a 42 page essay on Bjo

..

rnstjerne

Bjo

..

rnson. Benjamin Blom.

[30]

Brater, Enoch 1989. Why Beckett. Thames and Hudson.

[31]

Braun, Edward 1982. The director and the stage: from naturalism to Grotowski. Methuen.

[32]

Brecht, Bertolt et al. 1979. Bertolt Brecht: poems 1913-1956. Methuen.

[33]

Brecht, Bertolt et al. 1993. Journals. Methuen.

[34]

Brecht, Bertolt and Willett, John 1974. Brecht on theatre: the development of an aesthetic. Eyre Methuen.

[35]

Brecht, Bertolt and Willett, John 1974. Brecht on theatre: the development of an aesthetic. Eyre Methuen.

[36]

Brecht, Bertolt and Willett, John 2000. Mother Courage and her children. Methuen Drama.

[37]

Brecht, Bertolt and Willett, John 1992. Poems & songs from the plays. Methuen.

[38]

British Pirandello Society 1985. The yearbook of the British Pirandello Society: no.5. British Pirandello Society.

[39]

British Pirandello Society 1987. The yearbook of the British Pirandello Society: no.7. British Pirandello Society.

[40]

British Pirandello Society The yearbook of the British Pirandello Society: No.8 & 9: (1988-1989). British Pirandello Society.

[41]

British Pirandello Society The yearbook of the British Pirandello Society: No.10: 1990. British Pirandello Society.

[42]

Brockett, Oscar G. and Findlay, Robert R. 1973. Century of innovation: a history of European and American theatre and drama since 1870. Prentice-Hall.

[43]

Brooker, Peter 1988. Bertolt Brecht: dialectics, poetry, politics. Croom Helm.

[44]

Brustein, Robert 1965. The theatre of revolt: an approach to the modern drama. Methuen & Co.

[45]

Brustein, Robert 1965. The theatre of revolt: an approach to the modern drama. Methuen & Co.

[46]

Brustein, Robert 1965. The theatre of revolt: an approach to the modern drama. Methuen & Co.

[47]

Bryan, George B. 1984. An Ibsen companion: a dictionary-guide to the life, works, and critical reception of Henrik Ibsen. Greenwood.

[48]

Bu

..

chner, Georg 1971. The plays of Georg

Bu

..

chner. Oxford University Press.

[49]

Bu

..

chner, Georg and Guthrie, John 1988. Woyzeck. Basil Blackwell.

[50]

Bu

..

chner, Georg and MacKendrick, John 1979. Woyzeck. Eyre Methuen.

[51]

Budd, Mike 1990. 'The cabinet of Dr. Caligari': texts, contexts, histories. Rutgers University Press.

[52]

Burkman, Katherine H. et al. 1993. Pinter at sixty. Indiana University Press.

[53]

Carlson, Marvin 1993. Theories of the theatre: a historical and critical survey from the Greeks to the present. Cornell University Press.

[54]

Carlson, Marvin 1993. Theories of the theatre: a historical and critical survey from the Greeks to the present. Cornell University Press.

[55]

Carlson, Marvin 1993. Theories of the theatre: a historical and critical survey from the Greeks to the present. Cornell University Press.

[56]

Carlson, Marvin 1993. Theories of the theatre: a historical and critical survey from the Greeks to the present. Cornell University Press.

[57]

Chekhov, A. P. and Hingley, Ronald 1980. Five plays. Oxford University Press.

[58]

Chekhov, Anton Pavlovich 1988. Plays. Methuen.

[59]

Chothia, Jean 1991.
André
Antoine. Cambridge University Press.

[60]

Clark, Barrett H. and Popkin, Henry 1965. European theories of the drama: with a supplement on the American drama. Crown Publishers.

[61]

Clark, Barrett H. and Popkin, Henry 1965. European theories of the drama: with a supplement on the American drama. Crown Publishers.

[62]

Clurman, Harold 1978. Ibsen. Macmillan.

[63]

Cohn, Ruby Back to Beckett. Princeton University Press.

[64]

Cohn, Ruby 1969. Currents in contemporary drama. Indiana University Press.

[65]

Cohn, Ruby 1980. Just play: Beckett's theater. Princeton University Press.

[66]

Cole, Toby 1961. Playwrights on playwriting: the meaning and making of modern drama from Ibsen to Ionesco. Hill and Wang.

[67]

Cole, Toby 1961. Playwrights on playwriting: the meaning and making of modern drama from Ibsen to Ionesco. Hill and Wang.

[68]

Cole, Toby and Chinoy, Helen Krich 1970. Directors on directing: a source book of the modern theatre. Owen.

[69]

Crompton, Louis 1971. Shaw the dramatist: a study of the intellectual background of the major plays. Allen and Unwin.

