

HISTORY AND CULTURE OF CROATIA IN THE LIFE AND CREATIVE INTERESTS OF IVAN FRANKO

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Abstract. *The proposed study, based on the Ukrainian scholar Ivan Franko's extensive creative heritage, as well as on materials from little-known sources and epistolary, reveals the directions of his interests in the history and culture of Croatia. His stays in the Croatian resort towns of Lipik and Lovran are highlighted, with emphasis placed on analysis of his multigenre creative works of that time. The article also describes Franko's scientific interests in Croatian history and culture and analyses the relationships between the Ukrainian scholar and leading Croatian figures. The study has established that Franko played a significant role in the formation of Ukrainian-Croatian cultural relations in the second half of the nineteenth and early twentieth centuries.*

Keywords: *Ivan Franko, creative heritage, Lipik, Lovran, history of Croatia, Croatian culture, Slavist Vatroslav Jagić, Ukrainian-Croatian cultural relations.*

The Croatian resort towns of Lipik and Lovran in the life and creative heritage of Ivan Franko

Today, Ivan Franko is a famous figure who has been and continues to be studied by both Ukrainian and foreign scholars. It should be noted that biographical and prosopographical studies built on the basis of modern theoretical and methodological approaches have appeared in Ukrainian historical science.¹ Our research takes into account the methodological principles presented in the works of Volodymyr Halyk, Vasyl Ilnytskyi and Mykola Haliv.² Many of Ivan Franko's works have been translated into different languages and many countries honour the scholar's name with museums, commemorative plaques and, eventually, monuments and memorials in cities where he stayed.

The Croatian cities of Lipik and Lovran are no exception. In particular, on 10 March 2011, a monument to Ivan Franko was unveiled in Lipik on the occasion of his 155th anniversary.³ It was there that the Ukrainian scholar underwent treatment in late March – early April 1908. While in Lipik, Franko

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¹ Ogneviuk, Andriyeva 2021; Kutsyi, Kutsa 2023.

² Halyk 2015; Haliv, Ilnytskyi 2021; Ilnytskyi, Haliv 2022.

³ Pashchenko 2018; *U khorvatskomu* 2011.

was actively engaged in scientific activities: he studied local literature, was interested in local folklore, and wrote poetry and reviews.

Looking at the scholar's work of that time, we see that he was worried about his illness, but he tirelessly fought it, sometimes even in strange ways. In fact, from the moment he received his diagnosis, Franko's life entered a phase that could be described as the "beginning of the end," because from 1908 to 1916 (almost eight years) he was attacked by constant mental disorders, nervous breakdowns and anxiety, which, of course, affected his scientific work. Although the illness receded from time to time and then worsened again, this period of his life represented not only years of severe torment and suffering but also of fruitful creative work.

Treatment in Lipik did not do him any good. His daughter writes in her memoirs that his hope for a speedy recovery did not come true. Soon after, the family received a telegram from the resort stating that Franko was in a hopeless condition and needed to be taken home, which his son Taras did. But even though the scholar was seriously ill and suffered from incessant paralysis of his hands, he continued to write, and nothing less than poetry. Unfortunately, they had immoral content, so Taras burned them in Lipik.⁴ Along with them, Taras burned translations of the stories by Volodymyr Hnatiuk that Ivan Franko had taken with him before they left Lipik.⁵

The immoral content of the poems is also mentioned in the memoirs of Yevhen Chykalkenko, who writes that Franko sent him two poems about Academician Veselovskyi, and they were not only impossible to print but also embarrassing to read out loud because they were too "pornographic."⁶ Here, apparently, the scholar's worldview was influenced by hallucinations, as was the novel *Velykyi shum*, which contains a hallucinatory and romantic element and words of a sexual nature.⁷ Taking this into account, the editors of the Literary and Scientific Bulletin made some edits when publishing the work in 1908.⁸

However, not all of Franko's works from Lipik were so morally challenging. Mykhailo Mochulskyi recalls that he and Volodymyr Hnatiuk went to visit the Franko family and see if the scholar had brought any manuscripts from Croatia. They were told that all



Fig. 1. Ivan Franko monument in Lipik, unveiled on 10 March 2011 (Dobrianskyi 2011)

⁴ Franko-Kliuchko 1957; Franko-Kliuchko 2010, p. 245.

⁵ Hnatiuk 1972, p. 247.

⁶ Chykalkenko 1926, p. 17.

⁷ Mochulskyi 1938, p. 129.

