

The subject of the doctor thesis is the literary and musical work of Fanny Hensel (1805-1847), Felix Mendelssohn Bartholdy's sister. The composer's diaries from 1829 to 1847 and her musical arrangements were analyzed, including arrangements of poems by famous poets of the classical-romantic era, such as Johann Wolfgang von Goethe, Joseph von Eichendorff, Heinrich Heine or Emanuel Geibel, as well as two solo songs, that were written as a consequence of her departure to Italy and are included in her well-known piano series *The Year*. The interdisciplinary nature of the doctor thesis allows us to examine the parallelism and/or differentiation of literary and musical means of expression and their importance for describing the development of Fanny Hensel's self-awareness as a woman, who records her experiences and emotions in her diaries and expresses herself through music. The central question of the dissertation is, how Fanny Hensel constitutes her image in the field of literature and music, whether it is similar or different thematically, formally and structurally, whether we can talk about parallelism, or rather about the polarity of the composer's literary and musical self-presentation.

An important element of Fanny Hensel's self-description and self-reflection is the analysis of her social roles resulting from belonging to the female gender, determining the process of self-discovery and artistic creativity. Determining the roles resulting from the genders, their acceptance or rejection, functioning in the family and society, is analyzed in accordance with the gender model of reading the texts of culture of the German literary scholar Inga Stephan. The musical analysis follows Jacob Gottfried Weber's theory of letter symbols for intervals, chords and clefs. This theory refers to the harmonic scheme of the work expressed in Hugo Riemann's Riemannian theory.