[70]

Cronin, Anthony 1997. Samuel Beckett: the last modernist. Flamingo.

[71]

Daniels, May 1977. The French drama of the unspoken. Greenwood Press.

[72]

Davies, Cecil William 1977. Theatre for the people: the story of the Volksbu

...
hne. Manchester University Press.

[73]

Deak, Frantisek 1993. Symbolist theater: the formation of an avant-garde. Johns Hopkins U. P.

[74]

Demetz, Peter 1962. Brecht: a collection of critical essays. Prentice-Hall.

[75]

Dieth, Carol 1988. Aspects of distorted sexual attitudes in German expressionist drama with particular reference to Wedekind, Kokoschka, and Kaiser. P. Lang.

[76]

Docherty, Brian 1994. Twentieth-century European drama. Macmillan.

[77]

Dove, Richard 1990. He was a German: a biography of Ernst Toller. Libris.

[78]

Downs, Brian Westerdale 1972. A study of six plays by Ibsen. Octagon Books.

[79]

Dukore, Bernard F. 1988. Harold Pinter. Macmillan.

[80]

Durbach, Errol 1982. Ibsen the romantic: analogues of paradise in the later plays. Macmillan.

[81]

EBSCO Publishing (Firm) Journal of Beckett studies. International Bibliography of Theatre&Dance with Full Text.

[82]

Eddershaw, Margaret and ebrary, Inc 1996. Performing Brecht: forty years of British performances. Routledge.

[83]

Egan, Michael and ebrary, Inc 1972. Henrik Ibsen: the critical heritage. Routledge and K. Paul.

[84]

Eisner, Lotte H. 1973. *The haunted screen: expressionism in the German cinema and the influence of Max Reinhardt*. Secker & Warburg.

[85]

Ellis-Fermor, Una 1953. *The Irish dramatic movement*. Methuen.

[86]

Emaljanow, Victor ed. 1981. *Anton Chekhov: The Critical Heritage*. Routledge.

[87]

Esslin, Martin 1980. *Brecht, a choice of evils: a critical study of the man, his work and his opinions*. Eyre Methuen.

[88]

Esslin, Martin 1973. *Pinter: a study of his plays*. Eyre Methuen.

[89]

Esslin, Martin 2000. *Pinter: the playwright*. Methuen Drama.

[90]

Esslin, Martin 2004. *The theatre of the absurd*. Vintage Books.

[91]

Ferguson, Robert 1996. *Henrik Ibsen: a new biography*. Richard Cohen.

[92]

Finney, Gail 1989. *Women in modern drama: Freud, feminism, and European theater at the turn of the century*. Cornell University Press.

[93]

Fjelde, Rolf 1965. *Ibsen: a collection of critical essays*. Prentice-Hall.

[94]

Fletcher, John et al. 1985. *Beckett the playwright*. Methuen.

[95]

Fromm, Harold 1967. *Bernard Shaw and the theater in the nineties: a study of Shaw's dramatic criticism*. University of Kansas.

[96]

Fuegi, John 1987. *Bertolt Brecht: chaos, according to plan*. Cambridge University Press.

[97]

Fuegi, John 1994. *The life and lies of Bertolt Brecht*. HarperCollins.

[98]

Furness, R S. 1973. *Expressionism*. Methuen.

[99]

Furst, Lilian R. and Skrine, Peter N. 1971. *Naturalism*. Methuen.

[100]

Gabbard, Lucina Paquet 1976. *The dream structure of Pinter's plays: a psychoanalytic approach*. Fairleigh Dickinson University Press.

[101]

Gale, Maggie B. et al. 2010. Routledge drama anthology and sourcebook: from modernism to contemporary performance. Routledge.

[102]

Ganz, Arthur 1972. Pinter: a collection of critical essays. Prentice-Hall.

[103]

Garten, H. F. 1964. Modern German drama. Methuen.

[104]

Gay, Peter 1974. Weimar culture: the outsider as insider. Penguin.

[105]

Gerould, Daniel 1985. Doubles, demons, and dreamers: an international collection of symbolist drama. Performing Arts Journal Publications.

[106]

Gilman, Richard M. 2000. The making of modern drama: a study of
Bu

chner, Ibsen, Strindberg, Chekhov, Pirandello, Brecht, Beckett, Handke : with a new
introduction. Yale University Press.

[107]

Gilman, Richard M. 2000. The making of modern drama: a study of
Bu

chner, Ibsen, Strindberg, Chekhov, Pirandello, Brecht, Beckett, Handke : with a new
introduction. Yale University Press.

[108]

Gittleman, Sol 1969. Frank Wedekind. Ungar.

[109]

Giudice, Gaspare and Hamilton, Alastair 1975. Pirandello: a biography. Oxford University Press.

