

first place. They did so by discussing various theoretical views and elaborating Adorno's thoughts on the relationships between Schubert, Wagner and Beethoven: thoughts forged in the mental workshop of this theoretician of an inconsistent philosophy.

The authors of this exceptionally interesting study that shows the genealogy of

the German philosopher's thinking and its social framework, reveal and discuss the gaps in Adorno's thought, with various possible solutions in mind, but always presenting their own judgments and articulating authentic theoretical ideas.

Article received on 30th September 2014

Article accepted on 17th October 2014

UDC: 821.112.2.09-1 Милер В.(049.32)

78.071.1 Шуберт Ф.(049.32)

Radoš Mitrović

Department of Musicology
Faculty of Music
University of Arts in Belgrade

Dragana Jeremić-Molnar,

The Winter Journey of Wilhelm Müller and Franz Schubert.

Belgrade: Faculty of Music, 2014.

(Monographic Series. Tempus Project
InMusWB, IV, book 2)

ISBN 978-86-88619-44-8. 196 pages

Romanticism assumed a symbiotic attitude towards wandering as a striking musical symbol and practical activity; in other words, artists not only fantasized about a possible wandering experience that would awaken certain thoughts, enabling *natural* freedom without constraints imposed by the society and its norms: they actually undertook long walks or journeys in order to accomplish these aims. According to Dragana Jeremić-Molnar, during Romanticism, wandering was elevated to the *wandering*

ethos. This ethos was firmly rooted in the mind of Wilhelm Müller who, unlike the unadventurous Franz Schubert, actually lived what he wrote, and as the author underlines, he was constantly pervaded by a feeling of being homeless and unable to settle down.¹ Nonetheless, Schubert was also fascinated by wandering. According to the author, Schubert's text subsequently titled *My Dream* is a description of three types of wandering: expiatory; wandering instigated by the ambivalent feelings of resignation and contemplation, and regenerative, which is the most frequent in his oeuvre and which rests upon faith in the fundamental change not only of an individual, but also of humanity as a whole. The book begins with this interpretation, and it ends also with an elaboration of Schubert's view on this issue. Between these outer chapters, Dragana Jeremić-Molnar deliberates on the problem of wan-

¹ Dragana Jeremić-Molnar, *Zimsko putovanje Vilhelma Milera i Franca Šuberta, Književna, muzička i estetička obrada motiva lutanja u duhu romantike* [The Winter Journey of Wilhelm Müller and Franz Schubert: Literary, Musical and Aesthetic Elaboration of the Motive of Wandering in the Spirit of Romanticism], Beograd, Fakultet muzičke umetnosti, 2014, 30.

dering in both the theoretical and social contexts, and examines it through the history of European literature, from the Oedipus myth to Nietzsche's Zarathustra, drawing us afterwards into the poetic world of Wilhelm Müller's *Winterreise*. The author's understanding of Schubert's dream and her identifying of the types of wandering constitute the platform and methodology by which she discovers typological connections between various literary works. She offers minute analyses of the texts, and uses persuasive argumentation to interconnect divergent creative principles and traditions. Thus, *expiatory* wandering incorporates heroes of classical myths such as Oedipus and Odysseus, and the Wandering Jew as part of the Judeo-Christian tradition; Faust and Frankenstein also belong here, but their relations with all three types of wandering provide a link between them. Namely, redemption is no longer promised, it is replaced by a dubious point of origin. The end of wandering, based on constant friction between diametrically opposed feelings is incited by disenchantment, and it is elevated through a pessimistic Christian attitude towards life in this world. The author finds this philosophical reorientation in Faust; in a somewhat different, non-Christian form, it exists in Jean-Jacques Rousseau, as well as in William Blake's Urizen. She also addresses the visual arts, with a special interest in the paintings of Caspar David Friedrich who emancipates from the dogmatic Christian world-view and introduces a novel quality of enigmatic reflectivity, which dwells in mundane spheres overlapping with elements of disjointed reality. This will be the chief stimulus for the evolution of the paradigm of *regenerative* wandering, peculiar only to 19th-century