⁸ Franko 1981d.

the manuscripts had been burned by his son Taras back in Lipik at the request of Franko himself. However, looking through one of the books that the scholar brought with him, they found three “poems” on sheets of white paper. They were: *Khoch zabudesh ty za mene...*, *Znov klychesh ty mene, moia bohyne*, and *Chest tvortsevi tvari* (excerpt), and they could be “called the swan song of a poet.”⁹ When Mykhailo Mochulskyi and Volodymyr Hnatiuk read the poems aloud, they liked them very much, especially the first one. Even Franko’s wife, when she heard the poem *Khoch zabudesh ty za mene...* was elated, thinking that her husband had written it for her. However, as Mykhailo Mochulskyi recalls, it was not dedicated to Franko’s wife Olga, because when he reprinted it in the collection *Ancient and New*, he gave it the title “Unnamed Mary” (*Nenazvanii Marii*).¹⁰ The poems written by Franko in Lipik were published in the pages of the Literary and Scientific Bulletin and the Notes of the National Scientific Society, as Mykhailo Hrushevskyi stated.¹¹

The second place Franko stayed in Croatia was the resort town of Lovran, and this town is also associated with treating the Ukrainian scholar’s malaise. In Lovran, on 22 October 2022, a memorial sign for Ivan Franko reading “poet and bird” was unveiled on the occasion of the First Parliamentary Summit of the Crimean Platform (Zagreb, 25 October 2022).¹²



Fig. 2. Memorial to Ivan Franko in Lovran, opened 22 October 2022 (Kovalyshyn 2022)¹³

The scholar stayed in this spa town for almost a month (early March – early April 1909), where he was treated by the famous local doctor, a Doctor of Medicine at the University of Vienna Albin Eder. Like the previous

⁹ Mochulskyi 1997, p. 387.

¹⁰ Ibid.

¹¹ Hrushevskyi 1908, p. 405.

¹² See *U khorvatskomu* 2022.

¹³ Ibid.

treatment, it also failed to bring any significant success, although the scholar's mental state improved somewhat.

The first days of Franko's stay in Lovran had a positive impact on his health. This is evidenced by notes in the press, as well as by the words of his son Andriy, who wrote to Karlo Bandrivskyi on 22 February 1909: "I hope that soon my father's arms will be fully straightened ... Dad is thinking of staying here for another month and a half. If my father's arms straightened even sooner, we would have returned to Lviv before the influence of that time."¹⁴ Andriy Franko also gave Karlo Bandrivskyi another piece of good news: "Everything that my father ever said about spirits is now slowly disappearing."¹⁵

As noted by Nadiya Kibalchych in his article *Z poberezhzhia Adriatyky*, Lovran was distinguished by a mild climate, healing springs, a play of bright colours, tall old houses built of local stone that shimmered light blue in the sun and dark blue in the shade, the bright-green leaves of chestnut trees against the red earth, and the beauty of the local streets, where "you cannot go side by side, and in the other, so-called wide streets, you can reach both walls with your hands while walking."¹⁶

Despite this, life in Lovran was quite monotonous and resembled the life of small county towns or large cities in Ukraine. The inhabitants of Lovran generally belonged to the typical bourgeoisie, among whom shopkeepers and the owners of villas, houses and vineyards stood out.¹⁷

We know that Franko stayed in Lovran for treatment until mid-April 1909, because on 23 April 1909, *Dilo* newspaper published this:

As reported by *Kievskii V[i]sti*, Dr Ivan Franko is now staying in Kyiv, having arrived there last week from Lviv. Our famous writer has not quite recovered from the severe illness that befell him last year. His hands are paralysed, so he has no use of his fingers. Nevertheless, he has retained a keen interest in science and visits libraries in Kyiv, mainly interested in Slavic philology. The respected scholar will stay in Kyiv for another week and then return to Lviv.¹⁸

Three days later, on 26 April, the same newspaper added in its literary news that Ivan Franko had recently translated the famous novel *Amur i Psykheia* from Latin and that this translation would be published in the serial book edition "Universal Library" in Lviv.¹⁹

The story of this translation was quite extraordinary. Due to illness, Franko translated Apuleius's story of *Amur i Psykheia* with the help of his sons. According to Taras Franko, this translation was first done by his brother,

¹⁴ DMCT 1909, p. 65.

¹⁵ Ibid.

¹⁶ K[ybalchych] 1908a; K[ybalchych] 1908b.