[110]

Gordon, M 1986. Introduction [on Expressionist acting]. Expressionist texts. PAJ Publications.

[111]

Gordon, Mel and Kokoschka, Oskar 1986. Expressionist texts. PAJ Publications.

[112]

Gordon, Mel and Kokoschka, Oskar 1986. Expressionist texts. PAJ Publications.

[113]

Gottlieb, Vera 1982. Chekhov and the vaudeville: a study of Chekhov's one-act plays. Cambridge University Press.

[114]

Gottlieb, Vera and Allain, Paul eds. 2000. The Cambridge Companion to Chekhov. Cambridge University Press.

[115]

Graver, Lawrence and Federman, Raymond 1979. Samuel Beckett, the critical heritage. Routledge and Kegan Paul.

[116]

Gray, Ronald 1976. Brecht the dramatist. Cambridge University Press.

[117]

Gray, Ronald 1977. Ibsen, a dissenting view: a study of the last twelve plays. Cambridge University Press.

[118]

Greaves, C. Desmond 1979. Sean O'Casey: politics and art. Lawrence and Wishart.

[119]

Grimm, Reinhold 1985. Love, lust and rebellion: new approaches to Georg
Bu
chner. University of Wisconsin Press.

[120]

Grossvogel, David I. 1962. The Blasphemers: the theater of Brecht, Ionesco, Beckett, Genet
. Cornell University Press.

[121]

Gussow, Mel 1996. Conversations with (and about) Beckett. Nick Hern.

[122]

Gussow, Mel 1994. Conversations with Pinter. Nick Hern Books.

[123]

Hackett, Jean et al. 1993. The actor's Chekhov: Nikos Psacharopoulos and the company of

the Williamstown Theatre Festival, on the plays of Anton Chekhov, 1962-1987. SK.

[124]

Halls, W. D. 1978. Maurice Maeterlinck: a study of his life and thought. Greenwood Press.

[125]

Hardwick, Michael and Hardwick, Mollie 1973. The Bernard Shaw companion. J. Murray.

[126]

Harrington, John P. 1991. Modern Irish drama. Norton.

[127]

Heiberg, Hans and Tate, Joan 1969. Ibsen: a portrait of the artist. Allen & Unwin.

[128]

Hemmer, Bjorn and Ystad, Vigdis 1988. Contemporary approaches to Ibsen: Vol.6. Norwegian University Press.

[129]

Henderson, J. A. 1971. The first avant-garde, 1887-1894: sources of the modern French theatre. Harrap.

[130]

Herf, Jeffrey 1984. Reactionary modernism: technology, culture and politics in Weimar and the Third Reich. Cambridge University Press.

[131]

Herzfeld-Sander, Margaret 1985. Essays on German theater. Continuum.

[132]

Herzog, Werner et al. 2004. Woyzeck. Anchor Bay.

[133]

Hiley, Jim 1981. Theatre at work: the story of the National Theatre's production of Brecht's Galileo. Routledge & Kegan Paul.

[134]

Hilton, Julian 1982. Georg
Bu
chner. Macmillan.

[135]

Hingley, Ronald 1976. A new life of Anton Chekhov. Oxford University Press.

[136]

Holderness, G 1992. Schaustück and Lehrstück: Erwin Piscator and the Politics of Theatre. The politics of theatre and drama. Macmillan. 99–119.

[137]

Holmes, T. M. 1995. The rehearsal of revolution: Georg
Bu
chner's politics and his drama Dantons Tod. P. Lang.

[138]

Holroyd, Michael 1988. Bernard Shaw : Vol.1, 1856-1898: the search for love. Chatto & Windus.

[139]

Holroyd, Michael 1989. Bernard Shaw : Vol.2, 1898-1918: The pursuit of power. Chatto & Windus.

[140]

Holroyd, Michael 1991. Bernard Shaw : Vol.3, 1918-1950: the lure of fantasy. Chatto.

[141]

Holroyd, Michael 1992. Bernard Shaw : Vol.4 & 5, The Shaw companion. Chatto and Windus.

[142]

Holtan, Orley Iver 1970. Mythic patterns in Ibsen's last plays. University of Minnesota Press.

[143]

Hughes, Michael 1988. Nationalism and society: Germany 1800-1945. Arnold.

[144]

Hurt, James Catiline's dream: an essay on Ibsen's plays. University of Illinois Press.

[145]

Ibsen, Henrik et al. 1981. Four major plays. Oxford University Press.

[146]

Ibsen, Henrik 1960. The Oxford Ibsen: Vol. 6: an enemy of the people, the wild duck, Rosmersholm. Oxford University Press.

[147]

Ibsen, Henrik et al. 1970. The Oxford Ibsen: Vol.1: Early plays. Oxford University Press.

