

mentary, mysterious and less accessible nature of the *Titirel* may have contributed to a rise in interest only in recent years. All the more astonishing is the fact that only now the lacuna has been filled with the large edition, and the editors are to be commended for that. The already existing *Stellenkommentar* by Heinzle and the relatively small manuscript tradition may have played a role in why a critical edition could have been considered as less urgently needed.

This volume is a smaller version of the larger edition from 2002. It is intended for a broader audience, mainly students. It contains a newly written introduction that briefly covers aspects of textual and literary criticism. Manuscript tradition, editorial choices, and explanations regarding the presentation of the text follow separately. Text and translation are presented side by side in the same format as in the large edition with a shortened *Lesarten-* and *Herausgeber-Apparat*, as well as the transcription of manuscript M and melody. The translation closely follows Wolfram's use of language without appearing artificial or stiff. The remainder of the volume contains a shortened *Stellenkommentar* (145–277) with focus on the actual understanding of the presented text, sources, an abbreviated bibliography, and the table of relationships (similar to the *Parzival* edition). The indices of the large edition, including proper names, word lists and concordance of strophes were omitted. The listings of the proper names in this volume would have been beneficial especially to students. This smaller edition is reasonably priced and promises to find its way into many courses on Middle High German literature. The first sentence in the introduction by Stephan Fuchs-Jolie affirms the mysterious nature of the work: "Wolframs 'Titirel' gehört zu den rätselhaftesten und darum wohl auch faszinierendsten Werken der mittelalterlichen Literatur" (3). Hopefully this edition will generate further interest to engage in this fascinating work and contribute to continued research on Wolfram's *Titirel*.

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19th Century Literature and Culture

Vazsonyi, Nicholas, ed. *Wagner's Meistersinger: Performance, History, Representation*. Rochester, NY: University of Rochester Press, 2002. 248 pp. \$85.00 hardcover.

In this edited volume, Nicholas Vazsonyi has successfully brought together a range of contributions to scholarship on Richard Wagner's *Die Meistersinger von Nürnberg*. Many of the volume's scholarly essays specifically address the recent controversy in German Studies and musicology about anti-Semitic tropes and Wagner's character Sixtus Beckmesser. The wide-ranging scholarship and commentary in the volume nonetheless make it a useful reference for all those searching for orientation in the complex world of Wagner studies. All of the contributors to the volume present clear and challenging arguments. At the same time, many of them leave open questions of evi-

dence and method that leave the reader with a clearer understanding of both the stakes involved in the debates about *Meistersinger* and the reasons why those debates will continue to engage so many people in so many fields.

Vazsonyi introduces the volume with an essay exploring the three terms in his subtitle. He suggests that Wagner's construction of an "'imagined' German cultural history" (8) gives historical representation a performative aspect, and that no single disciplinary approach can be commensurate to Wagner and his works. He begins the volume with four essays on "performance." Peter Schneider provides a shallow introduction to performing the score through elementary analysis of the score's motivic material. Harry Kupfer insists in an interview that *Meistersinger* must be staged at once "in history, today, and nowhere." (49) Curiously, Kupfer appears to ignore the question of anti-Semitic imagery specifically posed to him by his interlocutors. Dietrich Fischer-Dieskau makes clear the demands Wagner places on singers, providing unspoken but potential links to new directions in opera studies that explore the contingency of operatic performance through the potential for failure. Lydia Goehr's article shows the significance of *Meistersinger* in her Adornian critical theory of the musical work, emphasizing in her fascinating and occasionally frustrating metaphorical style that "the entire opera is a rehearsal" (67) for Wagner, with *Tristan und Isolde* as the *Preislied* of Wagner's *œuvre*.

The volume continues with three essays on "history." Focusing on visibility and spectatorship in *Meistersinger*, Lutz Koepnick provides an intriguing reading of the staging of the 1868 Munich premiere. He claims that his model also interrogates the 1933 Bayreuth production by Heinz Tietjen, but since there is not space in the article to present a reading of that production, the claim unfortunately remains at the level of association. David Dennis provides an erudite compilation of Nazi commentary on *Meistersinger* in support of his argument that the Nazis did not directly read Beckmesser as Jewish. Peter Höyng presents an imagined "interview" with a reincarnated "Richard Wagner," interrogating him about his goals and strategies. Höyng's nontraditional style of argument can be disorienting, but finally succeeds in exploring Wagner's nexus of history, ideology, and representation.

The volume concludes with four essays on "representation." Klaus van den Berg argues that *Meistersinger* should be viewed as participating in the genre of comedy. The essay is thus largely a checklist of associations with theories of comedy, but still provides some insight into the "ideological alignment" (155) of house audience, staged audience, and performers. Thomas S. Grey clarifies the historical links between Beckmesser and Eduard Hanslick, providing a well-grounded multivalent argument for linking Beckmesser to Wagner's own anti-Semitic views and writings. Hans Rudolf Vaget "revisits" the "Beckmesser controversy," insisting that Marc Weiner's views are too associative. Vaget sees the reading of Beckmesser as Jewish as an artifact of the increasing centrality of the Holocaust to scholarship after the Second World War. Finally, Eva Rieger provides an interesting introduction to a central issue almost completely ignored by others in the volume and elsewhere: the character of Eva Pogner and the question of gender in *Meistersinger*.

The volume is superbly edited and handsomely manufactured, and contains a useful index and a large list of works cited. Vazsonyi has provided a book that all those both intrigued and incensed by Wagner and Wagner-scholarship can read with great interest and benefit.

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