¹⁷ Ibid.

¹⁸ *Novynky* 1909, p. 3.

¹⁹ *Literaturni novyny* 1909, p. 4.

Andriy. Ivan Franko himself originally intended only to make amendments and corrections to this translation, but ultimately abandoned this approach and began to create his own translation, which was later published. In this case, the scholar was not satisfied with Andriyiv's text because of its "amateurish approach to the matter." This characterisation also applied to Andriy Franko's work on the preface to this edition.²⁰

In both Lipik and Lovran, despite his doctors' prohibition, Ivan Franko was actively engaged in scientific work. He was most interested in the works of famous Slavic scholars, which he translated. It should be noted that the doctors allowed him to engage in lighter scientific activities. This was exactly what he did, translating several cultural sources.

Ivan Franko sent a great deal of correspondence from Lipik and Lovran to his relatives, colleagues and friends. We have thirteen letters and one postcard that he sent from these places – to his wife, Olga Franko (three letters); his daughter, Hanna (one postcard); his doctor, Lev Kossak (one letter); the famous Ukrainian historian Mykhailo Hrushevskyi (three letters); the writer Nadiya Kybalchych (two letters); and to three famous Ukrainian folklorists, Vasily Domanytskyi (two letters) Fedir Vovk (one letter) and Volodymyr Hnatiuk (one letter). The subject of the correspondence was mainly scientific interests, but one can also trace Franko's emotions about his illness and treatment in Croatia.²¹ From their content, it is not difficult to imagine the unbearable suffering he endured, because by nature the scholar was patient and even withdrawn yet in this correspondence he complained about his illness over and over again. Most of all, he complained of painful headaches, mental depression, irritable nerves, exhaustion of spiritual strength, a complete decline in mental activity and apathy. Compared to his poetry, the Ukrainian scholar's correspondence of that time is less full of tragic revelations, although it often contains motifs of hopelessness and mental confusion.

Ivan Franko's contemporaries were also concerned about his health. Sometimes they found the impression of the scholar during this period to be strange, due to the very noticeable changes in his psyche, views, and so on. Some were strangely impressed by him, while others simply sympathised with him.

Just before his first trip to Croatia, Franko felt almost exhausted and suffered a two-week-long headache and ringing in his ears, which eventually forced him to see his regular doctor, which he had neglected to do until then. Timely medical attention would have slowed down the development of his illness and eventually cured him. However, his stubbornness and unfriendly attitude to medicine were the primary factors in his further suffering.

²⁰ Yakymovych 2006, p. 459.

²¹ See about the epistolary legacy from and to Ivan Franko from Lypyk and Lovran in: Halyk 2012, p. 32–33, 209–257.

Although Franko's treatment in Croatian resort towns did not bring significant positive changes in his health, he did have the opportunity to become acquainted with the local environment and culture, and to use the impressions and knowledge he gained in his various studies.

Ivan Franko on the historical and cultural progress of the Croatian people

With regard to Ivan Franko's scientific interest in Croatian history and culture, it should be noted that he was not only a historian of literature but also a good theorist, critic and an active participant in the literary process who not only studied Ukrainian-Croatian relations of that time but also worked hard to expand and strengthen them.

Studying Croatian and South Slavic culture in general, the Ukrainian scholar raised the problem of the relationship between them, searched for similarities, and raised the issue of a more critical study of the written heritage of these peoples. Creating a personal concept of world culture, he considered how Slavic and non-Slavic peoples had contributed to it. To this end, he took into account the achievements of the cultural-historical and comparative-historical schools of academic literary studies and criticised their shortcomings.

His impeccable knowledge of Croatian and Serbian folklore allowed Franko to approach it not in isolation but in connection with Ukrainian folklore. In his comparative characterisation of the two traditions, the scholar did not limit himself to a simple statement of the similarities between the oral folklore of the two peoples. He considered the Serbs and Croats to be one nation: in his words, "the antagonism between East and West ... split into two parts"²² and therefore the similarity of Ukrainians with the Serbian and Croatian people "goes much further" than the other experts had previously suggested.²³ These similarities were also pointed out by Olga Franko in her article *Karpatski boiky i yikh rodynne zhyttia*.²⁴

In our opinion, Ivan Franko's review of Mykola Dashkevich's work *Obshchenie Yuzhnoi Rusy s Yuho-slavianamy v lytovsko-polskii period eia ystoriy mezhdru proch[ym] – v dumakh* is interesting. In it, the scholar questions the direct connection of dumas (heroic lyrical epics) with South Slavic folklore, since there are few old examples of Ukrainian dumas where evidence of the influence of South Slavic song is preserved. Therefore, Ivan Franko believed that to prove at least the influence of the Croatian heroic epic on dumas, it was necessary to consider these genres in development and take into account all possible variants. He concluded that Professor Mykola Dashkevych, speaking of Ukrainian dumas, "does not give any grounds for asserting any influence of Serbian or Bulgarian folk songs on their content and

²² Rudiakov 1987, p. 61.