[148]

Ibsen, Henrik et al. 1963. The Oxford Ibsen: Vol.4: The league of youth ; Emperor and Galilean. Oxford University Press.

[149]

Ibsen, Henrik and Durbach, Errol 1980. Ibsen and the theatre: essays in celebration of the 150th anniversary of Henrik Ibsen's birth. Macmillan.

[150]

Ibsen, Henrik and McFarlane, James Walter 1962. The Oxford Ibsen: Vol.2: The Vikings at Helgeland ; Love's comedy ; The pretenders. Oxford University Press.

[151]

Ibsen, Henrik and McFarlane, James Walter 1972. The Oxford Ibsen: Vol.3: Brand ; Peer Gynt. Oxford University Press.

[152]

Ibsen, Henrik and McFarlane, James Walter 1961. The Oxford Ibsen: Vol.5: Pillars of society ; A doll's house ; Ghosts. Oxford University Press.

[153]

Ibsen, Henrik and McFarlane, James Walter 1966. The Oxford Ibsen: Vol.7: The lady from the sea ; Hedda Gabler ; The master builder. Oxford University Press.

[154]

Ibsen, Henrik and McFarlane, James Walter 1977. The Oxford Ibsen: Vol.8: Little Eyolf ; John Gabriel Borkman ; When we dead awaken. Oxford University Press.

[155]

Imhof, Rudiger 1976. Pinter: a bibliography - his works and occasional writings with a comprehensive checklist of criticism and reviews of the London productions. TQ Publications Ltd.

[156]

Innes, C. D. 1972. Erwin Piscator's political theatre: the development of modern German drama. Cambridge University Press.

[157]

Innes, C. D. 1981. Holy theatre: ritual and the avant garde. Cambridge University Press.

[158]

Innes, C. D. 1992. Modern British drama 1890-1990. Cambridge University Press.

[159]

Innes, C. D. 1992. Modern British drama 1890-1990. Cambridge University Press.

[160]

Innes, C. D. 1992. Modern British drama 1890-1990. Cambridge University Press.

[161]

Innes, C. D. and ebrary, Inc 2000. A Sourcebook on naturalist theatre. Routledge.

[162]

Jackson, Robert Louis 1967. Chekhov: a collection of critical essays. Prentice-Hall.

[163]

Jarry, Alfred et al. 1965. Selected works of Alfred Jarry. Eyre Methuen.

[164]

Jarry, Alfred 1997. Ubu the King. Three pre-surrealist plays. Oxford University Press.

[165]

Jarry, Alfred and Watson Taylor, Simon 1993. The Ubu plays: with Writings on the theatre. Methuen Drama.

[166]

Jeffares, A. Norman and Knowland, A. S. 1975. A commentary on the collected plays of W.B. Yeats. Macmillan.

[167]

Jelineck, E 1994. What Happened after Nora Left Her Husband. Plays by women: Vol.10. Methuen Drama.

[168]

Jones, Nesta 1994. File on Synge. Methuen Drama.

[169]

Kalb, Jonathan 1989. Beckett in performance. Cambridge University Press.

[170]

Kenner, Hugh 1973. A reader's guide to Samuel Beckett. Farrar, Strauss and Gioroux.

[171]

Kenner, Hugh 1962. Samuel Beckett: a critical study. Calder.

[172]

Kilroy, Thomas 1975. Sean O'Casey: a collection of critical essays. Prentice-Hall.

[173]

Klaic

, Dragan 1991. The plot of the future: Utopia and dystopia in modern drama. University of Michigan Press.

[174]

Kleber, Pia et al. 1990. Re-interpreting Brecht: his influence on contemporary drama and film. Cambridge University Press in association with Modern Drama.

[175]

Knight, G. Wilson 1962. Ibsen. Oliver & Boyd.

[176]

Knowles, Ronald 1988. The birthday party and the caretaker: text and performance. Macmillan Education.

[177]

Knowlson, James 1997. Damned to Fame. Bloomsbury Publishing PLC.

[178]

Kokoschka, Oskar 1907. Murderer Hope of Womankind. Seven expressionist plays: Kokoschka to Barlach. Riverrun Press.

[179]

Kracauer, Siegfried 1947. *From Caligari to Hitler: a psychological history of the German film*. Princeton University Press.

[180]

Kruger, Loren 2004. *Post-imperial Brecht: politics and performance, east and south*. Cambridge University Press.

[181]

Kruger, Loren 2004. *Post-imperial Brecht: politics and performance, east and south*. Cambridge University Press.

[182]

Kubiak, Anthony 1991. *Stages of terror: terrorism, ideology, and coercion as theatre history*. Indiana University Press.

[183]

Kuhns, David F. 1997. *German expressionist theatre: the actor and the stage*. Cambridge University Press.

