

# *The New Edition of Chopin's Correspondence*

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ABSTRACT

Some of Fryderyk Chopin's letters were published individually or in groups already in the 2<sup>nd</sup> half of the 19<sup>th</sup> century. With the passage of time, more letters from and to Chopin were printed in monographs dedicated to his life and work. The first editions of Chopin's collected letters come from the 1<sup>st</sup> half of the 20<sup>th</sup> century (by Scharlitt and von Guttry in Germany, Henryk Opieński – in Poland). B.E. Sydow's *Fryderyk Chopin's Correspondence* of 1955 continues to be used as the basic source edition by Chopin biographers. It has many strong points, but has become largely outdated.

The research project dedicated to the new source edition of Chopin's correspondence is implemented at the Institute of Musicology, University of Warsaw by Zofia Helman, Zbigniew Skowron and Hanna Wróblewska-Straus. It aims to edit and publish all the preserved letters written to and from Chopin. As a result of many historical cataclysms in the 19<sup>th</sup> and 20<sup>th</sup> centuries, some of Chopin's letters have been lost or dispersed. Our edition consists of 3 volumes (Vol. I – Warszawa 2009, Vol. II – in print, Vol. III – in preparation). All the letters have been edited from sources: the preserved autographs by Chopin and other persons, autograph reproductions in various publications (if the original is now lost or inaccessible), and if reproductions are also unavailable – on the basis of a selected edition (not necessarily the first). Our edition is also the first to include summaries of lost letters to Chopin (based on Karłowicz's publication of 1904). In comparison with earlier editions, the number of published letters has increased, and we added descriptions of the autograph sources that we used as the basis for our edition. Earlier dating of letters which contain no date in the manuscript has been verified, and some dates – changed or established for the first time. Commentaries and notes accompanying the letters are significantly more extensive in this edition than in any previous one, and they include: remarks on text edition, biographical notes for persons mentioned in the letters, explanations concerning places, identification of musical and literary works, theatrical plays and other works of art referred to in the letters; historical commentary on the events described; information concerning cultural life (concerts, opera and theatre performances). We have frequently had to confront confabulated material repeated for many years in musicological studies and deeply rooted in collective awareness. We have also corrected numerous misspelt surnames and thus pointed to the true identity of many hitherto unidentified figures.

Our research on the letters has made it possible to establish or confirm some facts from Chopin's life, such as new details of his stays in Munich and Stuttgart on the way to Paris in 1831, the exact date of his arrival in Paris (5<sup>th</sup> October 1831), details of Chopin and Hiller's trip to Aachen to the music festival of the Lower Rhine, to Düsseldorf (in May 1834), as well as the definite date of the Polish concert in the Parisian Théâtre-Italien (4<sup>th</sup> April 1835).

**Keywords:** Chopin, correspondence, autographs, letters, sources, critical source edition, identification, verification, dating, biography

HISTORY OF THE EDITIONS AND PUBLICATIONS OF CHOPIN'S CORRESPONDENCE

First studies dedicated to Chopin's life and work were published already in the 1850s. Between 9<sup>th</sup> February and 17<sup>th</sup> August 1851 the periodical "La France Musicale" published a series of articles by Franz Liszt (entitled simply *Frédéric Chopin*), soon also published as a book by the music publisher M. Escudier, later reissued many times and translated into other languages.<sup>1</sup> A few years later Chopin became the subject of the first biographical study, written (in German) by William Neumann (1855).<sup>2</sup> Selected texts by the teenage Chopin (including fragments of the "Szafarnia Courier" and four verse stanzas) were printed in Poland by Kazimierz Wójcicki (1856),<sup>3</sup> and in 1857–1858 the Warsaw-based magazine "Ruch Muzyczny" printed several letters made available by the addressees themselves or by their families: two addressed to Chopin's preceptor Józef Elsner and individual letters to friends – Tytus Woyciechowski and Jan Matuszyński, as well as two of Elsner's letters to Chopin. This was the beginning of research on Chopin's correspondence. Somewhat later, a proportion of the composer's letters was published in two studies by Maurycy Karasowski, entitled *Młodość Fryderyka Chopina* [*Fryderyk Chopin's Youth*].<sup>4</sup> These included Chopin's letters to his family from Berlin (1828), Vienna, Prague and Dresden (1829), as well as those written after his final departure from Warsaw (on 2<sup>nd</sup> November 1830), on the way to Vienna and during his second stay in that city (from the end of 1830) until his departure via Linz and Salzburg, heading for Munich

<sup>1</sup> F. Liszt, (1852). *Frédéric Chopin*. Paris: Escudier (2<sup>nd</sup> ed.. Leipzig 1876). Polish ed.: idem, (1873). *Fryderyk Chopin*, F. Faleński (Transl.). Warsaw: Gebethner i Wolf. English ed.: idem, (1901). *Life of Chopin*, J. Brodhouse (Transl.). London: W. Reeves.