²³ Franko 1981b, p. 17.

²⁴ See more about it at Franko 1887, p. 217–230.

form. This does not mean that there was no such influence at all, but in any case, it must still be sought using a detailed comparison.”²⁵

Some statements about the folklore of the Croatian people, its collectors and popularisers can be found in articles by Ivan Franko such as *Iz sekretiv poetychnoi tvorchosti*,²⁶ *Przyczynki do podan o Mahomecse u slowian*²⁷ and *Osyp Bodianskyi*,²⁸ among others. He was also constantly interested in periodicals published in Croatia and devoted to the study of features of the folklore of the Southern Slavs. His attention was drawn to *Zbornik za narodni život i običaje južnih slovena*, which was published by the Yugoslav Academy of Sciences in Zagreb in 1896. Beginning the review of this publication, he notes that

in addition to the current *Rad* (4 volumes per year), *Starine* (1 volume), *Rječnik* (dictionary), *Ljetopis*, *Monumenta ragusina* and *Stari pisci hrvatski*, the publication of two new collections were launched in that year, namely *Zbornik noiije Književnosti hrvatski* and the special issue *Zbornik za narodni život i običaje*.²⁹

At the same time, a prominent place in Ivan Franko's research is occupied by the publication of samples of Croatian and Serbian folklore, which he placed on the pages of domestic and foreign publications of the time. The issue of Ukrainian-Croatian folklore and literary ties was relevant for Franko, as he considered them to be the object of serious research. An important aspect of the Ukrainian scholar's creative and popularising activity involved his translations of literature from the Southern Slavs and reflections on the themes and artistic features of his own Ukrainian folk song heritage in his original poems. In particular, such themes are present in the poems *Pokhoron* and *Poema pro bilu sorochku*.

In particular, when writing *Poema pro bilu sorochku*, Franko never set out to find other sources that could shed light on the history of its origin but simply wrote it under the “impression of the Croatian text in the autumn of 1897,” noting that “Tchaichenko's *Duma pro kniahyniu-kobzaria*, which has a very similar theme, was unknown to him at the time of writing this poem.”³⁰

In the context of the above, it should be noted that Ivan Franko did not provide any notes to this poem, although he often added detailed explanations with references to various sources offering other revisions of his works. The song recorded by Fran Kurelc made a great impression on him, causing him to create poems about them. The plot of the *Poema pro bilu sorochku* shows that Ivan Franko perceived Kurelc's recording as one that reflected the

²⁵ Franko 1905, p. 14.

²⁶ Franko 1981a, p. 45–119.

²⁷ Franko 1894, p. 70–96.

²⁸ Franko 1981e, p. 438–445.

²⁹ Franko 1981c, p. 120.

³⁰ Ibid.

peculiarities of Croatian folklore and the features of the Croatian community.³¹ The main character of *Poema pro bilu sorochku* is a woman who skillfully played a musical instrument and freed her husband from enemy captivity. *Poema pro bilu sorochku* is coloured by Ivan Franko's unique findings, coloured in the spirit of folk song epics.³²

Ivan Franko included *Poema pro bilu sorochku* in his collection *Poemy*, which was published in 1899. It also includes the poems *Istoar*, *Satni y tabubu*, *Bidnyi Henrikh* and *Pokhoron*. In the preface to the collection of poems, the scholar inserted Taras Shevchenko's words "Of course – stolen" and noted:

If it is true that the main significance of poetry is that it expands our individuality, enriches the soul with such impressions and feelings that it would not have experienced in ordinary life or would not have experienced in such strength and clarity, then I think that the transmission of foreign poetry, the poetry of different ages and peoples in their language enriches the soul of an entire nation, giving it such forms and expressions of feeling as it has not had before, building a golden bridge of understanding and peace between them and distant people, ancient generations.³³

In his literary criticism, which directly or indirectly concerned the Croatian literary heritage, Franko compares the history of Ukrainian literature with the history of Croatian literature, and with phenomena that took place in the history of Slavic and non-Slavic literature.