[184]

Laqueur, Walter 1974. *Weimar: a cultural history, 1918-1933*. Weidenfeld and Nicolson.

[185]

Laurence, Dan H. and Shaw, Bernard 1981. *The Bodley Head Bernard Shaw*. Bodley Head.

[186]

Leach, Robert 2004. Makers of modern theatre: an introduction. Routledge.

[187]

Lehmann, Hans-Thies 2006. Postdramatic theatre. Routledge.

[188]

Ley-Piscator, Maria The Piscator experiment: the political theatre. Southern Illinois University Press.

[189]

Lowery, Robert G. 1983. O'Casey Annual: 2. MacMillan Press.

[190]

Lowery, Robert G. 1984. O'Casey Annual: 3. MacMillan.

[191]

Lowery, Robert G. 1982. O'Casey annual: No.1. Macmillan.

[192]

Lucas, F. L. 1965. The drama of Chekhov, Synge, Yeats, and Pirandello. Cassell.

[193]

Lucas, F. L. 1965. The drama of Chekhov, Synge, Yeats, and Pirandello. Cassell.

[194]

Lucas, F. L. 1962. The drama of Ibsen and Strindberg. Cassell.

[195]

Lyman, Jane 1976. Perspectives on plays: a reader. Routledge and Kegan Paul.

[196]

Lyman, Jane 1976. Perspectives on plays: a reader. Routledge and Kegan Paul.

[197]

Lyons, Charles R. Henrik Ibsen: the divided consciousness. Southern Illinois University Press.

[198]

Maeterlinck, Maurice 1997. The Blind. Three pre-surrealist plays. Oxford University Press.

[199]

Maeterlinck, Maurice 1896. The Tragic in Daily Life. Playwrights on playwriting: the meaning and making of modern drama from Ibsen to Ionesco. Hill and Wang.

[200]

Magarshack, David 1970. Chekhov: a life. Greenwood Press.

[201]

Magarshack, David 1980. Chekhov the dramatist. Eyre Methuen.

[202]

Marker, Frederick J. and Marker, Lise-Lone 2002. Strindberg and modernist theatre: post-inferno drama on the stage. Cambridge University Press.

[203]

Marker, Frederick J. and Marker, Lise-Lone 1975. The Scandinavian theatre: a short history. Blackwell.

[204]

Marker, Frederick J. and Marker, Lise-Lone 1975. The Scandinavian theatre: a short history. Blackwell.

[205]

Marowitz, Charles et al. 1982. Sex wars: free adaptations of Ibsen and Strindberg : Hedda, Enemy of the people, The father. Marion Boyars.

[206]

Martin, Carol et al. 2000. Brecht sourcebook. Routledge.

[207]

McCullough, C 1992. From Brecht to Brechtian: Alienation and Appropriation. The politics of theatre and drama. Macmillan. 120-133.

[208]

McFarlane, James ed. 1994. The Cambridge Companion to Ibsen. Cambridge University Press.

[209]

McFarlane, James Walter 1989. Ibsen & meaning: studies, essays & prefaces, 1953-87. Norvik.

[210]

McGuinness, Patrick and MyiLibrary 2000. Maurice Maeterlinck and the making of modern theatre. Oxford University Press.

[211]

McInnes, Edward 1991.

Bü

chner: Woyzeck. University of Glasgow French and German Publications.

[212]

Meisel, Martin 1968. Shaw and the nineteenth century theatre. Princeton University Press.

[213]

Melzer, Annabelle and Melzer, Annabelle 1994. Dada and surrealist performance. Johns Hopkins University Press.

[214]

Mercier, Vivian 1990. Beckett/Beckett. Souvenir.

[215]

Merritt, Susan Hollis 1995. Pinter in play: critical strategies and the plays of Harold Pinter. Duke University Press.

[216]

Meyer, Michael 1971. Henrik Ibsen: Farewell to Poetry [vol. 2]. Hart-Davis.

[217]

Meyer, Michael 1967. Henrik Ibsen: [Vol.1]: The making of a dramatist, 1828-1864. Hart-Davis.

[218]

Meyer, Michael 1971. Henrik Ibsen: (Vol.3): The top of a cold mountain, 1883-1906. Hart-Davis.

[219]

Meyer, Michael 1985. Strindberg: a biography. Secker & Warburg.

[220]

Miles, Patrick 1993. Chekhov on the British stage. Cambridge University Press.

[221]

Mitter, Shomit and ebrary, Inc 2000. Systems of rehearsal: Stanislavsky, Brecht, Grotowski, and Brook. Routledge.

[222]

Moi, Toril 2006. Henrik Ibsen and the birth of modernism: art, theater, philosophy. Oxford University Press.

[223]

Morgan, Margery 1985. August Strindberg. Macmillan.

