

Bibliography

- Abrams, Lynn (2010) *Oral History Theory*. London and New York: Routledge.
- 'Acts of Achievement: Hulme Black History Trail' (n.d.) <http://www.actsofachievement.org.uk/blackhistorytrail/hulmeprint.php> [accessed 28 July 2015].
- Appadurai, Arjun (2003) 'Archive and Aspiration'. In Joke Brouwer and Arjen Mulder (eds), *Information is Alive: Art and Theory on Archiving and Retrieving Data*. Rotterdam: NAI Publishers, pp. 17–25.
- Aragay, Mireia, and Enric Monforte (eds) (2014) *Ethical Speculations in Contemporary British Theatre*. Basingstoke: Palgrave Macmillan.
- Archer, William (1877–1924) Correspondence, British Library, Add. MS 45290.
- Aristotle (1965) 'On the Art of Poetry'. In *Classical Literary Criticism: Aristotle/Horace/Longinus*. Trans. T.S. Dorsch. London: Penguin, pp. 1–75.
- (2004) *The Nicomachean Ethics*. Trans. Hugh Tredennick. London: Penguin.
- Arts and Humanities Research Council (2015) <http://www.ahrc.ac.uk/> [accessed 1 May 2015].
- Arts Council England (2006) *Whose Theatre...? Report on the Sustained Theatre Consultation*. http://www.artscouncil.org.uk/media/uploads/documents/publications/whosetheatre_phpB7dYie.pdf [accessed 4 April 2015].
- Assmann, Aleida (2006) 'Memory, Individual and Collective'. In Robert E. Goodin and Charles Tilly (eds), *The Oxford Handbook of Contextual Political Analysis*. Oxford: Oxford University Press, pp. 210–24.
- (2011) *Cultural Memory and Western Civilization: Arts of Memory*. Cambridge: Cambridge University Press.
- Auslander, Philip (1999) *Liveness: Performance in a Mediatized Culture*. London and New York: Routledge.
- (2006) 'The Performativity of Performance Documentation', *PAJ: A Journal of Performance and Art*, 28.3, 1–10.
- Baden-Powell, Robert (1915) *Indian Memories: Recollections of Soldiering, Sport, etc.* London: H. Jenkins.
- Bank, Rosemarie K. (1997) *Theatre Culture in America, 1825–1860*. Cambridge and New York: Cambridge University Press.
- Bannerman, Christopher, and Cahal McLaughlin (2009) 'Collaborative Ethics in Practice-as-Research'. In Ludvine Fuschini, Simon Jones, Baz Kershaw and Angela Piccini (eds), *Practice-as-Research in Performance and Screen*. Basingstoke: Palgrave Macmillan, pp. 64–81.
- Bannon, Fiona (2012) *Relational Ethics: Dance, Touch and Learning*. York: The Higher Education Academy.
- Barish, Jonas (1981) *The Antitheatrical Prejudice*. Berkeley, CA: University of California Press.
- Barnes, Jonathan (2004) 'Introduction' to Aristotle, *The Nicomachean Ethics*. Trans. Hugh Tredennick. London: Penguin, pp. ix–xli.
- Barnett, Dene (1987) *The Art of Gesture: The Practices and Principles of Eighteenth-Century Acting*. Heidelberg: Carl Winter Universitätsverlag.

- Barnhart, C.L. (ed.) (1960) *The American College Dictionary*. New York: Random House.
- Basch, Françoise (1974) *Relative Creatures: Victorian Women in Society and the Novel, 1837–67*. London: Allen Lane.
- Bastian, Jeanette Allis (2003) *Owning Memory: How a Caribbean Community Lost its Archives and Found its History*. Westport: Greenwood Press.
- Becker, Tobias (2014) 'Entertaining the Empire: Theatrical Touring Companies and Amateur Theatricals in Colonial India', *Historical Journal*, 57.3, September, 699–725.
- Berbohm, Constance (1894) 'Illustrated Interview: Madame Albani', *The Woman at Home: Annie Swan's Magazine*, September, 12–20.
- (n.d.) Letter to Ada Levenson, Eccles Bequest, General Correspondence, British Library, Add. MSS 81747.
- Berbohm Tree Collection, Maud Beerbohm Tree Collection 14: Letters to Maud Tree from Constance Beerbohm, University of Bristol Theatre Collection.
- Bennett, Oliver (1987) 'The Nia Cultural Centre: A Feasibility Study on the Housing and Management of a Black Cultural Centre in the BBC Playhouse, Hulme Manchester. Part One: Consultant's Report'. Unpublished report, Leicester Polytechnic.
- Bennett, Susan (2010) 'The Making of Theatre History'. In Charlotte Canning and Thomas Postlewait (eds), *Representing the Past: Essays in Performance Historiography*. Iowa City, Iowa: University of Iowa Press, pp. 63–83.
- Bentley, Michael (1999) *Modern Historiography: An Introduction*. London: Routledge.
- Beringer, Aimée (1897a) 'Women Playwrights', *The Era*, 6 November, 14.
- (1897b) 'Women Playwrights', *The Era*, 20 November, 13.
- (1968) "'The Stage as a Profession": An 1897 Controversy', *The Shaw Review*, 11.2, 52–78.
- Bhatia, H.S. (1977) *Military History of India 1607–1947*. New Delhi: Deep and Deep Publications.
- Bhatia, Nandi (ed.) (2009) *Modern Indian Theatre: A Reader*. New Delhi: Oxford University Press.
- Bishop, Claire (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso.
- Boon, Richard, and Jane Plastow (eds) (2004) *Theatre and Empowerment: Community Drama on the World Stage*. Cambridge: Cambridge University Press.
- Booth, Alison (1999–2000) 'The Lessons of the Medusa: Anna Jameson and Collective Biographies of Women', *Victorian Studies*, 42.2, 257–88.
- Bottoms, Stephen (2006) 'Putting the Document into Documentary: An Unwelcome Corrective?', *TDR: The Drama Review*, 50.3, 56–68.
- Bowman, Andy (2011) "'A violent eruption of protest": Reflections on the 1981 Moss Side "Riots"', *MULE*, 15 August. <http://manchestermule.com/article/%E2%80%98A-violent-eruption-of-protest%E2%80%99-reflections-on-the-1981-moss-side-%E2%80%98riots%E2%80%99-part-one> [accessed 10 December 2014].
- Bratton, Jacky (2003) *New Readings in Theatre History*. Cambridge: Cambridge University Press.

- (2011) *The Making of the West End Stage: Marriage, Management and the Mapping of Gender in London, 1830–1870*. Cambridge: Cambridge University Press.
- Bratton, Jacqueline S. (ed.) (1991) *Acts of Supremacy: The British Empire and the Stage, 1790–1930*. Manchester: Manchester University Press.
- Brecht, Bertolt (1962) *The Caucasian Chalk Circle*. Trans. James and Tania Stern, with W.H. Auden. London: Methuen.
- (1963) *The Life of Galileo*. Trans. Desmond I. Vesey. London: Methuen.
- Brennan, Samantha (1999) 'Reconciling Feminist Politics and Feminist Ethics on the Issue of Rights', *Journal of Social Philosophy*, 30.2, 260–75.
- Brennen, Timothy (2014) *Borrowed Light: Vico, Hegel, and the Colonies*. Redwood City, CA: Stanford University Press.
- Brewer, Mary F., Lynette Goddard and Deirdre Osborne (2015) *Modern and Contemporary Black British Drama*. Basingstoke: Palgrave Macmillan.
- Brown, Gerald (1995) 'Clamp "may kill centre"', *Manchester Evening News*, 26 July.
- Brown, Thomas (1702) *Amusements Serious and Comical*. London.
- Bryan, George B. (1993) *American Theatrical Regulation, 1607–1900: Conspectus and Texts*. Metuchen, NJ: Scarecrow Press, 1993.
- Buck, Edward J. (1904) *Simla Past and Present*. Calcutta: Thacker, Spink and Co.
- Burstein, Miriam Elizabeth (1999) 'From Good Looks to Good Thoughts: Popular Women's History and the Invention of Modernity, ca. 1830–1870', *Modern Philology*, 97.1, 46–75.
- Butler, Judith, and Joan Scott (eds) (1992) *Feminists Theorize the Political*. New York and London: Routledge.
- Canning, Charlotte M., and Thomas Postlewait (eds) (2010) *Representing the Past: Essays in Performance Historiography*. Iowa City: University of Iowa Press.
- Canning, Kathleen (1994) 'Feminist History after the Linguistic Turn: Historicizing Discourse and Experience', *Signs*, 19.2, 368–404.
- Carr, David, Thomas R. Flynn and Rudolf A. Makkreel (eds) (2004) *The Ethics of History*. Evanston, IL: Northwestern University Press.
- Carrière, Marie (2006) 'Feminism as a Radical Ethics? Questions for Feminist Researchers in the Humanities', *Journal of Academic Ethics*, 4, 245–60.
- Cavarero, Adriana (2000) *Relating Narratives: Storytelling and Selfhood*. Trans. and with an introduction by Paul A. Kottman. Warwick Studies in European Philosophy. London and New York: Routledge.
- Cecil, David (1964) *Max: A Biography*. London: Constable.
- Chambers, Colin (2011) *Black and Asian Theatre in Britain: A History*. London: Routledge.
- Chatterjee, Sudipto (2007) *The Colonial Staged: Theatre in Colonial Calcutta*. London: Seagull Books.
- Cibber, Colley (1740) *An Apology for the Life of Mr Colley Cibber*. London.
- Clark, Elizabeth A. (1998) 'The Lady Vanishes: Dilemmas of a Feminist Historian after the "Linguistic Turn"', *Church History*, 67.1, 1–31.
- Cochrane, Claire (2006) "'A Local Habitation and a Name": The Development of Black and Asian Theatre in Birmingham since the 1970s'. In Dimple Godiwala (ed.), *Alternatives within the Mainstream British Black and Asian Theatres*. Newcastle upon Tyne: Cambridge Scholars Press, pp. 153–73.
- (2010) 'Opening Up the Garden: A Comparison of Strategies for Developing Intercultural Access to Theatre in Birmingham and Nottingham'. In Kate