German art. In this book, the problem of the unbreakable link between the unreal, spectral and the *purely mundane* is observed through the lens of the relations between these categories established in works by Hölderlin, Schlegel and Nietzsche, and concluded in the dispute with Richard Wagner. Wagner was actually yearning for complete regeneration, albeit his artistic world developed in *Der Ring des Nibelungen* experienced total collapse. According to the author, this collapse was considerably more prophetic than *Parsifal*, since it doomed all the protagonists to failure. However, both Müller and Schubert still cherish some hopes, which the author discovers in the last image of *Winterreise*, when at the end of his wandering the protagonist encounters organ grinder on the street: a symbol of the regenerative "we". For the author, it is this symbol which is the key point in the poetic cycle; she weaves a well-supported statement about the semantic dimension of this image in Schubert's oeuvre.

The book *The Winter Journey of Wilhelm Müller and Franz Schubert* offers, therefore, a different perspective on *Winterreise* as a work based on a certain paradigm, but also on the dynamic evolution of that paradigm, which was determined, on the one hand, by the domination of various aesthetic, and more broadly philosophic criteria engendered by the current social conditions, and on the other, personal convictions and artistic aspirations. As a supplement to the principal text, the author presents an overview of various productions of *Winterreise*, with a critical review of divergent productions. This overview rounds off this unique and inspiring study, which offers the reader an opportunity to wander through it, yet retain a clear goal.

Article received on 17th October 2014
 Article accepted on 22nd October 2014
 UDC: 78.071.1:929 Мокрањац Стојановић С.
 (049.32)
 78.01(497.11)(049.32)

Marija Masnikosa*

University of Arts in Belgrade
 Faculty of Music
 Department of Musicology

Ivana Petković, Olga Otašević,
Stevan Stojanović Mokranjac u
napisima „drugih“ [Stevan Stojanović
Mokranjac in the Writings of
“Others”]

Stevan Stojanović Mokranjac u napisima „drugih“ by Ivana Petković and Olga Otašević, both editors and authors of critical studies, constitutes an original and interestingly conceived, heterogeneous whole, whose principal aim is to bring together, present, and “network” all available musicological sources in which “others” wrote down their reflections on Stevan Stojanović Mokranjac.

The task that these two young authors and musicologists took upon themselves was by no means easy. They had to face a generically heterogeneous musicological material – from scholarly articles by musicologists and ethnomusicologists from across the former Yugoslavia (both the first and the second), via bibliographic units in various foreign encyclopaedias, to the monograph *Stevan Mokranjac and Serbian Music* by Soviet musicologist Ivan Marti-

nov – “the first and only monograph by a foreign author about one of our composers, published abroad”.¹

Most of these musicological studies had to be translated first and then adequately presented. Hence this “basically postmodernist” volume, according to its young authors, featuring textually and generically heterogeneous elements.

The book comprises four chapters. In the condensed and synthetic introductory chapter, titled “Recepcija/percepcija Stevana Stojanovića Mokranjca: ‘ovde’ i ‘tamo’” [The Reception/Perception of Stevan Stojanović Mokranjac: “Here” and “There”], the authors carefully map the problems discussed in the book, inform the reader about the contents and conceptions of its chapters, and point to the cultural, historical, and ideological context of Mokranjac’s overall work in culture, creativity, conducting, music transcription, and pedagogy, as well as systematize the problems addressed in writings about this composer.

Clearly and effortlessly, the authors position the focus of their study in the field of the reception of Mokranjac’s versatile musical activities in writings by foreign authors, emphasizing that the only shared characteristic of these writings is precisely the fact that they were written by “others”, or, so to speak, by those to whom both Mokranjac and his music were in various

¹ Olga Otašević, “Stevan Mokranjac, srpska muzika i Ivan Martinov: ka sveslovenskom modelu” [Stevan Mokranjac, Serbian Music, and Ivan Martinov: Toward an All-Slavic Model], in: Ivana Petković and Olga Otašević, *Stevan Stojanović Mokranjac u napisima „drugih“*, Belgrade, Muzikološko društvo Srbije and Muzička omladina Beograda, 2014, 123.

* Author contact information:
 marija.masnikosa@gmail.com