[224]

Needle, Jan and Thomson, Peter 1981. Brecht. Blackwell.

[225]

Nicholls, Peter 1991. Sexuality and Structure: Tensions in Early Expressionist Drama. New Theatre Quarterly. 7, 26 (1991), 160-170.
DOI:<https://doi.org/10.1017/S0266464X00005431>.

[226]

Nochlin, Linda 1990. Realism. Penguin.

[227]

Northam, John 1973. Ibsen: a critical study. Cambridge University Press.

[228]

O'Casey, Sean 1980. Autobiographies: 1. Pan Books in association with Macmillan London.

[229]

O'Casey, Sean et al. 1967. Blasts and benedictions: articles and stories. Macmillan.

[230]

O'Casey, Sean 1949. Collected plays: Vol.1. Macmillan.

[231]

O'Casey, Sean 1966. Juno and the Paycock and The Plough and the Stars. Three plays. Macmillan.

[232]

O'Connor, Garry 1988. Sean O'Casey: a life. Hodder and Stoughton.

[233]

O'Driscoll, Robert and Reynolds, Lorna 1975. Yeats and the theatre. Macmillan.

[234]

Oliver, Roger W. 1979. Dreams of passion: the theater of Luigi Pirandello. New York University Press.

[235]

Ossar, Michael 1980. *Anarchism in the dramas of Ernst Toller: the realm of necessity and the realm of freedom*. State University of New York Press.

[236]

Pam, Dorothy 1975. Murderer, the Women's Hope. *The Drama Review: TDR*. 19, 3 (1975), 5-12.

[237]

Patterson, Michael 1981. *The revolution in German theatre 1900-1933*. Routledge & Kegan Paul.

[238]

Pfister, Manfred 1988. *The theory and analysis of drama*. Cambridge University Press.

[239]

Pilkington, Lionel 2001. *Theatre and the state in twentieth-century Ireland: cultivating the people*. Routledge.

[240]

Pilkington, Lionel 2001. *Theatre and the state in twentieth-century Ireland: cultivating the people*. Routledge.

[241]

Pilkington, Lionel 2001. *Theatre and the state in twentieth-century Ireland: cultivating the people*. Routledge.

[242]

Pilling, John 1976. Samuel Beckett. Routledge and Kegan Paul.

[243]

Pilling, John ed. 1994. The Cambridge Companion to Beckett. Cambridge University Press.

[244]

Pinter, Harold 2006. Art, truth & politics: the Noble Lecture 2005. Illuminations.

[245]

Pinter, Harold 2012. Plays 4: Betrayal; Monologue; One for the Road; Mountain Language; Family Voices; A Kind of Alaska; Victoria Station; Precisely; The ... Umbrellas; God's District; Apart from That. Faber.

[246]

Pinter, Harold 1996. Plays: v. 3, ' The Homecoming' , ' Tea Party' , ' The Basement' , ' Landscape' , ' Silence' , ' Night' , ' That's Your Trouble' , ' That's All' , ' Applicant' , ' Interview' , ' Dialogue for Three' , Mac (Memoir), Tea Party (Short Story). Faber.

[247]

Pinter, Harold 1966. The homecoming. Eyre Methuen.

[248]

Pirandello, Luigi et al. 1993. Luigi Pirandello in the theatre: a documentary record. Harwood Academic Publishers.

[249]

Pirandello, Luigi 1985. Three plays. Methuen.

[250]

Pirandello, Luigi and Linstrum, John 1979. Six characters in search of an author. Eyre Methuen.

[251]

Piscator, Erwin and Rorrison, Hugh 1980. The political theatre. Eyre Methuen.

[252]

Pitcher, Harvey 1979. Chekhov's leading lady: a portrait of the actress Olga Knipper. J. Murray.

[253]

Pitcher, Harvey 1973. The Chekhov play: a new interpretation. Chatto and Windus.

[254]

Pittock, Malcolm 1979. Ernst Toller. Twayne Publishers.

[255]

Postlewait, Thomas 1985. Prophet of the New Drama: William Archer and the Ibsen campaign. Greenwood Press.

[256]

Postlewait, Thomas 2009. The Cambridge introduction to theatre historiography. Cambridge University Press.

[257]

Pound, Ezra and Fenollosa, Ernest Francisco 1959. The classic Noh theatre of Japan. New Directions.

[258]

Purdom, C. B. 1963. A guide to the plays of Bernard Shaw. Methuen.

[259]

Raabe, Paul and Ritchie, J. M. 1974. The era of expressionism. Calder and Boyars.

[260]

Ragusa, Olga 1980. Luigi Pirandello: an approach to his theatre. Edinburgh University Press.

[261]

Rayfield, Donald 1975. Chekhov: the evolution of his art. Elek.