Ivan Franko's interest in the South Slavic peoples, including the Croats, their customs, history, and songs was deepening at this point in his life. He mentioned South Slavic folk poetry in his article *Yak vynykaiut narodni pisni*.³⁴ He also referred to Croatian song in his work *Iz sekretiv poetychnoi tvorchosti*,³⁵ in the third part of which (*Zmysl zoru i yoho znachennia v poezii*) he quoted the work of Franz Miklošić.³⁶ Here, based on Miklošić's work, Ivan Franko noted that in Slavic folk poetry most epithets are of a visual nature. He also highlighted comparisons of various types that occur in South Slavic folk songs.³⁷

In this regard, Ivan Franko was most interested in the history of the penetration of Croatian songs into Ukraine. His interest was primarily directed towards well-known cultural figures of the Serbian and Croatian people and those who had researched them. In particular, his attention was drawn to the studies of Vatroslav Jagić, Luka Marjanović, Mykola Dashkevych, Franz Miklošić, Matia Murko, Ante Radić, Mykhailo Starycky and Fran Kurelc, whose materials occupied a significant place in Franko's

³¹ Holberh 1991, p. 123.

³² See more about this at: Franko 1976b, p. 32–53; Holberh 1963, p. 135–155.

³³ Franko 1976a, p. 7.

³⁴ Franko 1980, p. 57–65.

³⁵ Franko 1981a, p. 45–199.

³⁶ Miklošić 1890, p. 28–40.

³⁷ Franko 1981a, p. 45–199.

research and were in his library. The scholar often referred to them, writing scientific reviews and making comments about their work.

In particular, Ivan Franko was interested in the question of the connections between Ukrainian folk songs and South Slavic songs, a topic discussed in his *Studii nad ukrainskymy narodnymy pisniamy*. In this great work, the scholar analysed several Croatian ballads, proving that they were all sources of similar Ukrainian works. He came to this conclusion when studying a collection of Croatian songs collected by Luka Marjanović, *Hrvaatske narodne pjesme, što pjevaju u gornjoj Hrvatskoj kraini i na Turskoj Hrvatskoj...* (Book 1, Zagreb, 1861).³⁸

Ivan Franko's relations and cooperation with the Croatian Slavic scholar Vatroslav Jagić

Ivan Franko actively maintained consistent scientific and friendly contacts with many prominent Slavic scholars of his time. In particular, we would like to mention the Croatian scholar Vatroslav Jagić (1838–1923), the Slovenian scholar Matia Murko (1861–1951), the Serbian scholar Tihomir Ostojić (1865–1921) and the Polish scholar Alexander Brukner (1856–1939). He repeatedly met them at seminars held by Jagić during his trips to Vienna (which at that time was an important Slavic centre).

As a famous Croatian Slavic scholar, Vatroslav Jagić played a significant role in Franko's life. Jagić became his mentor in scientific activity. It was with his assistance and support that Ivan Franko managed to write his doctoral thesis, which he later successfully defended. After the defence of his doctoral thesis, Ivan Franko and Vatroslav Jagić established close contact. Between 1904 and 1915, Franko wrote eighteen letters to Jagić and the latter, in turn, wrote nineteen. Their correspondence was published in the 50-volume collection of works by Ivan Franko,³⁹ and nineteen letters from Vatroslav Jagić to the Ukrainian scholar are available at the Ivan Franko Collection, stored at the Department of Manuscript Collections and Textual Studies of the Taras Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine. Letters from Vatroslav Jagić were first published by Roman and Ivan Horak in the pages of the *Scientific Bulletin of the Ivan Franko Museum in Lviv*⁴⁰ and later reprinted in the scientific collection of works *Ukrainske literaturoznavstvo*.⁴¹

By their nature, these epistolary sources consist mainly of scientific correspondence which contains many reflections and critical remarks from both researchers regarding the field of Slavic studies. The letters mainly

³⁸ Franko 1984, p. 66.

³⁹ Franko 1986, p. 154–155, 245–252, 275–282, 302–304, 340, 388–393, 396–401, 405–410, 429–430.

⁴⁰ Horak, Horak 2007, p. 77–138.

