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## SUMMARY

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### THE THEMATIC CONTENT OF FRANJO KSAVER KUHAČ'S LETTERS – THE FIRST AND SECOND VOLUMES OF CORRESPONDENCE

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The correspondence of a person is an excellent source when doing research about certain personalities or historical events. Even though it is perceived to be a subjective type of material, and the data should be checked and verified, it can be very helpful in clarifying one person's attitudes, actions and past events. The written legacy of Franjo Ksaver Kuhač (1834–1911), recognised as the first Croatian musicologist, music historian and ethnomusicologist, is kept mainly in three institutions: the Archives of the Croatian Academy, the National and University Library and the Croatian State Archives. Along with various preserved musical and textual materials, there are thirteen volumes of Kuhač's letters which are kept in the last institution mentioned. The comprehensive correspondence written in the German, Croatian and (rarely) Hungarian languages is a valuable source of information about the *Zeitgeist* of the time in which they were written, as well as important political and cultural changes. Furthermore, they illuminate Kuhač's thoughts, interests, wishes and ideas which could help with interpreting his attitudes and actions. The first volume of the correspondence (1860–1863) was published in two volumes, in 1989 and 1992 (prepared and edited by Ladislav Šaban), together with translations and comments. It comprises only 59 letters, being the smallest volume. The second volume (1864–1869), now prepared for publication, covers the relatively long period of six years and consists of approximately 220 letters, mostly written in the German language, in Gothic script. This article will present the thematic content of the letters from volumes I and II of the correspondence, as well the addressees of those letters. With respect to their content, the letters can be arranged in seven distinct groups: collecting national musical heritage, presentation of Kuhač's work and his ideas on the national music of the (southern) Slavic peoples, pleas for patronages and financial support, negotiations with publishers for realising his opus and procurement of scores, procuring and sales of musical instruments for Osijek and the surrounding area, organization of the musical life of Osijek and cultural policies. Kuhač's professional and private relationships will be explored, together with his activities, as well as the social, cultural and political context of the time.

Keywords: Franjo Ksaver Kuhač, legacy, correspondence, Gothic script, 19th century