- Dorney and Ros Merkin (eds), *The Glory of the Garden: English Regional Theatre and the Arts Council 1984–2009*. Newcastle upon Tyne: Cambridge Scholars Publishing, pp. 125–38.
- (2011) *Twentieth-Century British Theatre: Industry, Art and Empire*. Cambridge: Cambridge University Press.
- Colebrook, Clare (1997) 'Feminist Philosophy and the Philosophy of Feminism: Irigaray and the History of Western Metaphysics', *Hypatia*, 12.1, 79–98.
- Collingwood, R.G. (1944) *An Autobiography*. London: Pelican Books.
- Cresswell, Tim (2004) *Place: A Short Introduction*. Oxford: Blackwell Publishing.
- Critchley, Simon (2002) 'Introduction'. In Simon Critchley and Robert Bernasconi (eds), *The Cambridge Companion to Levinas*. Cambridge: Cambridge University Press, pp. 1–32.
- (2014) *The Ethics of Deconstruction: Derrida and Levinas*, 3rd edn. Edinburgh: Edinburgh University Press.
- Cubitt, Geoffrey (2007) *History and Memory*. Manchester: Manchester University Press.
- Daily Mail* (2007) 'Ba Ba Black Sheep: Aristocratic "Elton John", Henry Cyril Paget, 5th Marquess of Anglesey', 27 October.
- Dalmia, Vasudha (2006) *Poetics, Plays and Performances: The Politics of Modern Indian Theatre*. New Delhi: Oxford University Press.
- Davis, Peter A. (1993) 'Puritan Mercantilism and the Politics of Anti-Theatrical Legislation in America'. In Ron Engle and Tice L. Miller (eds), *The American Stage*. Cambridge and New York: Cambridge University Press, pp. 18–29.
- (1998) 'Plays and Playwrights to 1800'. In Don B. Wilmeth and Christopher Bigsby (eds), *The Cambridge History of American Theatre*, vol. 1. Cambridge and New York: Cambridge University Press, pp. 216–49.
- Dawson, Mark S. (2005) *Gentility and the Comic Theatre of Late Stuart England*. Cambridge: Cambridge University Press.
- Denyer, P.H. (1937) *The Centenarian, being a Summary of the History of Simla Amateur Theatricals during the Past 100 Years*. Simla: Liddells.
- Derrida, Jacques (1976) *Of Grammatology*. Trans. Alan Bass. Baltimore: Johns Hopkins University Press.
- (1993) 'Circumfession'. In Jacques Derrida and Geoffrey Bennington, *Jacques Derrida*. Chicago: Chicago University Press, pp. 3–315.
- (1995) 'Archive Fever: A Freudian Impression'. Trans. Eric Prenowitz, *Diacritics*, 25.2, 9–63.
- Deshpande, G.P. (2006) *Dialectics of Defeat: The Problems of Culture in Postcolonial India*. Calcutta: Seagull.
- Dharwadkar, Aparna Bhargava (2005) *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. Iowa City: University of Iowa Press.
- Diamond, Elin (1996) 'Introduction'. In Elin Diamond (ed.), *Performance and Cultural Politics*. London and New York: Routledge, pp. 1–12.
- Dobson, Michael (2011) *Shakespeare and Amateur Performance: A Cultural History*. Cambridge: Cambridge University Press.
- Dolan, Jill (2005) *Utopia in Performance: Finding Hope in the Theatre*. Ann Arbor: Michigan University Press.
- Donohue, Joseph (1989) 'Evidence and Documentation'. In Thomas Postlewait and Bruce A. McConachie (eds), *Interpreting the Theatrical Past: Essays in the Historiography of Performance*. Iowa City: University of Iowa Press, pp. 177–97.

- Downes, John (1987) *Roscicus Anglicanus*. Ed. Judith Milhous and Robert D. Hume. London: Society for Theatre Research.
- Downs, Laura Lee (1993) 'If "Woman" is Just an Empty Category, then Why am I Afraid to Walk Alone at Night? Identity Politics Meets the Postmodern Subject', *Comparative Studies in Society and History*, 35.2, 414–37.
- Duckers, Peter (2003) *The British Indian Army 1860–1914*. Princes Risborough: Shire Publications.
- Dutt, Bishnupriya (2009) 'Historicising Actress Stories: English Actresses in India (1789–1842)'. In Lata Singh (ed.), *Theatre in Colonial India: Play-House of Power*. New Delhi: Oxford University Press, pp. 313–39.
- Earl, John, and Michael Sell (2000) *The Theatres Trust Guide to British Theatres 1750–1950: A Gazetteer*. London: A. & C. Black.
- Eclipse Theatre Company (2015) 'About Us'. <http://eclipsetheatre.org.uk/about-us> [accessed 4 April 2015].
- Ellis, Carolyn (2007) 'Telling Secrets, Revealing Lives — Relational Ethics in Research with Intimate Others', *Qualitative Inquiry*, 13.1, 3–29.
- ESRC (2015) *Framework for Research Ethics*, updated January 2015. <http://www.esrc.ac.uk/about-esrc/information/framework-for-research-ethics/> [accessed 1 May 2015].
- Etherege, George (1664) *The Comical Revenge, or Love in a Tub*. London.
- European Live Art Archive (2010) <http://www.liveartarchive.eu/> [accessed 1 May 2015].
- Fabian, Johannes (2007) *Memory against Culture: Arguments and Reminders*. Durham: Duke University Press.
- Fanon, Frantz (1952) *Black Skin White Masks*. London: Pluto Press.
- Felber, Lynette (2007) 'Introduction: British Women Making History, 1790–1899'. In Lynette Felber (ed.), *Clio's Daughters: British Women Making History, 1790–1899*. Newark: University of Delaware Press, pp. 11–26.
- Forbes, Derek (2008) 'Simla: The Amateur Capital of the Raj', *Theatre Notebook*, 62, 77–120.
- Foucault, Michel (1973) *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage Books.
- Freshwater, Helen (2009) *Theatre & Audience*. Basingstoke: Palgrave Macmillan.
- Fulbrook, Mary (2002) *Historical Theory*. London: Routledge.
- Gainor, J. Ellen (ed.) (1995) *Imperialism and Theatre: Essays on World Theatre, Drama and Performance*. London: Routledge.
- Gardner, Viv (2007a) "'I pose therefore I am": Narcissism, Performance and Postcards in the Life and Works of the 5th Marquis of Anglesey'. Unpublished lecture, Society for Theatre Research, 16 April.
- (2007b) 'Would you Trust this Man with your Fortune?', *Guardian*, 10 October, 34–6.
- (2008) 'Dancing with the Dead', *Dance Theatre Journal*, 22.4, 25–31.
- Gilbert, Sandra, and Susan Gubar (1979) *The Madwoman in the Attic*. New Haven: Yale University Press.
- Gildon, Charles (1701) *Love's Victim*. London.
- (1710) *The Life of Mr Thomas Betterton*. London.
- Gilligan, Carol (1993) *In a Different Voice: Psychological Theory and Women's Development*, 2nd edn. Cambridge, MA, and London: Harvard University Press.

- Ginzburg, Carlo (1994) 'Checking the Evidence: The Judge and the Historian'. In James Chandler, Arnold I. Davidson and Harry Harootunian (eds), *Questions of Evidence: Proof, Practice, and Persuasion across the Disciplines*. Chicago: University of Chicago Press, pp. 290–303.
- Goddard, Lynette (2007) *Staging Black Feminisms: Identity, Politics, Performance*. Basingstoke: Palgrave Macmillan.
- Gokhale, Shanta (1995) 'Rich Theatre, Poor Theatre'. In Sujata Patel and Alice Thorner (eds), *Bombay: Mosaic of Modern Culture*. Bombay: Oxford University Press, pp. 194–209.
- (2000) *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Calcutta: Seagull Books.
- Graham, Brian (2008) 'Containment and the Politics of Loyalist Based Conflict Transformation'. In Mervyn Busteed, Frank Neal and Jonathan Tonge (eds), *Irish Protestant Identities*. Manchester: Manchester University Press, pp. 334–46.
- Grassby, Richard (1995) *The Business Community of Seventeenth-Century England*. Cambridge: Cambridge University Press.
- (2000) *Kinship and Capitalism: Marriage, Family, and Business in the English-Speaking World, 1580–1740*. New York: Woodrow Wilson Center Press.
- Grehan, Helena (2009) *Performance, Ethics and Spectatorship in a Global Age*. Basingstoke: Palgrave Macmillan.
- Guillemin, Marilys, and Lynn Gillam (2004) 'Ethics, Reflexivity, and "Ethically Important Moments" in Research', *Qualitative Inquiry*, 10.2, 261–80.
- Gunaratnam, Yasmin (2003) *Researching Race and Ethnicity: Methods, Knowledge and Power*. London: Sage Publications.
- Gupta, Hemendra Nath Das (2002) *The Indian Stage*, reprint. New Delhi: Munshiram Manoharlal.
- Gutsell, Jennifer N., and Michael Inzlicht (2012) 'Intergroup Differences in the Sharing of Emotive States: Neural Evidence of an Empathy Gap', *Social Cognitive and Affective Neuroscience*, 7.5, 596–603.
- Haile, Deborah (1997) 'Arts Centre Closes', *Manchester Evening News*, 10 October.
- Hall, N. John (2002) *Max Beerbohm: A Kind of Life*. New Haven and London: Yale University Press.
- Hall, Stuart (2000) 'Conclusion: The Multi-Cultural Question'. In Barnor Hesse (ed.), *Un/settled Multiculturalisms: Diasporas, Entanglements, Transruptions*. London: Zed Books, pp. 209–41.
- Halliwell, Stephen (1999) 'Evidentia', *Classical Review*, 49.1, 87–8.
- Hand, Seán (2009) *Emmanuel Levinas*. London: Routledge.
- Harvey, David (1996) *Justice, Nature and the Geography of Difference*. Cambridge, MA: Blackwell Publishing.
- Heathcote, T.A. (1995) *The Military in British India: The Development of British Land Forces in South Asia, 1600–1947*. Manchester: Manchester University Press.
- Heathfield, Adrian (2012) 'Introduction'. In Amelia Jones and Adrian Heathfield (eds), *Perform, Repeat, Record*. Bristol and Chicago: Intellect, pp. 435–40.
- Held, Virginia (2006) *The Ethics of Care: Personal, Political, and Global*. Oxford: Oxford University Press.
- (2012) 'Feminist Transformation of Moral Theory'. In Steven M. Cahn and Peter Markie (eds), *Ethics: History, Theory, and Contemporary Issues*. Oxford: Oxford University Press, pp. 775–90. First published in *Philosophy and Phenomenological Research*, 50, Supplement, Autumn 1990, 321–44.