⁴¹ Horak, Horak 2008, p. 3–34.

discuss the problems of the division of East Slavic languages and dialects and the place of the Ukrainian language among them. Particularly prominent in their correspondence were the issues about the activities of the Slavic missionaries Cyril and Methodius, and interpretations of the results of scientific research on ancient Slavic written documents. The letters also traced Franko's painful personal problems, including family ones: misunderstandings with Mykhailo Hrushevskyi, the death of his son Andriy, and even the financial difficulties he experienced during the war. However, the dominant theme of the correspondence was scientific issues, where both researchers defended the spiritual heritage of not only their peoples but of Slavs in general.⁴²

At the same time, the relationship between Franko and Jagić was partly unfriendly, caused by differences in the scholars' ideological views. In particular, Jagić categorically opposed the election of Franko as a corresponding member of the Saint Petersburg Academy of Sciences, arguing that he was not a supporter of the ideas professed by true Russians.⁴³ But despite this, Vatroslav Jagić was never sparing with kind words for Ivan Franko and often praised his scientific potential.

Conclusions

Since its independence, Croatia has been cooperating with Ukraine in various fields. An important aspect of this was the unveiling of a monument to Ivan Franko in Lipik in March 2011 and, ten years later, a memorial sign commemorating the Ukrainian scholar as a "Poet and Bird" in Lovran in October 2022. The Ukrainian community in Croatia was prompted to take these actions because in 1908 Lipik became a city of hope for Ivan Franko when he came there for treatment and stayed for about a month, and in 1909, he was treated in the resort town of Lovran. Although the scholar was not cured in either place, what he saw and heard there was reflected in his poetry, literary and scientific works. While residing in these Croatian towns, he studied the history and cultural life of the Croatian people. At the same time, he made extensive use of the achievements of world Slavic studies, tried to develop the traditions of leading Slavic scholars and offered his model for the development and strengthening of Ukrainian-Croatian relations.

A broad range of issues interested Franko in the study of Croatian cultural heritage, including its history, literature, language, folklore, ethnography, history of public opinion and, ultimately, Slavic studies. Paying much attention to the study of Croatian history and culture, Franko closely followed the reflection of this topic not only in the literature of the time but

⁴² See on the content of the bilateral epistolary legacy between Ivan Franko and Vatroslav Jagić (Halyk 2012, p. 112–202).

⁴³ See more about it in Halyk 2016, p. 17–30.

also in older source materials. He was interested in manuscripts, church writings and architectural and artistic monuments, among others.

The scholar progressively developed the problems of theory and methodology for studying Croatian folklore, carried out specific comparative studies of Croatian folk art, and maintained personal contacts with leading scientific organisations involved in Slavic studies. By translating and using folklore plots and images in his poetic works, he popularised both Croatian and all Slavic folklore.

It is also characteristic that in the late nineteenth and early twentieth centuries Franko became interested in the latest developments in Croatian folk poetry. He recorded and analysed a lot of materials devoted to their everyday life. In this regard, the researcher put forward several interesting statements about the origin of certain folklore genres, story cycles and genetic ties in the folk poetry of Ukrainians and Croatsians.

Franko turned his attention to translating Croatian folklore. By translating Croatian and Serbian epics, he introduced Ukrainian readers to the peculiarities of this genre. His many years of studying the epics and his experience as a translator resulted in *Poema pro bilu sorochku*, which is still considered an original work by the Ukrainian poet. The originality of Franko's poem lies in the fact that, through a creative approach to the theme and material, he penetrated the world of ideas and images of Croatian folklore.

The fruitful and long-lasting ties between the Ukrainian Slavic scholar and leading Slavic academic organisations, periodicals, and well-known folklorists and literary critics are worthy of note. One of the most prominent Croatian Slavic scholars of that time was Vatroslav Jagić, who had a great influence on Franko's growth as a researcher of Slavic issues. Jagić became Franko's supervisor for his doctoral thesis, which he successfully defended. With the assistance of the Croatian Slavic scholar, the Ukrainian scholar's works were published in the *Archiv für slavische Philologie*, and Vatroslav Jagić himself often wrote reviews of them. Ivan Franko, for his part, was a great supporter of his Croatian mentor, as evidenced by the surviving correspondence between the two scholars. At present, 37 letters from the correspondence between Vatroslav Jagić and Ivan Franko are known, which are mostly scientific correspondence.

Thus, we can confidently state that Ivan Franko is considered one of the best Ukrainian researchers of Croatian history and culture of his time. His creative output on this topic still serves as an important source for the study of Ukrainian-Croatian cultural relations in the second half of the nineteenth and early twentieth centuries.

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