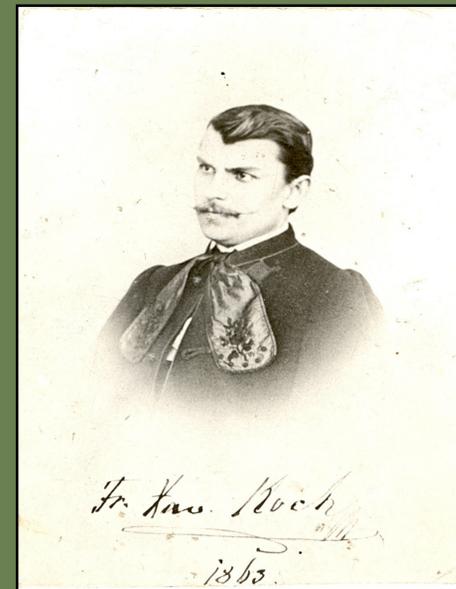




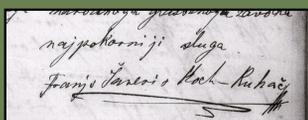
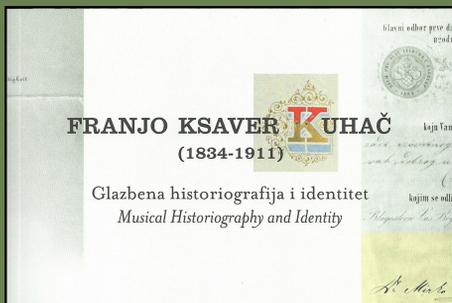
Uses of the Past: The Case of Franjo Ksaver Kuhač (1834-1911)

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Identity

- born in Osijek, Croatia, in German family as **Franz Xaver Koch** → between 1867 and 1911 he gradually introduced the Croatian variant of his original name to its Croatian equivalent **Franjo Ksaver Kuhač** → nowadays considered to be the pioneer of Croatian music historiography, whose written legacy served as the initial point for the study of Croatian music history
- his building up his cultural identity was not fed by his ethnicity, but by his political and cultural ideas



Integration

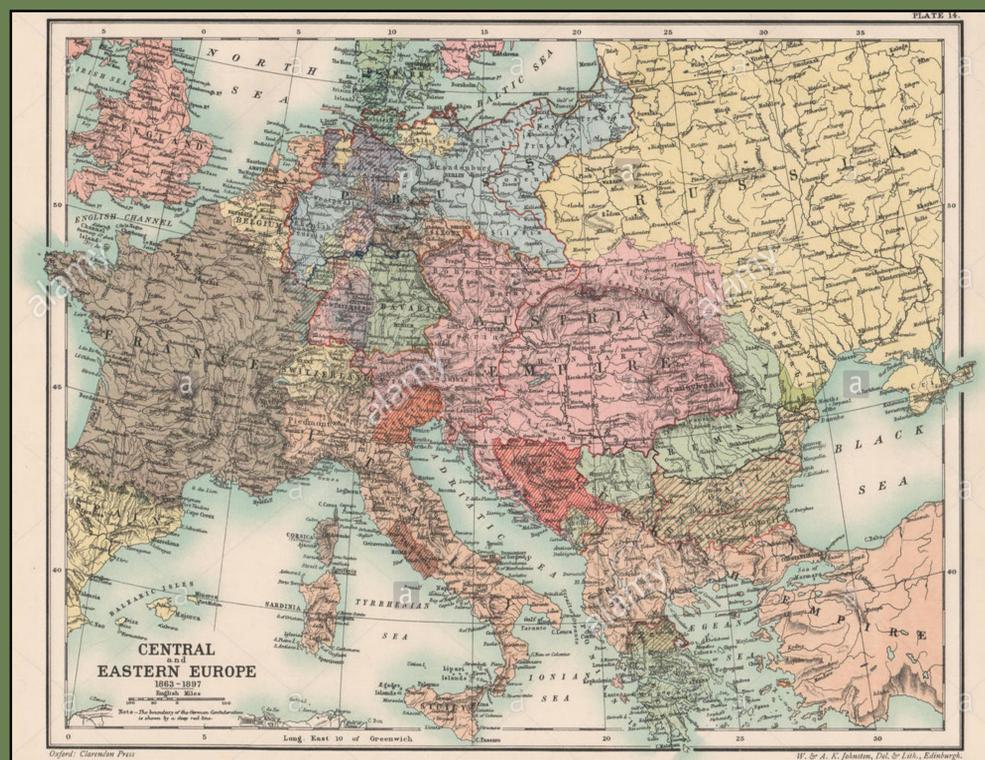
- as a German with the strong feelings for Slavic, South Slavic and Croatian heritage Kuhač desperately wanted to integrate into Croatian intellectual society and adapt to the ideology of Croatian nationalists
- he gradually developed ideologically conditioned anti-German feelings and in his studies discriminated German authors
- historically questionable assertions and ideas marked by strong nationalistic attitude subsequently cost him some career advancements

Political legitimacy

- **Croatian National revival** - social, political and cultural movement against Austrian and Hungarian domination which had an important role in development of Croatian culture; as the birth of patriotic awareness it laid foundations for contemporary Croatian literature and culture and was significant period for national music
- socio-political circumstances in the 1860s and 1870s, after the abolishment of the neo-absolutism and two Compromises (Austro-Hungarian in 1867 and Croato-Hungarian one in 1868), were not suitable for the kind of research of national music history which Kuhač proposed

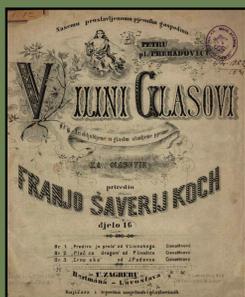
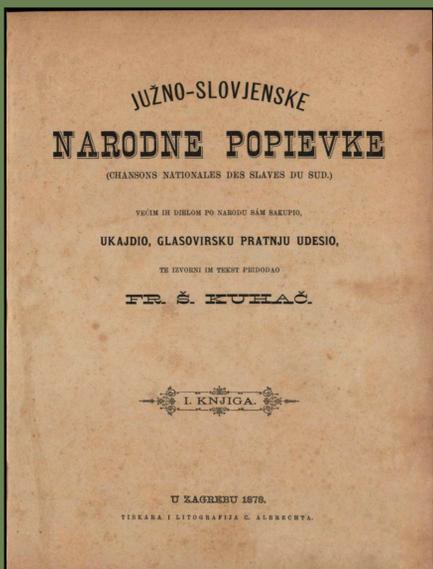
Creativity

- Kuhač was eager to determine distinctiveness and stylistic characteristics of the Croatian music which would serve as the foundation for a national style of art music
- Kuhač believed that the tradition of a nation is weaved into folk songs and folk dances → he collected more than 4000 South Slavic folk songs, composed short compositions based on folk themes and motifs (composed "im slavischen Sinne") as well as potpourris composed of national opera motives
- Kuhač wanted to place Croatian and South Slavic national music in context of Central European culture, thus confronting it with the German culture



Cultural dynamics: correspondence

- the letters provide a rather complete and sincere portrayal of Kuhač's life and career, observed from his own angle, and his opinion on contemporary events and persons
- while corresponding with his foreign colleagues and musicians he exchanged (Slavic) musical ideas and musical heritage
- Kuhač had numerous contacts with musicians and prominent public persons, patrons or politicians - he corresponded with people located in today's Hungary, Austria, Germany, Czech Republic, Switzerland, Italy, Serbia, Montenegro, Bosnia, Slovenia, Bulgaria, France, Russia, Ukraine



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