- Heller, Agnes (1994) 'Death of the Subject?' In Anthony Giddens, David Held, Don Hubert, Debbie Seymour and John Thompson (eds), *The Polity Reader in Social Theory*. Cambridge: Polity Press, pp. 247–57.
- Hewitt, Barnard (1959). *Theatre USA: 1665 to 1957*. New York: McGraw-Hill.
- Hill, Andrew, and Andrew White (2012) 'Painting Peace? Murals and the Northern Ireland Peace Process', *Irish Political Studies*, 27.1, 71–88.
- History Workshop Journal Archive (2015) <http://www.historyworkshop.org.uk/the-history-of-history-workshop/> [accessed March 2015].
- Hoad, T.F. (1986) *The Oxford Dictionary of Etymology*. Oxford: Oxford University Press.
- Hodin, Mark (2000) 'The Disavowal of Ethnicity: Legitimate Theatre and the Social Construction of Literary Value in Turn-of-the-Century America', *Theatre Journal*, 52.2, 211–26.
- Hooke, Jacob (2013) *Pinacotheca Betteertonaeanae*. Ed. David Roberts. London: Society for Theatre Research.
- Horn, Julia K. (1995) 'Managing Hulme: Survival, Adaptation and Reputation'. Unpublished doctoral thesis, University of Manchester.
- Hoskins, Gregory (2007) 'The Politics of Memory and the World Trade Center Memorial Site', *Journal of Social Philosophy*, 38.2, 242–54.
- Howell, W.S. (1959) 'Sources of the Elocutionary Movement in England, 1700–1748', *Quarterly Journal of Speech*, 45, 1–18.
- 'The Hulme Crescents' (n.d.) <http://manchesterhistory.net/manchester/gone/crescents.html> [accessed 10 January 2015].
- Hume, Robert D. (1988) *Henry Fielding and the London Theatre, 1728–1737*. Oxford: Clarendon Press.
- (2007) 'Theatre History, 1660–1800: Aims, Materials, Methodology'. In Michael Cordner and Peter Holland (eds), *Players, Playwrights, Playhouses: Investigating Performance, 1660–1800*. New York and Basingstoke: Palgrave Macmillan, pp. 9–44.
- Hutcheon, Linda (1988) *A Poetics of Postmodernism: History, Theory, Fiction*. London and New York: Routledge.
- Hyde, H. Montgomery (1970) *The Love that Dared not Speak its Name*. Boston: Little, Brown and Company.
- Illustrated London News* (1888) 'The Playhouses', 30 June, 707.
- Jarman, Neil (1992) 'Troubled Images', *Critique of Anthropology*, 12.2, 133–65.
- (1997) *Material Conflicts: Parades and Visual Displays in Northern Ireland*. Oxford and New York: Berg.
- (1998) 'Painting Landscapes: The Place of Murals in the Symbolic Construction of Urban Space'. In Anthony Buckley (ed.), *Symbols in Northern Ireland*. Belfast: Institute of Irish Studies, pp. 81–98.
- (2005) 'Painting Landscapes: The Place of Murals in the Symbolic Construction of Urban Space'. In Michael E. Geisler (ed.), *National Symbols, Fractured Identities: Contesting the National Narrative*. Middlebury, VT: Middlebury College Press, pp. 172–91.
- Jenkins, Keith (1991) *Rethinking History*. London: Routledge.
- (1999) *Why History? Ethics and Postmodernity*. London: Routledge.
- John, Angela (1995) *Elizabeth Robins: Staging a Life, 1862–1952*. London and New York: Routledge.
- Johnson, Claudia Durst (2008) *Church and Stage: The Theatre as Target of Religious Condemnation in Nineteenth Century America*. Jefferson, NC: McFarland.

- Johnson, Dominic (2015) *The Art of Living: An Oral History of Performance Art*. Basingstoke: Palgrave Macmillan, 2015.
- Johnson, Odai (1999) "'God prevent it ever being established": The Campaign against Theatre in Colonial Boston Newspapers', *New England Theatre Journal*, 10, 13–25.
- Jones, Amelia (1997) "'Presence" in Absentia: Experiencing Performance as Documentation', *Art Journal*, 56.4, 11–18.
- (1998) *Body Art / Performing the Subject*. Minneapolis and London: University of Minnesota Press.
- (2012) 'Lost Bodies: Early 1970s Los Angeles Performance Art in Art History'. In Peggy Phelan (ed.), *Live Art in LA: Performance in Southern California, 1970–1983*. New York and London: Routledge, pp. 115–84.
- Jordanova, Ludmilla (2006) *History in Practice*. London: Hodder Arnold.
- Jordheim, Helge (2012) 'Against Periodization: Koselleck's Theory of Multiple Temporalities', *History and Theory*, 51.2, 151–71.
- Joyce, Patrick (1991) *Visions of the People: Industrial England and the Question of Class 1848–1914*. Cambridge: Cambridge University Press.
- Kanwar, Pamela (1990) *Imperial Simla: The Political Culture of the Raj*. Delhi: Oxford University Press.
- Kelly, Daniel, Edouard Machery and Ron Mallon (2012) 'Race and Racial Cognition'. In John M. Doris and the Moral Psychology Research Group (eds), *The Moral Psychology Handbook*. Oxford: Oxford University Press, pp. 433–66.
- Knight, Joseph (1922) 'Thomas Betterton'. In Leslie Stephen and Sidney Lee (eds), *The Dictionary of National Biography*, 22 vols. Oxford: Oxford University Press.
- Kowaleski-Wallace, Elizabeth (1991) *Their Fathers' Daughters: Hannah More, Maria Edgeworth, and Patriarchal Complicity*. New York and Oxford: Oxford University Press.
- Langer, Suzanne (1979) *Feeling and Form: A Theory of Art*. London: Routledge.
- Levinas, Emmanuel (1976) *Difficile liberté*. Paris: Albin Michel.
- (1981) *Otherwise than Being, or Beyond Essence*. Trans. Alphonso Lingis. The Hague, Boston and London: Martinus Nijhoff.
- (2006) *Entre-nous: Thinking-of-the-Other*. Trans. Michael B. Smith and Barbara Harshav. London and New York: Continuum.
- Lévy, Carlos, and Laurent Pernot (eds) (1997) *Dire l'évidence (philosophie et rhétorique antiques)*. Cahiers de Philosophie de l'Université de Paris XII, 2. Paris and Montreal: Harmattan.
- Lewis, Roger (1997) *The Secret Life of Laurence Olivier*. New York and London: Applause Books.
- Longino, Helen E. (1999) 'Feminist Epistemology'. In John Greco and Ernest Sosa (eds), *The Blackwell Guide to Epistemology*. Malden, MA, and Oxford: Blackwell, pp. 327–53.
- Longley, Edna, and Declan Kiberd (2001) *Multi-Culturalism: The View from the Two Irelands*. Cork: Cork University Press.
- Lowe, R.W. (1891) *Thomas Betterton*. London.
- Maguire, Nancy Klein (1992) *Regicide and Restoration: English Tragicomedy, 1660–1671*. Cambridge: Cambridge University Press.
- Mahoney, Elizabeth (2007) 'Gloria Days', *Guardian*, 20 October.
- Maitzen, Rohan (1995) "'This Feminine Preserve": Historical Biographies by Victorian Women', *Victorian Studies*, 38.3, 371–93.

