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The following abbreviations are used:

*EDAMN* — *EDAM Newsletter*

*EDAMR* — *Early Drama, Art, and Music Review*


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Initially compiled by Timothy Christiansen, and brought up to date in March 2002.
EARLY DRAMA, ART, AND MUSIC

A Research Project in the Medieval Institute 1976–2002

The Early Drama, Art, and Music (EDAM) project was founded in 1976 to coordinate and sponsor research in early drama and to encourage interdisciplinary study that is directly or indirectly relevant to the theater. While a principal focus remained on iconography especially (but not exclusively) as it relates to drama and the theater, attention has also been given to other aspects of dramatic production and to music. EDAM served to provide bibliographic advice, share its check-lists and archival holdings, and otherwise assist scholars in their research. This international project was identified, along with the Records of Early English Drama which is housed at the University of Toronto, as one of the two major scholarly efforts with a focus on medieval drama in North America. Like the REED project, EDAM also was attentive to the Renaissance as well.

Publication of EDAM research was facilitated since 1978 by the establishment of Medieval Institute Publications, and under its aegis two series were established.

The EDAM Monograph Series is designed to make available scholarly studies that advance our knowledge of the various fields to which EDAM was committed. By the end of 2002 thirty volumes will have been issued in this series. These books focus on important aspects of iconography, staging, music (including music aesthetics and musical iconography), and paleography for researchers. Some volumes are studies by individual authors, such as J. W. Robinson’s Studies in Fifteenth-Century Stagecraft, while others are collections of essays on a particular topic. Some editions of texts and translations are also included.

The EDAM Reference Series includes subject lists that index provincial art (e.g., Barbara Palmer’s The Early Art of the West Riding of Yorkshire) as well as other reference works relevant to interdisciplinary study. For example, Pamela Sheingorn’s The Easter Sepulchre in England not only provides an index of Easter sepulchres but also includes an introduction that is a wide-ranging study of the liturgical Easter plays. The volumes in the Reference series are of special interest to art historians, musicologists, and others.

EDAM also was sponsor of a periodical, The Early Drama, Art, and Music Review (formerly The EDAM Newsletter, and incorporating Medieval Music-Drama News), and cooperated with Comparative Drama, an international journal now edited by Eve Salisbury and published in the Department of English, Western Michigan University.

Web site: <http://www.wmich.edu/medieval/research/edam/index.html>
Addendum


Update

Elizabeth Baldwin’s *Paying the Piper: Music in Pre-1642 Cheshire* listed in this bibliography as in press was published in 2002.

The essays by Clifford Davidson, Pietropaulo Domenico [recte Domenico Pietropaulo], Jane Freeman, G. Yvonne Kendall, David N. Klausner, Leslie Korrick, Timothy J. McGee, Jennifer Neville [recte Nevile], Keith Polk, Randall A. Rosenfeld, Barbara Sparti, and Linda Marie Zaerr [the last under the title “Medieval and Modern Deletions of Repellent Passages”] listed in this bibliography as forthcoming or in press in *Improvisation in the Arts of the Middle Ages and Renaissance*, ed. Timothy J. McGee were published in that volume in 2003.

The website for EDAM is now http://scholarworks.wmich.edu/early_drama/. In preparing this digital reprint for ScholarWorks at WMU in 2014, a few corrections were made to the formatting of the 2002 bibliography.