[262]

Reddick, John 1994. Georg
Bu

chner: the shattered whole. Clarendon Press.

[263]

Redmond, James 1980. Drama and mimesis. Cambridge University Press.

[264]

Redmond, James 1980. Drama and mimesis. Cambridge University Press.

[265]

Redmond, James 1979. Drama and society. Cambridge University Press.

[266]

Redmond, James 1979. *Drama and society*. Cambridge University Press.

[267]

Redmond, James 1982. *Drama and symbolism*. Cambridge University Press.

[268]

Redmond, James 1982. *Drama and symbolism*. Cambridge University Press.

[269]

Reid, Alec 1969. *All I can manage, more than I could: an approach to the plays of Samuel Beckett*. Dolmen Press.

[270]

Ritchie, J. M. and Garten, H. F. 1980. *Seven expressionist plays: Kokoschka to Barlach*. Riverrun Press.

[271]

Robinson, Michael 1986. *Strindberg and autobiography: writing and reading a life*. Norvik.

[272]

Robinson, Michael and International Strindberg Conference 1991. *Strindberg and genre*. Norvik Press.

[273]

Roger Shattuck 1968. *The banquet years*. Vintage Books.

[274]

Schlueter, June 1979. Metafictional characters in modern drama. Columbia University Press.

[275]

Senelick, Laurence 1997. The Chekhov theatre: a century of the plays in performance. Cambridge University Press.

[276]

Shaw, Bernard 1964. Heartbreak house: a fantasia in the Russian manner on English themes. Penguin.

[277]

Shaw, Bernard 1932. Major critical essays: the Quintessence of Ibsenism, the Perfect Wagnerite, the Sanity of art. Constable.

[278]

Shaw, Bernard et al. 1932. Major critical essays: the Quintessence of Ibsenism, the Perfect Wagnerite, the Sanity of art. Constable.

[279]

Shaw, Bernard 1932. Our theatres in the nineties : vol. 2. Constable.

[280]

Shaw, Bernard 1932. Our theatres in the nineties: vol.1. Constable.

[281]

Shaw, Bernard 1932. Our theatres in the nineties: Vol.3. Constable.

[282]

Shaw, Bernard et al. 1946. Plays unpleasant. Penguin.

[283]

Shaw, Bernard 1972. The Bodley Head Bernard Shaw: collected plays with their prefaces, Vol.5: Heartbreak House ; Augustus does his bit ; Annajanska ; Back to Methuselah ; Jitta's atonement. Reinhardt.

[284]

Shaw, Bernard and Huneker, James 1907. Dramatic opinions and essays with an apology: Containing as well a word on the dramatic opinions and essays of Bernard Shaw by James Huneker, Vol.1. Archibald Constable & Co.

[285]

Shaw, Bernard and Weintraub, Stanley 1970. Shaw: an autobiography, 1898-1950, the playwright years. Reinhardt.

[286]

Skrine, Peter N. 1989. Hauptmann, Wedekind and Schnitzler. Macmillan.

[287]

Sobieski, Lynn The Bread and Puppet Theatre's 'Woyzeck'. The Drama Review: TDR. Vol. 25, No. 2, 55-62.

[288]

Spalter, Max 1967. Brecht's tradition. Johns Hopkins Press.

[289]

Starkie, Walter 1965. Luigi Pirandello, 1867-1936. California U.P.; Cambridge U.P.

[290]

Steiner, George 1961. The death of tragedy. Faber.

[291]

Stockenströ

..

m,

Go

..

ran and ebrary, Inc 1988. Strindberg's dramaturgy. University of Minnesota Press.

[292]

Strindberg, August and Meyer, Michael 2000. Plays: One. Methuen Drama.

[293]

Strindberg, August and Meyer, Michael 1982. Plays: two. Methuen.

[294]

Strindberg, August and Robinson, Michael 1996. Selected essays. Cambridge University Press.

[295]

Strindberg, August and Robinson, Michael 1992. Strindberg's letters : Vol. 1. Athlone Press.

[296]

Strindberg, August and Robinson, Michael 1992. Strindberg's letters : Vol. 2. Athlone Press.

[297]

Styan, J. L. 1971. Chekhov in performance: a commentary on the major plays. Cambridge University Press.

[298]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[299]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[300]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[301]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[302]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[303]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[304]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[305]

Styan, J. L. 1981. Modern drama in theory and practice. Cambridge University Press.

[306]

Symons, Arthur The symbolist movement in literature. AMS Press.

[307]

Synge, J. M. et al. 1968. Collected works: Vol.4: Plays. Oxford University Press.

[308]

Synge, J. M. and Henn, T. R. 1981. The complete plays. Eyre Methuen.

