

# Editorial

Introducing a new journal is an uncommon prerogative, one that made us curious to see how fellow-editors had dealt with the problem. But perhaps the grand editorial, so often *de haut en bas*, is a thing of the past. To our surprise, many of the recent journals we consulted elected to say nothing at all, leaving their readers to muse on whether the editors had exhausted themselves in soliciting articles or had simply assumed that the results needed no introduction. We think it prudent to keep our sights fairly low. But our initial contributions do seem to confirm that the time has come for a scholarly journal devoted exclusively to the study of opera. Opera has increasingly become a central concern not only of music historians, but also of scholars outside the discipline of musicology. A new journal can help bring some of this work together and will, we hope, provide a forum for this expanding interdisciplinary activity. Indeed, the word interdisciplinary would seem basic to the present enterprise: hence the fact that one editor is a musicologist, the other a literary scholar; hence the presence on our Editorial and Advisory boards of representatives from a variety of disciplines. We hope, in short, to broaden the scope of discourse about opera. While this will most frequently involve the work of musicologists, literary scholars and theatre historians, we are keen to promote studies from the wide variety of humanistic disciplines that include opera within their purview: anthropology, history, philosophy, women's studies and perhaps other, at present unimagined areas. The fact that the five contributors to this first issue include an economic historian, a musicologist, a literary critic, an opera scholar unfettered by academic ties and a philosopher seems to us a matter for encouragement. The broad base is something we hope to continue in future issues.

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