

are continually seeking ways of making meaningful statements. They care a great deal about the literature they present to audiences and are receptive to learning more about the literature. As analysis—frequently considered to be cold, dry, and inapplicable to performance—can be shown to have relevance not only in resolving matters of ambiguity but also in shaping and justifying an interpretation, performers will be more willing to spend time practicing the skills of reasoned inquiry as much as intricately fingered passages. Finally, let us not forget students as prospective readers. Analysis courses can use this book in whole or part, using the outer chapters to stimulate research and application of these ideas to other literature. Students learning analysis techniques are always curious about the role of analysis in performance. Students and specialists alike, whether performers or scholars, will profit from reading and applying this book to their field.

Yearbook of Interdisciplinary Studies in the Fine Arts. Edited by William E. Grim and Michael B. Harper. Vol. 1 (1989). The Edwin Mellen Press, 1990.

Reviewed by Jonathan A. Sturm

The arrival of a new journal brings with it a certain excitement and expectation. One wonders about content, style of presentation, and assumed readership more strongly than one might about a book, simply because the journal aspires to be a continuous source of information over a period of years rather than a single contribution. What is more, in an era of specialization within disciplines, a journal that claims in its title to present interdisciplinary material seems an exceedingly promising publication. The *Yearbook of Interdisciplinary Studies in the Fine Arts* (YISFA) possesses the potential to offer strong articles that unite the arts and literature in unique ways. Its first offering, however, shows the glitches and awkwardness that accompany the birth of any new endeavor. The editors need to step outside of their creation long enough to look

back upon its content and presentation and assess the ways in which it needs to be touched up, tightened, adjusted. The journal does not need an overhaul. With some fine tuning and a more explicit presentation of mission within each volume, this journal should endure.

The *YISFA* enters a field already occupied by a number of journals with similar intentions. The *Yearbook of Comparative and General Literature* (YCGL), the *Journal of Aesthetics and Art Criticism* (JAAC), the *International Review of the Aesthetics and Sociology of Music* (IRASM), and *Critical Inquiry* (CI) are a few of the journals against which *YISFA* will be compared in its first years. In the company of these publications, is *YISFA* necessary? Could its articles, with modest editing, be accepted by the existing journals, thus making it redundant? If it does fill a vacant niche, are its editorial standards sufficient to ensure a continued readership? This review will first consider the questions of redundancy, and then will suggest ways to increase editorial control and thus boost the chances for success in future volumes of *YISFA*.

The most promising feature of *YISFA* is that it is truly interdisciplinary. Articles concerning the visual arts, theater, and literature are given equal space throughout the publication. The competition tends more toward a narrower definition of interdisciplinary content. From the listed journals above, *IRASM* places the highest emphasis upon music. This is an international journal with articles in English, French, and German that are consistently well written and organized. Each article begins with an abstract and many end with a separately marked "conclusions" section. Recent contributions approached topics such as "Messiaen's Rhythmical Organization and Classical Indian Theory of Rhythm"; "Interpersonal Relations and the Sex Role Conflict in Modern American Country Music"; and "A Myth Debunked: Music Subjected to Politics in Francesco Bocchi's View." From these titles it is evident that the journal emphasizes interdisciplinary subjects in their relation to music.

The terminology of aesthetics and philosophy appears frequently in *JAAC*, and articles about music are rare, which may limit its readership among those whose interest lies with pure music research. Recent titles include "The Integrity of Aesthetics"; "Artistic Control in Collingwood's Theory of Art"; and "Music and the Communication of Emotion." Its interdisciplinary emphasis is oriented toward a wide scope of subjects, yet

each unique subject must be linked to the study of philosophy or aesthetics. In a similar fashion, both *Critical Inquiry* and *YCGL* emphasize literature over other disciplines. *YCGL* maintains a noticeable interest in the narrative process with titles such as “Structural Paradigms: A Semiotic Approach to the Opera Text,” and “Unfolding the Folds: Reading, Narrativity and Performance” (an article regarding Boulez’s composition *Pli selon pli*). *CI* presents strong, thorough articles that connect interdisciplinary subjects, such as “Two Approaches in the Sociology of Literature.” A recent contribution in the area of music was entitled “The Security of the Obvious: John Cage’s Musical Radicalism.”

To explore the content of the above mentioned articles would constitute a separate review of those journals. Representative titles have been included for the purposes of comparison with *YISFA*. Contributions to the first volume of *YISFA* include “The Music of Visual Poetry and Architecture”; “The Blood of an Innocent Woman: Bel Canto and the Gothic”; and “‘Die Wunde Ist’s, Die Nie Sich Schliessen Will’—Richard Wagner, National Socialism, and the Films of Hans-Jürgen Syberberg.” One is left with little doubt about the interdisciplinary content of these articles. It is clear in this first issue that *YISFA* intends to present articles concerning a broad spectrum of subjects, and in this respect it cannot be considered redundant. It does fill a need; it does have a mission. The competition, however, contains generally stronger articles than those found in the first issue of *YISFA*. Their articles keep a limited scope and pursue it conscientiously, and they maintain a uniform tone of scholarship across the articles in the journal. In such company the first issue of *YISFA* seems hesitant, and perhaps a bit overwhelmed. A more careful editorial policy and higher standards for submission will increase the chances of the new journal’s survival.