[309]

Synge, J. M. and Saddlemyer, Ann 1968. Collected works: Vol.3: Plays. Oxford University Press.

[310]

Szondi, Peter and Hays, Michael 1987. Theory of the modern drama: a critical edition. Polity.

[311]

Szondi, Peter and Hays, Michael 1987. Theory of the modern drama: a critical edition. Polity.

[312]

Taylor, Richard 1976. The drama of W.B. Yeats: Irish myth and the Japanese No
-
. Yale University Press.

[313]

Templeton, Joan 1997. Ibsen's women. Cambridge University Press.

[314]

Terry, Ellen et al. 1949. Ellen Terry and Bernard Shaw: a correspondence. M. Reinhardt.

[315]

Thomson, Peter and Sacks, Glendyr eds. 2006. The Cambridge Companion to Brecht. Cambridge University Press.

[316]

Toller, Ernst and Pearlman, Alan Rapahel 2000. Plays one. Oberon Books.

[317]

To

..

rnqvist, Egil 1995. Ibsen: a doll's house. Cambridge University Press.

[318]

Trussler, Simon 1973. The plays of Harold Pinter: an assessment. Gollancz.

[319]

Tuohy, Frank 1976. Yeats. Macmillan.

[320]

Tynan, Kenneth 1984. A view of the English stage, 1944-1965. Methuen.

[321]

Ure, Peter 1963. Yeats the playwright: a commentary on character and design in the major plays. Routledge & Kegan Paul.

[322]

Valency, Maurice 1966. The breaking string: the plays of Anton Chekhov. Oxford U.P.

[323]

Valency, Maurice 1980. The end of the world: an introduction to contemporary drama. Oxford University Press.

[324]

Valency, Maurice 1975. The flower and the castle: an introduction to modern drama. Octagon Books.

[325]

Wallis, Mick and Shepherd, Simon 2002. Studying plays. Arnold.

[326]

Ward, John 1980. The social and religious plays of Strindberg. Athlone Press.

[327]

Wedekind, Frank et al. 1993. Plays One. Methuen Drama.

[328]

Wedekind, Frank and Hay, Gerhard 1990. Diary of an erotic life. Basil Blackwell.

[329]

Willett, John 1978. The new sobriety, 1917-1933: art and politics in the Weimar period.

Thames and Hudson.

[330]

Willett, John 1977. The theatre of Bertolt Brecht: a study from eight aspects. Methuen.

[331]

Willett, John 1988. The theatre of the Weimar Republic. Holmes & Meier.

[332]

Willett, John 1984. The Weimar years: a culture cut short. Thames and Hudson.

[333]

Williams, Raymond 1988. Keywords: a vocabulary of culture and society. Fontana Press.

[334]

Williams, Raymond 1977. Marxism and literature. Oxford University Press.

[335]

Williams, Raymond 1966. Modern Tragedy. Chatto.

[336]

Williams, Raymond and Holderness, Graham 1991. Drama in performance. Open University Press.

[337]

Williams, Raymond and Williams, Raymond 1987. Drama from Ibsen to Brecht. Hogarth.

[338]

Williams, Raymond and Williams, Raymond 1987. Drama from Ibsen to Brecht. Hogarth.

[339]

Williams, Raymond and Williams, Raymond 1987. Drama from Ibsen to Brecht. Hogarth.

[340]

Wilson, Edmund 1971. Axel's castle: a study in the imaginative literature of 1870-1930. Fontana.

[341]

Wolff, Janet 1993. The social production of art. Macmillan.

[342]

Worth, Katharine 1978. The Irish drama of Europe from Yeats to Beckett. Athlone Press.

[343]

Worthen, William B. 1992. Modern drama and the rhetoric of theater. University of California Press.

[344]

Worthen, William B. 2000. The Harcourt Brace anthology of drama. Harcourt Brace College Publishers.

[345]

Worthen, William B. 2004. The Wadsworth anthology of drama. Wadsworth.

[346]

Worthen, William B. The Wadsworth anthology of drama. Wadsworth Cengage Learning.

[347]

Yeats, W. B. 1937. A vision. Macmillan.

[348]

Yeats, W. B. 1955. Autobiographies. Macmillan.

[349]

Yeats, W. B. 1961. Essays and introductions. Macmillan.

[350]

Yeats, W. B. 1961. Essays and introductions. Macmillan.

[351]

Yeats, W. B. et al. 1962. Explorations. Macmillan.

[352]

Yeats, W. B. et al. 1962. Explorations. Macmillan.

[353]

Yeats, W. B. 1959. Mythologies. Macmillan.

[354]

Yeats, W. B. 1952. The collected plays of W.B. Yeats. Macmillan and Co.

[355]

Zucker, A E. 1930. Ibsen the master builder. Thornton Butterworth.

[356]

Theatre record.