- Manchester Central Library (2013) 'Archives+: African-Caribbean-Community'. <http://www.archivesplus.org/history/afro-caribbean-community/> [accessed 7 August 2015].
- Matthews, John, and David Torevell (2011) *A Life of Ethics and Performance*. Liverpool Hope University Studies in Ethics. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Mayne, Liz (n.d.) 'The Nia Initiative', unidentified, undated clipping, Arts Council of Great Britain archive, Theatre Collection, Victoria and Albert Museum, ACGB/117/67.
- Mays, David D. (1982) 'The Achievements of the Douglass Company in North America: 1758–1774', *Theatre Survey*, 23.2, 141–9.
- McClennon, Sheila (presenter) (2009) 'Lord of the Dance', produced by Geoff Rose, BBC Radio 4, 20 August.
- McConachie, Bruce A. (1992) *Melodramatic Formations: American Theatre and Society, 1820–1870*. Iowa City: University of Iowa Press.
- McCormick, Jonathan, and Neil Jarman (2005) 'Death of a Mural', *Journal of Material Culture*, 10.1, 49–71.
- McElderry, Bruce (1972) *Max Beerbohm*. New York: Twayne Publishers.
- McKay, Susan (2005) *Northern Protestants: An Unsettled People*. Belfast: Blackstaff Press.
- McKittrick, David, and David McVea (2012) *Making Sense of the Troubles: A History of the Northern Ireland Conflict*. London: Penguin.
- McKittrick, David, Seamus Kelters, Brian Feeney, Chris Thornton and David McVea (2012) *Lost Lives: The Stories of the Men, Women and Children who Died as a Result of the Northern Ireland Troubles*. Edinburgh: Mainstream Publishing.
- Megill, Allan (2004) 'Some Aspects of the Ethics of History-Writing: Reflections on Edith Wyschogrod's *An Ethics of Remembering*'. In David Carr, Thomas R. Flynn and Rudolf A. Makkreel (eds), *The Ethics of History*. Evanston, IL: Northwestern University Press, pp. 45–75.
- Meyer-Dinkgräfe, Daniel, and Daniel Watt (2010) *Ethical Encounters: Boundaries of Theatre, Performance and Philosophy*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Milhous, Judith M. (1975) 'An Annotated Census of Thomas Betterton's Roles, 1659–1710', *Theatre Notebook*, 29, 33–45 (part 1) and 85–94 (part 2).
- (1979) *Thomas Betterton and the Management of Lincoln's Inn Fields, 1695–1708*. Carbondale: Southern Illinois University Press.
- (1981–82) 'United Company Finances, 1682–1692', *Theatre Research International*, 7.1, 37–53.
- (2004) 'Thomas Betterton (*bap.* 1635, *d.* 1710)'. Rev. in *Oxford Dictionary of National Biography*. Oxford: Oxford University Press. Online edn, September 2010. <http://www.oxforddnb.com/view/article/2311> [accessed 4 August 2015].
- Mill, John Stuart, and Harriet Taylor (1869) *The Subjection of Women*. London: Longmans, Green, Reader, and Dyer.
- Miller, Christian B. (2013) *Moral Character: An Empirical Theory*. Oxford: Oxford University Press.
- Milling, Jane (2004) 'Thomas Betterton and the Art of Acting'. In Martin Banham and Jane Milling (eds), *Extraordinary Actors: Essays on Popular Performers. Essays Presented to Peter Thomson*. Exeter: Exeter University Press, pp. 21–35.

- Moers, Ellen (1978) *Literary Women*. London: Women's Press.
- Monk, Ray (2007) 'Life without Theory: Biography as an Exemplar of Philosophical Understanding', *Poetics Today*, 28.3, 527–70.
- Moore, Greville (1919) *Memories of an Old Etonian, 1860–1912*. London: Hutchinson & Co.
- Moriarty, Gerri (2009) 'Social Archive Proposal for Mount Vernon: More than Just a Mural?' Unpublished manuscript.
- Morrow, Duncan (2006) 'Sustainability in a Divided Society: Applying Social Capital Theory to Northern Ireland', *Shared Space: A Research Journal on Peace, Conflict and Community Relations in Northern Ireland*, 2, May, 63–79.
- Motraye, Aubrey de la (1723) *Travels through Europe*. London.
- Mukherjee, Sushil (1982) *The Story of the Calcutta Theatres: 1753–1980*. Calcutta: K.P. Bagchi.
- Muñoz, José Esteban (1996) 'Ephemera as Evidence: Introductory Notes to Queer Acts', *Women & Performance: A Journal of Feminist Theory*, 8.2, 5–16.
- National Trust (1997) *Plas Newydd, Isle of Anglesey*. London: National Trust Enterprises.
- Neuheiser, Jorg, and Stefan Wolff (eds) (2003) *Peace at Last? The Impact of the Good Friday Agreement on Northern Ireland*. New York and Oxford: Berghahn Books.
- Newey, Katherine (2005) *Women's Theatre Writing in Victorian Britain*. Basingstoke: Palgrave Macmillan.
- Newnham-Davis, Lt. Col. (1898) 'Amateurs in Foreign Parts'. In W.G. Elliot (ed.), *Amateur Clubs and Actors*. London: Edward Arnold, pp. 221–46.
- Noddings, Nel (2003) *Caring: A Feminine Approach to Ethics & Moral Education*, 2nd edn. Berkeley: University of California Press.
- Nora, Pierre (1996) 'Between Memory and History'. In Pierre Nora and Lawrence D. Kritzman (eds), *Realms of Memory: The Construction of the French Past*, vol. 1. Trans. Arthur Goldhammer. New York: Columbia University Press, pp. 1–20.
- Nussbaum, Martha C. (2013) 'Non-Relative Virtues: An Aristotelian Approach'. In Russ Shafer-Landau (ed.), *Ethical Theory: An Anthology*, 2nd edn. Malden, MA, and Oxford: Wiley-Blackwell, pp. 630–44.
- Okojie, Paul (1995) 'We are Born to Survive: A Political Biography of Kath Locke, an Activist for Women's and Black Rights who was Based in Manchester'. Film, Manchester: Manchester University and Kath Locke Educational Trust. Special Collections of Manchester Archives and Local Studies, MAN/WO.2/OKO.
- Olivier, Laurence (1982) *Confessions of an Actor*. London: Weidenfeld and Nicolson.
- OoCities.org (2009) 'A Brief History of the Hackney Black Peoples Association'. http://www.oocities.org/hackney_black_people/page6.htm [accessed 14 April 2015].
- Owen, Susan J. (1997) *Restoration Theatre and Crisis*. Oxford: Clarendon Press.
- (2002) *Perspectives on Restoration Drama*. Manchester: Manchester University Press.
- Pall Mall Gazette* (1897) 'Theatrical Ladies at the Lyceum', 27 November.
- Parekh, Bhikhu (2000) *The Future of Multi-Ethnic Britain*. Report of the Commission on the Future of Multi-Ethnic Britain, chair: Bhikhu Parekh. London: Profile Books.
- Paul, Herman (2011) 'Performing History: How Historical Scholarship is Shaped by Epistemic Virtues', *History and Theory*, 50.1, 1–19.

- (2012) 'Virtue Ethics and/or Virtue Epistemology: A Response to Anton Froeyman', *Journal of the Philosophy of History*, 6.3, 432–46.
- Pearson, Mike, and Michael Shanks (2001) *Theatre / Archaeology*. London and New York: Routledge.
- Pepys, Samuel (1971–83) *The Diary of Samuel Pepys*. Ed. R.C. Latham and W. Matthews, 11 vols. London: Bell and Hyman.
- Performance Saga: Encounters with Women Pioneers of Performance Art* (2012) <http://www.performancesaga.ch> [accessed 1 May 2015].
- Peters, Sibylle (2006) 'Von der Kunst des Demonstrierens: Zur Figuration von Evidenz in der Performance des Vortrags'. In Sibylle Peters and Martin Jörg Schäfer (eds), *Figurationen von Evidenz zwischen Kunst und Wissen*. Bielefeld: transcript Verlag, pp. 201–22.
- (2007) 'Über Ablenkung in der Präsentation von Wissen: Freier Vortrag, Lichtbild-Vortrag und Powerpoint-Präsentation — ein Vergleich'. In Bernd Schnettler and Hubert Knoblauch (eds), *Powerpoint-Präsentationen: Neue Formen der gesellschaftlichen Kommunikation von Wissen*. Konstanz: UVK, pp. 37–52.
- (2011) *Der Vortrag als Performance*. Bielefeld: transcript Verlag.
- Peters, Sibylle, and Martin Jörg Schäfer (eds) (2006) *Figurationen von Evidenz zwischen Kunst und Wissen*. Bielefeld: transcript Verlag.
- Phelan, Peggy (1993) *Unmarked: The Politics of Performance*. London and New York: Routledge.
- (1997) *Mourning Sex: Performing Public Memories*. London and New York: Routledge.
- Pickering, Michael (1997) *History, Experience and Cultural Studies*. Basingstoke: Palgrave Macmillan.
- Plas Newydd Papers, Archives and Special Collections, Pryfysgol Bangor/Bangor University.
- Poole, Michael, A. (1997) 'In Search of Ethnicity in Ireland'. In Brian Graham (ed.), *In Search of Ireland: A Cultural Geography*. London and New York: Routledge, pp. 128–47.
- Portelli, Alessandro (1991) *The Death of Luigi Trastulli and Other Stories: Form and Meaning in Oral History*. Albany: State University of New York Press.
- Postlewait, Thomas (2003) 'Microhistory and the Writing of Theatre History Today', unpublished paper, Historiography Working Group, International Federation for Theatre Research/Fédération internationale pour la recherche théâtrale, Worcester University.
- (2009) *The Cambridge Introduction to Theatre Historiography*. Cambridge: Cambridge University Press.
- Rachels, James (2003) *The Elements of Moral Philosophy*, 4th edn. Boston and London: McGraw-Hill.
- Raha, Kironmoy (1980) *Bengali Theatre*. New Delhi: National Book Trust.
- Ranney, H.M. (1849) *Account of the Terrific and Fatal Riot at the New-York Opera House, on the Night of May 19th*. New York: H.M. Ranney.
- Rees, Marc (2007–10) 'Gloria Days'. Première, Taliesin Centre, Swansea, 18 October 2007.
- Reinelt, Janelle G., and Joseph R. Roach (eds) (1992) *Critical Theory and Performance*. Michigan: University of Michigan Press.
- Ricoeur, Paul (1999) 'Memory and Forgetting'. In Richard Kearney and Mark Dooley (eds), *Questioning Ethics: Contemporary Debates in Philosophy*. London and New York: Routledge, pp. 5–11.

