

# Historical Research Bibliography

## Costume Design

Bradfield, Nancy Margetts. *Costume in Detail: Women's Dress, 1730-1930*. Boston: Plays, Inc., 1968. **GT580 .B67 1968**

An illustrated book of suggestions for pursuing authenticity in historical costuming for women. Does not contain patterns, but good for corroborating details of period costume.

Cassin-Scott, Jack. *Costumes and Settings for Staging Historical Plays*. Boston: Plays, inc., 1979. **PN2067.C33 1979 vols. 1-4**

Generalized instructions for the production of historical sets and staging. Covers the Classical Greeks, medieval Europe, and England during the Elizabethan, Restoration, and Georgian Periods.

Monro, Isabel and Dorothy Cook. *Costume Index: A Subject Index to Plates and Illustrated Text*. New York: H.W. Wilson, 1937. **Ref Z5691.M75**

An alphabetized list of characters (e.g., "chimney sweeps," "abbots, 10<sup>th</sup> to 12<sup>th</sup> centuries") and the bibliographical locations of costume designs for each. An annotated index of Oberlin's holdings is in the back.

*Visual History of Costume, A*. London: Batsford; New York: Drama Book Publishers, 1983. **GT733 .V57 1983 vols. 1-4**

A collection of plates and reproductions of paintings and drawings, all reflecting period European dress from the sixteen century to the nineteenth century. Again, contains no patterns; most useful for checking costume authenticity.

## Dance

Hilton, Wendy. *Dance and Music of Court and Theater: Selected Writings of Wendy Hilton*. Stuyvesant, NY: Pendragon Press, 1997. **GV1649 .H54 1997**

Gigantic collection of essays, instructions, and analyses of Baroque dance, largely French. Includes treatises on etiquette, choreographic notation, and the steps of early 18<sup>th</sup>-century dancing.

Marrocco, W. Thomas. *Inventory of 15<sup>th</sup> century Bassedanze*. New York: Cord, 1981. **GV1655 .M37**

A list of sources for choreographies (with accompanying musics in modern notation) for nearly 100 Renaissance dances.

## Historical Performance Practice: Music

Brown, Clive. *Classical and Romantic Performing Practice 1750-1900*. Oxford; New York: Oxford University Press, 1999. **ML 457 .B79 1999**

Written for instrumentalists, this summary of the practices of accentuation, articulation, vibrato, rubato, and other embellishments is a useful supplement to the study of vocal performance practice.

- Carter, Stewart, ed. *A Performer's Guide to Seventeenth-Century Music*. New York: Schirmer Books, 1997. **ML457.P49 1997**.  
A collection of essays by current authorities on the performance issues of the seventeenth century. It begins with a chapter on the voice, with entries on solo and choral singing.
- Donington, Robert. *The Interpretation of Early Music*. New York: W.W. Norton, 1989. **ML 457 .D64 1989**  
A primary introduction to the construction of historically authentic musical performance. Includes treatises on the ethics and aesthetics of historical performance (and modern interpretations of early music) and a chapter on the issues particular to opera (e.g., the use of female singers in roles traditionally written for boys and castrati)
- Kite-Powell, Jeffery T. *A Performer's Guide to Renaissance Music*. New York: Maxwell Macmillan International: 1994. **ML 457 .P58 1994**  
Introduction to practices of vocal and instrumental performance in the Renaissance. Includes a chapter on dance, as well as a section on practical considerations such as copyright and Renaissance music theory.
- Mayer Brown, Howard and Stanley Sadie, eds. *Performance Practice*. New York: W.W. Norton, 1990. **ML457 .P47 1990 vols. 1-2**  
A history of performance values for all instruments, including the voice, from the medieval era to the early twentieth century. Contains a succinct history of the development of *bel canto*.
- Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press, 1995. **ML457 .T37 1995**  
Fun-filled essays on Taruskin's adventures in HP musicology. Of use to those who wish to justify (or debunk) the pursuit of authenticity in musical performance.
- Warren, Raymond. *Opera Workshop: Studies in Understanding and Interpretation*. Aldershot, Hants, England: Scolar Press; Brookfield, Vt.: Ashgate Publishing Co., 1995. **ML1700 .W3 1995**  
A series of analyses of thoughtfully produced historical operas, from Monteverdi to Britten.

## Myths and Fairy Tales

- Grimal, Pierre. *Dictionnaire de la Mythologie Grecque et Romaine*. Patricia Beardsworth, trans. New York, NY: Blackwell, 1985. **Ref BL715 .G713 1985**  
Illustrated, broad guide to the mythologies of the world. Includes a chapter on prehistorical religion.
- Zipes, Jack. *The Oxford Companion to Fairy Tales*. Oxford; New York: Oxford University Press, 2000. **Ref PN3437 .O94 2000**  
A general dictionary of subjects and authors of the world's fairy tales, including entries on the staging thereof in operas and ballets.

## Period Acting

Fleshman, Bob, ed. *Theatrical Movement: a Bibliographical Anthology*. Metuchen, N.J. : Scarecrow Press, 1986. **Ref PN2071 .G4 T46 1986**

A reference bibliography covering systems of stage movement, both general and culture-specific. Includes entries on Asian, African, Middle Eastern, Oceanic, and Native American dance.

Fox, Levi. *The Shakespeare Handbook*. Boston, Mass.: G.K. Hall, 1987.

**Ref PR2976 .S3374 1987**

A collection of essays on subjects around the production of historically aware Shakespearean theatre. Entries include titles such as: "Shakespeare in Performance" and "Elizabethan and Jacobean Theatre."

Henke, James T. *Courtesans and Cuckolds: a Glossary of Renaissance Dramatic Bawdy (Exclusive of Shakespeare)*. New York: Garland, 1979.

**Ref PE3724 .O3H4 1979**

A dictionary of Elizabethan jargon for deciphering the more opaque vocabulary in Renaissance drama. The language can, of course, be applied to Shakespeare's work, too.

Spevack, Marvin. *A Complete and Systematic Concordance to the Works of Shakespeare*. Hildesheim: Georg Olms, 1968-1980. **Ref PR2892 .S6 vols. 1-9**

A gargantuan concordance to the complete works, cataloguing every word the Bard published. Huge. Unbelievably huge.

## Stage Combat

Hobbs, William. *Fight Direction for Stage and Screen*. London: A & C Black, 1995.

**PN2071 .F5 H598 1995**

An updated edition of Hobbs's *Stage Combat*, with beginner's instructions for persuasive stage fighting. Includes entries on historical accuracy and avoiding fight cliches, among other subjects. Appendices include a list of suppliers of stage weaponry.

Lane, Richard J. *Swashbuckling: a Step-By-Step Guide to the Art of Stage Combat and Theatrical Swordplay*. New York: Limelight Editions, 1999.

**PN2071 .F5 L36 1999.**

A more detailed instruction text on stage swordplay, with emphasis on weaponless combat, broadsword fighting, and especially rapier technique. Illustrated and easy to follow.

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