The most immediately noticeable editorial issues arise in the area of format and presentation. For a journal that aims at a scholarly readership, the editors should be much more careful in the future to catch and correct spelling errors and type-alignment problems. Spelling errors are legion in this volume and appear from the back of the title page to the end of the issue. Nearly every article suffers from at least one error, and at one point four errors appeared within two pages. Quite frankly this cannot be acceptable; it leaves the reader doubting the integrity of the

writing. Alignment and spacing problems, though less frequent, are equally disconcerting. In several places sentences break off mid-paragraph and resume at the beginning of the next line. Certain pages interrupt a general flow of text lines set at one-and-a-half spaces with individual pages set to double-spaced text. Double hyphens often appear split at the right margin, thus beginning the next line with a hyphen. Commas frequently contain improper spacing following them, as do ellipses, and periods are haphazardly omitted:

. . . and she observed that when a serial composition “does not follow its precepts with rigor, it becomes involuted to the point of self-nullification”¹⁷ [sic] Between Scylla and Charybdis, them [sic] Wylie could only conclude by denouncing the whole technique as resulting in compositions which are “non-functional, non-semantic, non-continuous, non-essential, non-aural, non-performable, non-perceivable, an [sic] non-creative . . .[sic] defining non-music or at least one kind of non-music.

Two final points concerning format need to be mentioned here. The editors have adopted no consistent format for citations. One article uses APA style, another uses endnotes, and a third places citations at the bottom of the page. It is a simple problem to correct, and its correction will lend a greater consistency and scholarly tone to the next volume of the journal. Similarly, with regard to quotations in foreign languages the journal again maintains no guidelines. Some of the articles present quotations with translations; others do not.

Regarding content and style of presentation, again the editors need to wield a firmer hand in the selection of their articles and in the process of revision of submitted entries. Between discrete articles there is a variety of tone that leaves the reader wondering whether the journal is intended for scholars or for undergraduates. Certain articles contain large segments of what amounts to program notes, while others restrict their content to highly specialized discussions that assume significant prior knowledge of their subject. As an example, an article concerning Beethoven's Ninth Symphony and *Choral Fantasy* describes them each in detail. The descriptions would be helpful to less experienced listeners, but

for most musicians they serve as too large and unnecessary a digression from the author's main train of thought. In contrast, an article concerning Schoenberg's *Pierrot lunaire* talks about a Luddite movement, Herero myths, and the works of Thomas Pynchon. Here the author assumes significant background knowledge, and the less experienced reader might have appreciated a footnote. Significant discrepancies between intended readership contribute to this volume's sense of disorientation.

On a smaller scale, there are several articles that juxtapose sentences with rather distant connections, a disjointed approach that makes reading somewhat confusing. It is not the intent of this review to single out specific authors as examples—curious readers may make their own assessments of individual articles—but rather to suggest instances in which careful editorial work could have tailored individual contributions to an intended readership. Such an instance occurs in an article, the intent of which is to explore connections between Benjamin Britten's *The Turn of the Screw* and Henry James's Gothic novel of the same name and to suggest some ways in which the psychological distress of the governess Miss Jessel might be staged into a production of the opera, thus bringing it closer to the two-level story that James conceived. Within the article's theatrical context appears the following succession of sentences:

The rich ambivalence of Britten's music is up to the squinting duality of its composer's perception of the semiotic ways societal oppression placates and segregates human perversity. As the basic notational system for the Screw theme (Ex.1), the orchestral interludes, and the dramatic themes, Britten uses a twelve note row (Ex.2) whose intervals can be read as a series of ascending sixths or descending fifths. The music is thus potentially capable of refracting not only the ambiguity of the ghostly origins of Quint and Miss Jessel [sic] but also of the strained and uncertain relationship of virtue and evil and the suggestive hints of a societally repressive and exploitive isolation of the sexes. . . .

The brief mention of twelve tone rows (the only such mention in the article) should have caught the editors' attention and prompted a review

of the article. It arises out of nowhere, receives no efforts to integrate it into the fabric of the article, and consequently puzzles the reader.

I do not wish to be excessively negative. There are fine articles in the journal, one noteworthy example concerning Gothic elements that appear continuously in the bel canto operas of the early nineteenth century. Here is an article that limits its topic, makes clear its interdisciplinary nature, and presents its arguments with almost no digression. It is this kind of article that connects two disparate subjects without significant digression and with a clear sense of orientation toward a readership that the editors need to encourage.

I believe in the potential of this journal. In a time when specialization threatens the cohesion of academia as a locale for informed interdisciplinary thought, I personally welcome a journal that aspires to unite disciplines rather than to further fragment them. This journal has unfortunately begun with a rather shaky start, one which I hope will not recur with its second volume. It needs a tighter editorial control that will affect both the content and the presentation of its articles. As an annual publication, it might be worth considering a policy to solicit articles that center around one or two general "themes." If each volume focused on a theme, readers might be enticed to explore articles that link their particular field to another. One hopes that the birthing process is over with the first volume, and that this new journal will now rise up, shake off its disorientation, and forge a strong new path toward a more explicit goal.