- (2004) *Memory, History, Forgetting*. Chicago and London: University of Chicago Press.
- Ridout, Nicholas (2009) *Theatre & Ethics*. London and Basingstoke: Palgrave Macmillan.
- Roach, Joseph R. (1985) *The Player's Passion: Studies in the Science of Acting*. Newark: Princeton University Press.
- (1996) *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia University Press.
- Roberts, David (1999) 'Making the Words Count: Towards an Analytic Database of Theatre Reviews', *New Theatre Quarterly*, 15.4, 332–8.
- (2009) "'I Think No Ill One": A Letter from Thomas Betterton Sheds New Light on the Chandos Portrait', *Times Literary Supplement*, 1550, 14 August, 13–15.
- (2010) *Thomas Betterton: The Greatest Actor of the Restoration Stage*. Cambridge: Cambridge University Press.
- Robins, Elizabeth (1932) *Theatre and Friendship: Some Henry James Letters with a Commentary*. London: Jonathan Cape.
- Rokem, Freddie (2000) *Performing History: Theatrical Representations of the Past in Contemporary Theatre*. Iowa City: University of Iowa Press.
- Rolston, Bill (1987) 'Politics, Paintings and Popular Culture: The Political Wall Murals of Northern Ireland', *Media Culture and Society*, 9.1, 5–28.
- (1998) *Drawing Support 2: Murals of War and Peace*. Belfast: Beyond the Pale.
- (2003a) 'Changing the Political Landscape: Murals and Transition in Northern Ireland', *Irish Studies Review*, 11.1, 3–16.
- (2003b) *Drawing Support 3: Murals and Transition in the North of Ireland*. Belfast: Beyond the Pale.
- (2010) *Drawing Support: Murals in the North of Ireland*. Belfast: Beyond the Pale.
- (2012) 'Re-Imaging: Mural Painting and the State in Northern Ireland', *International Journal of Cultural Studies*, 15.5, 447–66.
- (2013) *Drawing Support 4: Murals and Conflict Transformation in Northern Ireland*. Belfast: Beyond the Pale.
- Roms, Heike (2008a) 'Eventful Evidence: Historicizing Performance Art', *Maska*, 117–18 ('History — Experience — Archive'), 69–77.
- (2008b) *What's Welsh for Performance? Beth yw 'performance' yn Gymraeg?*, vol. 1. Cardiff: Samizdat Press.
- (2013) 'Archiving Legacies: Who Cares for Performance Remains?' In Gunhild Borggreen and Rune Gade (eds), *Performing Archives / Archives of Performance*. Copenhagen: Museum Tusulanum Press, pp. 35–52.
- Roms, Heike, and Rebecca Edwards (2011) 'Oral History as Site-Specific Practice: Locating the History of Performance Art in Wales'. In Shelley Trower (ed.), *Place, Writing and Voice in Oral History*. Studies in Oral History. Basingstoke and New York: Palgrave Macmillan, pp. 171–91.
- Roy, Kaushik (ed.) (2012) *The Indian Army in the Two World Wars*. History of Warfare, 70. Leiden: Brill.
- Runia, Eelco (2006) 'Presence', *History and Theory*, 45.1, 1–29.
- Rüsen, Jörn (2004) 'Responsibility and Irresponsibility in Historical Studies: A Critical Dimension in the Historian's Work'. In David Carr, Thomas R. Flynn and Rudolf A. Makkreel (eds), *The Ethics of History*. Evanston, IL: Northwestern University Press, pp. 195–213.

- Said, Edward (1978) *Orientalism*. London: Routledge and Kegan Paul.
- Sayyid, Salman (2004) 'Slippery People: The Immigrant Imaginary and the Grammar of Colours'. In Ian Law, Deborah Phillips and Laura Turney (eds), *Institutional Racism in Higher Education*. Stoke on Trent: Trentham Books, pp. 149–59.
- Schneider, Rebecca (2001) 'Performance Remains', *Performance Research*, 6.2, 100–8.
- (2011) *Performing Remains: Art and War in Times of Theatrical Reenactment*. London and New York: Routledge.
- (2014) *Theatre & History*. Basingstoke: Palgrave Macmillan.
- Scott, Joan (1991) 'The Evidence of Experience', *Critical Inquiry*, 17.4, 773–97.
- Shafer-Landau, Russ (ed.) (2013) *Ethical Theory: An Anthology*, 2nd edn. Malden, MA, and Oxford: Wiley-Blackwell.
- Shirlow, Peter (2006) 'Belfast: The "Post-Conflict" City', *Space and Polity*, 10.2, 99–107.
- Shirlow, Peter, and Brendan Murtagh (2006) *Belfast: Segregation, Violence and the City*. London and Ann Arbor: Pluto Press.
- Showalter, Elaine (1977) *A Literature of their Own*. Princeton: Princeton University Press.
- Silverstein, Jason (2013) 'I Don't Feel Your Pain', *Slate*, 27 June. http://www.slate.com/articles/health_and_science/science/2013/06/racial_empathy_gap_people_don_t_perceive_pain_in_other_races.html [accessed 4 August 2015].
- Singer, Peter (ed.) (1994) *Ethics*. Oxford: Oxford University Press.
- Sketch* (1894) 'Mrs Oscar Beringer at Home', 24 October, 593.
- Slote, Michael (2007) *The Ethics of Care and Empathy*. London and New York: Routledge.
- Smith, Susan Harris (1997) *American Drama: The Bastard Art*. Cambridge and New York: Cambridge University Press.
- Solomon, Rakesh (2006) 'Towards a Genealogy of Indian Theatre Historiography'. In Nandi Bhatia (ed.), *Modern Indian Theatre: A Reader*. New Delhi: Oxford University Press, pp. 3–30.
- Speedie, J.W. (2004) 'Levenson, Ada Esther (1862–1933)'. Rev. in *Oxford Dictionary of National Biography*. Oxford: Oxford University Press. Online edn, October 2009. <http://0-www.oxforddnb.com.lib.exeter.ac.uk/view/article/37669> [accessed 21 October 2014].
- Stocqueler, Joachim Hayward (1873) *Memoirs*. Bombay: Times of India.
- Szabo, Istvan (director) (1982) *Mephisto*. Film, Berlin: Hessischer Rundfunk et al.
- Taylor, Diana (2003) *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, NC, and London: Duke University Press.
- Taylor, Paul (1991) 'Price Row Group Snub Centre', *Manchester Evening News*, 26 April.
- Thiroux, Jacques P., with Keith W. Krasemann (2007) *Ethics Theory and Practice*, 9th edn. Upper Saddle River, NJ: Pearson Education.
- Thompson, John B. (1984) *Studies in the Theory of Ideology*. Cambridge: Polity Press.
- The Times* (1936) 'Mrs. Oscar Beringer', 18 February, 17.
- Trawalter, Sophie, Kelly M. Hoffman and Adam Waytz (2012) 'Racial Bias in Perceptions of Others' Pain', *PLoS ONE*, 7.11, 1–8.

- Trivedi, Poonam (2007a) 'Imperial Simla and the Contest for Performative Space: The *Gaiety* and the *Kali Bari* Theatres'. In Somdutta Mandal (ed.), *The Indian Imagination: Colonial and Postcolonial Culture*. New Delhi: Creative, pp. 231–41.
- (2007b) 'Performing the Nation: Dave Carson and the Bengali Babu'. In Harish Trivedi, Meenakshi Mukherjee, C. Vijayasree and Vijay Kumar (eds), *The Nation across the World: Postcolonial Literary Representations*. New Delhi: Oxford University Press, pp. 246–69.
- (2012) 'Impudent Imperialists: Burlesque and the Bard in Nineteenth Century India'. In Tom Bishop, Alexa Huang and Sukanta Chaudhuri (eds), *Shakespearean International Yearbook, 12: Special Section: Shakespeare in India*. Farnham: Ashgate, pp. 7–27.
- Trivedi, Poonam, and Dennis Bartholomeusz (2005) *India's Shakespeare: Translation, Interpretation and Performance*. Newark: University of Delaware Press.
- Tronto, Joan C. (1993) *Moral Boundaries: A Political Argument for an Ethic of Care*. London: Routledge.
- The True News* (1680) *The True News; or Mercurius Anglicanus*, 4–7 February 1679/80.
- Unfinished Histories: Recording the History of Alternative Theatre (2010) <http://www.unfinishedhistories.com/> [accessed 1 May 2015].
- UTV News (2014) 'Two Murals Removed in Mount Vernon', 15 January. www.u.tv/News/2014/01/15/Two-murals-removed-in-Mount-Vernon-7208 [accessed 23 July 2015].
- Vannais, Judy (2001) 'Postcards from the Edge: Reading Political Murals in the North of Ireland', *Irish Political Studies*, 16.1, 133–60.
- Vince, R.W. (1989) 'Theatre History as an Academic Discipline'. In Thomas Postlewait and Bruce A. McConachie (eds), *Interpreting the Theatrical Past: Essays in the Historiography of Performance*. Iowa City: University of Iowa Press, pp. 1–18.
- Wanko, Cheryl (2003) *Roles of Authority: Thespian Biography and Celebrity in Eighteenth-Century Britain*. Lubbock: Texas Tech University Press.
- Warner, Pawlet (2002) 'Nia Centre for African and Caribbean Culture'. In Alison Donnell (ed.), *Companion to Contemporary Black British Culture*. London: Routledge, p. 220.
- Wells, Stanley (1997) *Shakespeare in the Theatre: An Anthology of Criticism*. Oxford: Clarendon Press.
- Wengraf, Tom (2001) *Qualitative Research Interviewing*. London: Sage.
- 'What's Welsh for Performance? Beth yw "performance" yn Gymraeg?' (2011) <http://www.performance-wales.org> [accessed 1 May 2015].
- White, Gareth (2013) *Audience Participation in Theatre: Aesthetics of the Invitation*. Basingstoke: Palgrave Macmillan.
- White, Hayden (1973) *Metahistory: The Historical Imagination in Nineteenth-Century Europe*. Baltimore: Johns Hopkins University Press.
- Wiles, David (2013) 'Why Theatre History?' In David Wiles and Christine Dymkowski (eds), *The Cambridge Companion to Theatre History*. Cambridge: Cambridge University Press, pp. 3–6.
- Wiles, David, and Christine Dymkowski (eds) (2013) *The Cambridge Companion to Theatre History*. Cambridge: Cambridge University Press.
- Wiley, Catherine (1990) 'Staging Infanticide: The Refusal of Representation in Elizabeth Robins's *Alan's Wife*', *Theatre Journal*, 42.4, 435–50.

