The voluminous monographic study by Jelena Milojković Đurić (Sremski Karlovci – Novi Sad, Izdavačka knjižarnica Zorana Stojanovića, 2008, 238) is dedicated to presenting the development of Serbian literature, music, visual arts and theatre at the beginning of the 20th century. It searches for the spirit of the time, which can be recognized primarily through comparativist research. The aim of this study, in the author’s words, is the desire to read and understand more accurately the works of art which were emerging at the time because in that way one can also gain a perception of the artists who created them, and define the ‘extent of their belonging to their time (…), which they authenticated and made relevant by their views and choices in their artistic lives, and often in their personal and social-political ones too’ (5). Although the contents and the manner of thematization through the seven chapters of this study imply that the development trends in various areas – visual arts, literature, music and theatre (chapters two to five) – are analyzed as separate entities, the comparativist approach is consequently applied in all the parts of the book, and parallels are drawn on the notional and semantic plane of various phenomena in different branches of artistic activity. However, the comprehensiveness of the approach is the most prominent in the first chapter of the study (Skerlić’s, Jovanović’s and Mokranjac’s period in the development of Serbian culture, a suggestion for new periodization) and in the last two, which integrally illuminate artistic events in the beginning of the second decade of the century and during the First World War. As the result of such a set-up, the reader encounters a very interesting problematized study of the development processes in Serbian culture and art during a period of tumultuous changes and intensive growth. Jelena Milojković Đurić possesses a unique literary talent. Using some of the language constructions and expressions from the times she writes about, without the standard reference apparatus (the sources are referred to parenthetically, but in an unusual way, with integral data instead of abbreviations), she shapes a dynamic text which enlivens the images of a by-gone era, the portraits of the protagonists, their mutual relationships, the social circumstances and broader context of events. Attention is focused on the key events and thus the material is chosen carefully. The selected opuses of numerous creators are skilfully examined, usually in a dialogue with the critics who lived during that period.
In the first chapter, the author explains why it is important, from the standpoint of historiography, to treat the beginning of the 20th century as a separate period in the development of Serbian culture, which deserves to be named after the three, as she calls them, coryphaei of the time: Jovan Skerlić (1877–1914), Paja Jovanović (1859–1957) and Stevan Mokranjac (1856–1914). It remains unclear why the chronological boundaries of the period would not start even in the 1880s (when Jovanović and Mokranjac began to work), but it is noted that the crucial ideological-poetical characteristic is the powerful artistic climax in expressing the national idea, particularly in intensifying its Yugoslav dimension (which at that time were not treated as two opposite ideas), and interesting parallels in the work of these leading figures are identified. Presented next is the work of their contemporaries, especially the younger ones – Nadežda Petrović, Moša Pijade, Petar Konjović, Stevan Hristić, Miloje Milojević, Milenko Paunović, Ivo Vojinović, Aleksa Šantić, Milan Rakić and others – who the author perceives as the logical continuation of the national tradition.

In appraising the development of the visual arts, the author points out the significance of historical painting, especially in relation to the celebration of the hundredth anniversary of the Uprising, and then focuses on the development of the Yugoslav idea (the foundation of Lada, the work of Nadežda Petrović, the foundation and activities of the Yugoslav Art Colony) and the foundation of painting schools. The chapter on literature is also dedicated to the development of the Yugoslav idea, but particular emphasis is placed on the importance of two journals – Srpski književni glasnik and Bosanska vila – because they reflected the spirit of time, and the contributions originated from all the artistic areas. The foundation and work of the University in Belgrade is covered, with a particular reference to the women’s issue.

In covering music life, first a detailed description was given of the famous celebration of the fiftieth anniversary of the Belgrade Choral Society in 1903, and then the ways of incorporating choir music into the current streams – the Yugoslav idea and the celebration of the hundredth anniversary of the Uprising. The ramified activities of Stanislav Binički, particularly his work in the National Theatre and performance of the first Serbian opera Na uranku, open up the discussion about music in theatre and the particular features of music theatre, with special reference to the debates about whether including operettas in the repertoire of the National Theatre was justified or not. The final pages of this chapter are also dedicated to education: to the foundation of the Serbian Music School and the Stanković Music School. The chapter on theatre circumstances largely shares its content with the previous one, but also opens up new themes: the debate on the social status of actors, the issues of schooling, the discussion on the repertoire (texts by Milan Grol, Petar Konjović, Branko Lazarević, Milan Begović, guest appearances and engagements of directors).

Although the author, when discussing particular issues in previous chapters, followed the general artistic development not only within the first decade of the century but up to 1914, she raises new questions in the two final chapters: events in the visual arts, education and journals, cooperation among the Slavic nations, the revival of patriotic poetry, the revival of the idea of be-
longing to a nation within the context of the development of national awareness in other European countries. She describes the work of the Committee for the Organization of Artistic Affairs of Serbia, Jugoslovenstvo (founded in 1913), offers Jovan Skerlić’s statistical data from Istorija nove srpske književnosti [History of New Serbian Literature] on the progress made in education, and pays attention to the development of non-fiction, the intensification of cooperation among the Slavs, Skerlić’s views on the patriotic poetry revival and discusses the understanding of national issue on the eve of the First World War.

War-time events are presented through the activities of the press, especially of Branko Lazarević’s Zabavnik, and also of institutions and individuals (Miloje Milojević, Kosta Manojlović, Vladimir Đorđević, Milivoje Pavlović, Pavle Popović, Milan Đurčin, Ivo Andrić and others).

Finally, in the belief that Jelena Milojković Đurić’s book will be read with attention in our musicology, we must underline that the author, due to her long absence from our midst and her professional engagement in the United States, unfortunately had little contact with the achievements of Serbian musicological research of this period in Serbian music, hence she is not acquainted with the fundamental works of numerous authors in the last two decades (R. Pejović, Z. Vasiljević, B. Milanović, N. Mosusova, S. Marinković, A. Vasić, M. Gajić, T. Popović Mladenović, I. Perković and many others). This certainly diminishes the scientific topicality of this publication, but not its value and contribution outside of that context, and these are the qualities I wanted to stress in this review.

Translated by Goran Kapetanović

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FANTASY AND MUSICAL THINKING
TIJANA POPOVIĆ MLADENOVIĆ:
Procesi panstilističkog muzičkog mišljenja
[Processes of Pan-Stylistic Musical Thinking]
Belgrade, Department of Musicology, Faculty of Music Art,

The edited doctoral thesis of Tijana Popović Mladenović, published under the title Procesi panstilističkog muzičkog mišljenja [Processes of Pan-Stylistic Musical Thinking], bears the qualities that classify it among the most successful, compelling achievements in the recent production of Serbian musicology. A high-level of competence in musicology, scientific meticulousness and responsibility, originality of

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