- Wilkinson, Vincent, and Martin Wainwright (2003) 'Obituary: Beresford Edwards'. *Guardian*, 3 April. <http://www.theguardian.com/news/2003/apr/03/guardianobituaries.race> [accessed 14 April 2015].
- Woods, Oona (1995) *Seeing is Believing? Murals in Derry*. Derry: Guildhall Press.
- Wyschogrod, Edith (2004) 'Representation, Narrative, and the Historian's Promise'. In David Carr, Thomas R. Flynn and Rudolf A. Makkreel (eds), *The Ethics of History*. Evanston, IL: Northwestern University Press, pp. 28–44.

Index

- Abrams, Lynn 167–8, 170
actors
 in company 40
 historical performance styles 38
 other selves 33–4
 and public ethics 45–6
 seventeenth- and
 eighteenth-century performers
 40
 as social beings 36
African-Caribbean culture 121, 127,
 136, 140
 communities 121, 127, 129,
 133–4, 139
 migration 126, 133, 135
altruism 11, 122
amateur theatre 8, 22, 25, 71–2, 97,
 106, 107, 108–18, 119, 120, 127
Anglesey Castle 65, 69, 74; *see also*
 Plas Newydd
Ancombe, Elisabeth 16
anti-theatrical prejudice 21, 23,
 48–59
 as a bad faith historiographical
 position 48–50
 in colonial era (USA) 53, 54
 as a historical position 48–50
 impact on the academy 56–7
 and laws (USA) 51–2
 in post-colonial era (USA) 53–6
Appadurai, Arjun 147, 148, 160–1
Aragay, Mireia 3, 4, 8, 15
archives 17–18, 24, 25, 26, 28, 61,
 72, 80, 147, 160–1, 163–8, 172–3,
 176–7, 180 n.10
 and Derrida 25, 160, 177
 difficulty of accessing 25–6, 95,
 105, 167
 and political memory 159
 and the repertoire 17, 23, 27, 67,
 154, 158, 180 n.10
 social archiving 147–9, 151
Aristotle 9, 11, 12, 16, 17, 26, 34
 Nicomachean Ethics 9
 Poetics 9
artistic research 170, 179
arts centres 127–8
Arts Council England (ACE) 130,
 131
 *Whose Theatre ...? Report on the
 Sustained Theatre Consultation*
 131
Arts Council of Great Britain 128
 Arts and Ethnic Minorities Action
 Plan 131
Assmann, Aleida 147, 159, 162 n.11
Auddy, Baishnav Charan 11
audiences 3–4, 7, 8, 15, 28, 40, 61,
 63, 67, 68, 77, 118, 136, 165, 167,
 170–2, 175, 177, 179
 black community reluctance as
 128
 in India 110, 117
 at the Nia Centre 127, 138
 at Plas Newydd 68–73
 in the Restoration 39
 spectatorship 4, 68, 69, 72, 177
 in the USA 55–6, 57, 58
Auslander, Philip 172, 173
avant-garde 8, 163

Baden-Powell, Lord Robert 108
bad faith economy 23, 24, 48, 49,
 54, 56, 57
Bambata, Morenga (Louis Hunt)
 139–40
Bank, Rosemarie K. 4–5, 23, 48–59
Bannerman, Chris 170
Bannon, Fiona 170
Barish, Jonas 50, 53–4
Barnes, Jonathan 9
Bastian, Jeanette 160
Becker, Tobias 119

- Beerbohm, Constance 24, 95–101
An April Shower (sketch) 97
The Little Book of Plays for Professional and Amateur Actors, Adapted from the French 97
The Secret (sketch) 97
- Beerbohm family 95–100
- Belfast 22, 27, 147–54
- Bell, Florence 24, 92–3, 94
Alan's Wife (with Elizabeth Robins) 92
At the Works 92
How the Money Goes 92
- Bennett, Oliver 136
- Bennett, Susan 17, 94
- Bentley, Michael 20
- Beresford, Lord Bailey 117
- Beringer, Aimée 24, 93–5
A Bit of Old Chelsea 94
The Holly Tree Inn (adaptation) 93
The Left-Handed Marriage (adaptation) 94
Little Lord Fauntleroy (adaptation) 93
The Prince and the Pauper (adaptation) 94
Salve 94
Tares (adaptation) 94
- Betterton, Thomas 33–47
 biographies of 36–8, 45–6
 books owned by 45–7
 as Hamlet 37–40
 political and religious sympathies 44–7
 and respectability 36
 roles acted 36, 41
 theatre companies and management 36–7, 40, 43
- bias
 definition 59 n.2
 historiographical assumptions grounded in 50, 56
 racial, *see* racism
- Biographical Dictionary of Actors, The* 35
- biography 33–47
 academic suspicion of 33
 emergence of actor biography as sub-genre 34
 and life writing 34
- Birmingham 129–30, 142
- black arts and theatre 22, 26, 121–43
 ecology of 122
 ghettoisation of 130–1
 missing histories of 124
 perceived organisational weakness 129, 141
- black British population 124, 126, 129, 138, 140
- Bombay 104, 107, 109–10, 112, 113, 116, 117
- Boon, Richard 162 n.5
- Booth, Alison 85–6
- Bottoms, Stephen 1, 177
- Boyle, Roger, 1st Earl of Orrery, *Henry V* 42
- Bratton, Jacky (also J.S., Jacqueline) 8, 17, 94
- Brecht, Bertolt 60, 75
- Brennan, Samantha 89
- British Army
 1857 mutiny 107, 113
 and Afghan wars 107, 117
 amateur dramatic clubs (ADCs) 25, 108, 115, 116, 117, 118
 cantonment towns 109, 113
 in India 25, 104–20
see also garrison theatre
- British Library 25, 108
- Burns, Josephine 143 n.15
- business
 business-driven approach to theatre history 35, 43
 business interests 139
 businessmen legislators 52
 theatre as business 40, 42–3, 52, 53, 57, 99, 140
- Calcutta 104, 105, 107, 109–13, 117–18
- Canning, Charlotte 2
- Canning, Kathleen 91
- Carrière, Marie 89–90
- Carson, Dave 120 n.6
- Caryll, John, 44
Sir Salomon 44–5

- Cavareto, Adriana 168–9
- character
- in etymology of ethics 22
 - good character 42
 - moral character and Aristotle 34
 - as personal disposition 33
 - roles played by actors 33–4
- Charles, Prince of Wales, 139, 143
- n.12
- Charles II, 44–5
- Chowringhee Theatre 111
- Cibber, Colley 38–40, 47
- class 7, 40, 49, 53, 55, 61, 63, 65, 66, 67, 68, 70, 71, 72, 80, 92, 95, 101, 108, 135, 138, 150, 154, 156
- and education 138
 - and gender/sexuality 49, 53, 61, 63, 66, 138
 - Indian middle class 116–18
 - middle-class Victorian women 95
 - and race 49, 135
 - and religion 150
 - working class 55, 135, 150
- Cochrane, Claire 1–29, 121–43
- Colbert, Jean-Baptiste (French ambassador) 44
- Colebrook, Clare 87–8, 91
- collaboration 3, 28, 40, 77–8, 92, 166, 168–70, 179
- Collingwood, R.G. 14
- community 27, 57, 71, 108, 121, 124, 128, 129, 133–8, 140, 147–8, 156, 157–9, 160
- community of records 160
 - community of scholars 11
 - community theatre and arts 149–52, 162 n.5
- conditions of history 22, 25
- endogenous and exogenous 122–3, 125, 129, 134, 136
- consent 170–2
- Cornwallis, Lord Charles 117
- Cox and Box* 114
- Cresswell, Tim 134
- Cubitt, Geoffrey 21
- Cuppige, Major Willie Adam and Mrs 114–16
- Data Protection Act (1998) 26, 122
- Davenant, Sir William 39, 40–2
- Davies, Ivor 163–4, 169, 176, 178, 179
- Adam on St Agnes's Eve* (Swansea, 1968) 163–4, 167, 172, 179
- Davis, Peter A. 49, 51–2, 53, 59 n.3
- deconstruction 90
- Derrida, Jacques 15, 22, 25, 28, 34, 35, 160, 177–8
- Archive Fever* 25, 177
 - circumfession 34, 40
 - house of records 28, 160
 - Of Grammatology* 35
- Deshpande, G.P. 119
- dialogic discourse and evidence production 169
- Diamond, Elin 10
- Dictionary of National Biography* 37, 42, 43, 46
- Dolan, Jill 8
- Donohue, Joseph 87
- Downes, John 37, 39, 44
- Dramatic Performances Act (1876) 119
- Drum, the 130, 142
- Dryden, John 41, 46
- Albion and Albanus* 46
- Duke's Company 36, 40–1, 45
- union with the King's Company 42
- East India Company (EIC) 107, 119
- Eclipse conference 131
- Eclipse Theatre 131
- Edwards, Beresford (Berry) 133
- Edwards, Elouise 133, 135, 142 n.6, 143 n.7, n.8
- Egan, Jo 151
- egoism 11, 122
- eighteenth century 34, 40, 51, 52, 54, 93, 174
- beginnings of English theatre in India 105–6
 - colonial early Orientalist writings 104
 - conservative women writers 93
- embodiment 24, 25, 27, 28, 36, 90, 91, 154, 157, 158, 173

- empathy 19–20, 23, 61, 67–8, 71, 73, 75, 122, 159
 and interpretive understanding 20, 27, 61, 70, 73, 75, 122, 138
 racial empathy gap 126
 and sympathy 20, 68, 71, 75
- endogenous conditions *see* conditions of history
- Enlightenment 6, 16, 35, 58, 89, 90, 123
- episteme 48
- epistemic virtue 8–11, 23
- epistemology 18
 Enlightenment epistemology 89
 feminist epistemology 16–18
 virtue 11
- epoch of evidence 174
- Etherege, Sir George 42
The Comical Revenge 42
- ethical turn 3, 181 n.22
- ethics
 collaborative ethics 170
 consequentialism 5
 constructed nature of 49, 59 n.1
 contractarianism 3–4, 5
 definition 5
 deontology/duty ethics 2, 5, 15, 19, 28, 103, 122, 141, 156
 dialogic ethics 170, 180 n.12
 ethics of care 3, 18–20, 22, 24, 88, 88–9, 90, 93, 101, 168, 180 n.12
 etymology of word 33
 and feminism 87
 feminist ethics 16, 17–19, 88–90, 180 n.12
 history of 6, 91
 of history writing 11–16, 49
 meta-ethics 7
 normative ethics 7, 9, 11, 14, 24, 159
 and poststructuralism 15
 relational ethics 15, 24, 34, 170, 180 n.12
 and religion 6
 virtue ethics 5, 11, 16–17
- ethnicity 15, 125, 142 n.4, 149, 161 n.2
- events 10, 18, 23, 25, 35, 61, 63, 68, 73, 75, 78, 103, 121, 122, 135–6, 138, 156, 166, 167
- evidence 2, 4–5, 10, 17, 22, 23, 27–9, 41–2, 45, 49–50, 56, 61, 63, 68, 103–4, 136, 158
 and experience 90
 figuration and defiguration of 175–6, 178
 limits of 65–6, 73, 119, 166, 167–8
 as performative act 28
 as performative event 165, 166, 172–8
 reappraisal of 5, 37–8
see also memory, as evidence; performance as evidence; performance of evidence
- evidentia* (rhetoric) 174
- exogenous conditions *see* conditions of history
- facts 4–5, 10, 48–9, 103
- failure 12, 26, 122, 124, 141
- Fanon, Frantz 124, 126
- feminism 18, 75
 black 130
 challenge to 24
 and female conservative ideology 91–2
 feminist activism 86, 89
 feminist critique of philosophy 87
 feminist historiography 17, 85–102
 liberal 86
 second wave 17, 24, 85, 87, 91
see also epistemology, feminist; ethics, and feminism
- Fielding, Henry 35
- Foucault, Michel, 48, 160
- Freedom of Information Act (2000) 26
- Freshwater, Helen 4
- Fulbrook, Mary 6, 20, 23, 61, 66, 67–8, 73, 80
- Gaiety Theatre (Anglesey Castle) 65, 68, 69, 70, 71
 audience 70–1
- Gaiety Theatre (Bombay) 116

- Gaiety Theatre (Simla) 115–18
 Gardner, Viv 18, 23, 60–81
 Garrick, David 109
 garrison theatre 25, 103–20
 Gielgud, Sir John 40
 Gildon, Charles 36–7
 *The Life of Mr Thomas Betterton, the
 Late Eminent Tragedian* 36–7
 Love's Victim 37
 Gilligan, Carol, 18–20, 89, 91, 180
 n.12
 Goddard, Lynette 130
 Gokhale, Shanta 105, 119
 good, the
 and Aristotle 9, 16–17, 26
 and good character 33, 42
 and the good historian 7, 8–16, 22,
 33, 50
 and moral principle 5, 8, 33
 Good Friday Agreement (GFA) 149,
 150, 151
 Graham, Brian 162 n.8
 grand narratives (master narratives)
 8, 23, 90, 103
 Grant, Sir John Peter 117
 Grassby, Richard 43
 Grenada 132
 Gunaratnam, Yasmin 138
 Guyana 133
- Halbwachs, Maurice 20
 Hall, Stuart 125, 141
 Hand, Seán 15–16
 Harris, Henry 36, 41–2
 Hart, Charles 42–3
 Harvey, David 134, 136
 Heathfield, Adrian 169
 Held, Virginia 88, 89, 91
 Hesse, Barnor 125
 historio-dramaturgy 165, 171
 historiography 1–6, 9–11, 12–14, 19,
 20, 24, 29, 48–51, 54, 56, 57, 58,
 59, 86, 94–5, 101
 feminist 85, 87, 89–92, 95
 post-colonial 25, 103–6, 120
 postmodern 34
 see also historio-dramaturgy
History Workshop Journal 87
 Hoad, T.F. 33
- Hodin, Mark 48, 49, 54, 56
 Holocaust 12, 15, 124
 Hooke, Jacob 45–7
 Horn, Julia 136–7, 140
 Hoskins, Gregory 152
 Howell, William S. 36, 37
 Hulme (Manchester) 121, 126, 134
 ‘Acts of Achievement’ 129
 BBC involvement 136, 137
 Community Garden Centre 128
 Hippodrome (later Playhouse)
 127–8
 Hulmanoids 135–7
 poor perception of 129, 135
 regeneration 129
 study of 136–7
 Hume, Robert D. 35–6, 41, 43
 Hutchinson, Billy 151, 159
- imaginary 67, 71, 78
 definition 67
 India 25, 103–20
 colonial period 25, 106–20
 and Indian theatre history 103,
 104–6
 post-colonial theatre 104, 106
 see also British Army, in India
 insider/outsider 138–40
- Jamaica 141
 James, Duke of York (afterwards James
 II) 41, 44–5, 46
 Jarman, Neil 150
 Jeffers, Alison 18, 21, 27, 147–62
 Jenkins, Keith 6, 7
 John, Gus 132–3
 Johnson, Claudia D. 50, 53–54
 Johnson, Odai 49, 53, 54
 Jones, Amelia 172, 177
 Jordanova, Ludmilla 61, 73, 81 n.6,
 n.15
- Kant, Immanuel 19, 174
 Kantian universal principles 16
 *Kritik der reinen Vernunft (Critique of
 Reason)* 174
 Kanwar, Pamela 118
 Kiberd, Declan 157
 Killigrew, Charles 42

- Killigrew, Thomas 40
 Knight, Joseph 42–3
 knowledge, performative 174–5
 Kynaston, Edward 42, 43
- Langer, Suzanne 39
 Lawrence, Stephen 131
 Leach, Esther 111–12
 Levinas, Emmanuel 15–16, 24, 34,
 36, 38–9, 90, 93, 123–4
 and the face 15, 93, 123–4,
 141
 ‘From the One to the Other:
 Transcendence and Time’ 123
 and the other as a being rather than
 a concept 34, 36, 46, 47
lieux de mémoire *see* Nora, Pierre
 linguistic turn 85, 89
 Locke, Kath 132–3, 138, 142
London Stage, The 35, 42
 Longino, Helen 18
 Longley, Edna 157
 Longmore, Wyllie 142, 143
 ‘Lord of the Dance’ 79
 Lowe, R.W. 45
- MacIntyre, Alasdair 16
 Madras 104, 107, 109, 113
 Maitzen, Rohan 85, 86
 male way of thinking 18
 Manchester Central Library 132,
 142
 Manchester City Council 137
 Marquis of Anglesey (5th) *see* Paget,
 Henry Cyril
 Marquis of Anglesey (7th) *see* Paget,
 Henry
 master narratives *see* grand narratives
 material circumstances 5, 23, 49, 50,
 58, 91, 101, 165
 Mayne, Liz 139, 140, 142 n.2
 McClennon, Sheila 79, 80
 McKittrick, David 161 n.1, 162 n.3
 McVea, David 162 n.3
 Megill, Allan 11, 12–13, 21, 122
 memory 20, 21, 27
 collective memory 21, 132, 156
 cultural memory, definition 159,
 162 n.11
 embodied memory 27, 28, 157
 emotional memory 124
 ethical implications of 147, 155
 as evidence 166–8, 176–7
 function of 147
 performative character of 167
 political memory, definition 159,
 162 n.11
 relationship with history 20–1, 27,
 158
 social memory 152
 three levels of 155–6; *see also*
 Ricoeur, Paul
 unreliability of 2, 20, 21, 166,
 176
see also Nora, Pierre
 mentalities 103
 micro-history 23, 61, 63, 104
 migration 125, 133
 Milhous, Judith M. 35, 36, 37, 40,
 42, 43, 45
milieux de mémoire *see* Nora, Pierre
 Mill, John Stuart 17, 86
 Mitchell, William 151, 154
 Molière (Jean Baptiste Poquelin),
L'École des femmes 44
 moral philosophy 5, 88
 non-Western 27
 Moriarty, Gerry 151, 152–3
 Morrow, Duncan 150
 Moss Side (Manchester) 126, 129,
 133, 135, 136, 137, 140
 Arts Group 127
 Roots Festival 133–4, 137
 West Indian Organisations
 Coordinating Committee 135,
 136, 140
 Mount Vernon 27–8, 150–1, 153,
 156, 157, 161
 Mount Vernon Community
 Development Forum (MVCDF)
 151–2
 Mugabe, Sally 127
 Mukherjee, Sushil 105
 Muñoz, José Esteban 173
 murals 28, 148, 149–50, 151, 152–3,
 156–9, 160–1
 Murtagh, Brendan 162 n.3

- National Trust 65
- Neuheiser, Jorg 149
- Newey, Katherine 17, 19, 24, 85–102
- Ngusa Saba, principles of 126
- Nia Centre for African and Caribbean Culture 20, 26, 121–43
- nineteenth century 8, 22, 23
 history writing in 86
 in India 108, 109–18
 long nineteenth century in America 48–59
 philosophers 17
 women's history writing in 85–6
- Noddings, Nel 19
- Nokes, James 44
- Nora, Pierre 28, 157–8
lieux de mémoire 28, 157–8
milieus de mémoire 157–8
- North West Arts Board 128, 139
- Nussbaum, Martha 16–17
- Ogilby, John 46
- Olivier, Lord Laurence 34, 40
- oral history 39, 167–70, 177–8, 180
 n.9, n.10
- Orrery, 1st Earl of (Roger Boyle), *Henry V* 42
- Other, the 14–16, 24, 26, 34–5, 38, 43, 47, 123, 141
 and feminist ethics 90
 Indian post-colonial re-examination 106
- Otway, Thomas
Don Carlos 45
- Paget, Henry Cyril, 5th Marquis of Anglesey 60–81
 biography 64–6
 performance career 65, 69–72
- Paget, Henry, 7th Marquis of Anglesey 60
- Parekh, Lord Bhikhu 125
- participation 170–1, 177–8, 179, 181
 n.22
- past, the 1, 5, 11–16, 73, 123
 history as re-presentation of 2, 5–6, 8, 73
 ownership of 11, 81 n.6
 relationship between past and present 8, 11, 14, 16, 20, 21, 24, 28, 29, 39, 55, 63, 67, 73, 75, 86, 87, 106, 123, 166, 168
 as unknowable/irrecoverable 10, 26, 103, 142, 166, 177
 values of the past 8, 14, 24, 38, 56, 87, 90
- patriarchy 19, 86, 91, 102
 feminist critiques of 24, 87
 hegemony of 86
 patriarchal histories 91, 95
- Paul, Herman 9–11
- Pearson, Michael 173
- Pepys, Samuel 38, 42, 41, 47
- performance art 163–81
- performance as evidence 173
- performance of evidence 173
- performance studies 172
- performative research 163–81
- performative turn 10, 174
- Peters, Sybille 173–8
- Phelan, Peggy 172, 173
- place 134
- Plas Newydd 61, 65, 69
see also Anglesey Castle
- Plastow, Jane 162 n.5
- play, different meanings of 51, 109
- Poole, Michael 161 n.2
- popular culture 7–8
- Portelli, Alessandro 168
- positivism 9–10, 22, 37
 post-positivism 68
- post-colonial perspectives 24, 103–6, 118–20
- Postlewait, Thomas 2, 3, 10, 63, 66, 67, 80, 122, 135–6, 141–2
- poststructuralism 34, 89–91, 173
 and ethics 15
- practice-based research 170, 179
- presentism 3
- public history 61, 63, 73, 75, 80
- race and ethnicity 27, 125, 131–2
 alleged characteristics of 126
 eliminativists and conservationists 132
 and skin colour 124, 125
- Rachels, James 18

- racial empathy gap 126
 racism 126, 132–3, 135
 Ranke, Leopold von 10
 re-enactment 177–8
 Rees, Marc 75, 77–8, 79
 ‘Gloria Days’ 76–8
 Reeves, Tony 138
 reflexivity 10, 14, 101, 109
 self-reflexive theatricality 177
 religion 54–5
 and anti-theatrical prejudice 54
 and ethics 6
 repertoire 25, 28, 67, 148, 158, 160
 see also Taylor, Diana
 representation 2, 28, 106, 123, 154, 175
 representational strategies 177
 responsibility 1, 11, 13–14, 16, 122, 126
 research
 identity of researcher 63, 153–4
 impact of 179
 researcher independence 166, 169
 Restoration, the 1, 36, 39, 40, 43
 Rhodes, John, 43
 Rich, Christopher 35
 Ricoeur, Paul 27, 28, 149, 155–6, 160
 Ridout, Nicholas 4, 6, 15
 Roach, Joseph R. 38, 46, 48, 172, 173
 Roberts, David 9, 22, 23, 33–47
 Robins, Elizabeth 92, 93
 Robinson, Jo 1–29
 Rokem, Freddie 75
 Rolston, Bill 150, 156
 Roms, Heike 1–2, 18, 20, 27, 28, 163–81
 Roots Festival 133–4
Runaway Boy, A (or The School Boy) 69–70
 Rösen, Jörn 1, 4, 11, 13–14, 16, 24, 27, 63, 106, 126

 Said, Edward 24
 Sayyid, Salman 125
 scenario 18, 23, 66–7, 68, 73, 80, 158
 knowledge scenarios 174–5
 see also Taylor, Diana
 Schneider, Rebecca 3, 167–8, 172–3, 178

 Scott, James, Duke of Monmouth 44–5
 Scott, Joan 90–1
 Second World War 14, 108
 Shafer-Landau, Russ 5–6, 7, 18
 Shakespeare, William 16–17
 Chandos portrait of 37
 Henry VIII (with John Fletcher) 41
 instructing actors 39
 Macbeth, Simon Forman’s account of 38
 The Merry Merchant of Venice, at Gaiety Simla 115–16
 Othello, in Calcutta 112
 Romeo and Juliet: Olivier and Gielgud 40; Betterton and Harris 41
 Shanks, Michael 173
 Shirlow, Peter 149, 162 n.3
 Simone, Nina 127
 Singer, Peter 5, 6
 Slote, Michael 19–20
 Small, Charles 142
 Smith, Susan H. 53
 social archiving *see* archives
 Solomon, Rakesh 104–5
 Sophocles 4
 spectatorship *see* audiences
 Steele, Sir Richard 37
 Stocqueler, Joachim Hayward 109–11
 subjectivity 102
 historical subject 48, 49
 point of view 48–9
 reconstruction 89, 90, 91
 self-actualisation and selfhood 102
 subject position 25
 Supplementary Sunday Schools 133
 sympathy, and judgement 15, 34, 35
 see also empathy, and sympathy
 Szabo, Istvan 45

 Tagore, Prasanna Kumar 112, 120 n.2
 Talawa Theatre Company 127, 130
 Taylor, Diana, 17–18, 23, 25, 28, 67, 68, 73, 148, 154, 158, 160, 172–3, 180 n.10
 The Archive and the Repertoire 17–18, 23, 67, 158

- Taylor, Harriet 17, 86
 Taylor, Joseph 39
 theatre, broader definitions of 22
 theatre criticism 38–9
 Thiroux, Jacques 3
 transparency, ethical principle of 2, 28, 166, 177, 178
 Tree, Maud Beerbohm 96, 98–9
 Trivedi, Poonam 24–5, 103–20
 truth 1, 2, 3, 4, 6, 7, 14, 22, 23, 60, 61–3, 66, 75, 79, 80, 87, 122, 124, 177
 a truth 49, 57
 truth telling 48, 68, 140
 Ulster Volunteer Force (UVF) 151
 United States of America 1, 23, 48–59
 Civil War 55
 Revolutionary War 48, 52
 urban unrest 129, 131
 in American theatres 55
 Handsworth 129–30
 Moss Side 129–30, 132, 135
 utilitarianism 11, 16
 value
 aesthetic 7, 9, 49, 51, 53, 54, 57, 121, 181 n.22
 as a concept 7–8, 38
 disciplinary 9–16, 103, 105
 hegemonic 87
 moral 88
 Vannais, Judy 150
 Vega, Marta 127
 Vince, R.W. 3
 Wanko, Cheryl 34, 36
 Warner, Pawlet 126, 129, 142
 Wells, Stanley 39
 Wengraf, Tom 154–5
 Wilde, Oscar 71, 77
 An Ideal Husband 68, 71
 Wiles, David 3, 6
 witnesses 122
 bearing witness 2, 26, 56, 75, 78, 109
 eyewitness accounts 10, 122, 165, 170, 177, 178
 witnessing performance 38, 68, 115, 172
 Wolff, Stefan 149
 Wollstonecraft, Mary, *A Vindication of the Rights of Woman* 86
 women
 as historical agents 85
 Victorian 24, 92
 Wonnacott, William 113–14
 Woolf, Virginia, *A Room of One's Own* 85
 Wyschogrod, Edith 11, 12, 14, 21, 26, 122, 142