<sup>2</sup> W. Neumann [Arthur Friedrich Bussenius], (1855). *Friedrich Franz Chopin. Eine Biographie*. Cassel: E. Balde.

<sup>3</sup> K. Wójcicki, (1856). *Cmentarz Powązkowski pod Warszawą* [*The Powązki Cemetery Near Warsaw*], Vol. 2. Warsaw: S. Orgelbrand.

<sup>4</sup> M. Karasowski, (1862). *Młodość Fryderyka Chopina* [*Fryderyk Chopin's Youth*], *Biblioteka Warszawska*. Vol. 4, pp. 1–40; idem, (1869). *Młodość Fryderyka Chopina (rok 1830 i następne)* [*Fryderyk Chopin's Youth. 1830 and Later*], *Biblioteka Warszawska*. Vol. 1, pp. 161–179 and vol. 3, pp. 383–418.

(he left Vienna on 20<sup>th</sup> July 1831). Karasowski borrowed these letters from Justyna Chopin, the composer's mother, and drew up copies which he kept and used as the basis for subsequent publications. He also obtained Chopin's letters to Jan Matuszyński from the latter's brother, Leopold Matuszyński, director of productions at Warsaw's Grand Theatre. This was the first edition of the above mentioned letters and also – as it turned out – their only preserved record, since in September 1863 a large proportion of the collection of Izabela Barcińska, Chopin's sister, was destroyed in retaliation for an assassination attempt aimed against Count Theodor Friedrich Wilhelm von Berg, the last Viceroy (Tsar's *namestnik*) of the Kingdom of Poland. The collection was thrown out of the window of her flat, situated in the same tenement house in Nowy Świat Street from which a shot from a personal weapon was fired and bombs thrown at the Viceroy's passing carriage and his escort.

One can easily observe differences between Chopin's letters as published by "The Warsaw Library" (1862 and 1869) and those printed in Karasowski's books (1877, 1878, 1882). Although we do not have the autographs, one may suppose that in the earlier publication the letters were less intensively revised with respect to style than in the later edition, where corrections and embellishments turn the texts into something like a paraphrase of the original. The letters were not published in their entirety, not always correctly deciphered, and surnames were frequently misspelt. In the German-language edition, moreover (Karasowski's own translations) we find new letter sections which were absent from the Polish edition and not always deemed reliable. Apart from Chopin's letters to his family, Karasowski's book editions also contain the first published versions of Chopin's letters to e.g. Wilhelm Kolberg, Tytus Woyciechowski,<sup>5</sup> Józef Elsner (and the latter's letters to Chopin), Julian Fontana<sup>6</sup> (with wrongly quoted dates and place names), Wojciech Grzymała, as well as a letter from George Sand to Justyna Chopin.

The Chopin monograph written by Marcei Szulc (1873)<sup>7</sup> contained the first published letters from Chopin

to Feliks Wodziński (of 18<sup>th</sup> July 1834), Teresa Wodzińska (of 2<sup>nd</sup> April 1837), a facsimile of the autograph of a letter to Teresa Wodzińska (of 14<sup>th</sup> May 1837), and a letter to Antoni Wodziński (undated, written in 1837). Frederick Niecks<sup>8</sup> also contributed to the collection of letter publications by printing Wojciech Żywny's letter to Fryderyk Chopin (of 12<sup>th</sup> June 1835) and two letters addressed to Ferdinand Hiller: from Chopin with a postscript by Liszt (of 2<sup>nd</sup> August 1832) and a joint letter from Chopin, Liszt and Auguste Franchomme (of 20<sup>th</sup> June 1833). Niecks, however, only quoted the sections written by Chopin himself. He was also the first to quote some of Chopin's letters to Franchomme and Adolphe Gutmann, as well as George Sand's letters concerning Chopin that she sent to various people. The other letters in Nieck's books are quoted (in fragments or in their entirety) after Karasowski, though Fontana's erroneous dating had been corrected.

Research into Chopin's correspondence was continued in the 1<sup>st</sup> half of the 20<sup>th</sup> century, when one of the major publications in this area came from Mieczysław Karłowicz (*Niewydane dotychczas pamiątki po Chopinie* [*The As Yet Unpublished Chopin Mementoes*] Karłowicz 1904,<sup>9</sup> printed in Polish and French language versions). The book contains letters from the family archive of Maria Ciechomska, the granddaughter of the composer's sister Ludwika Jędrzejewicz. Among others, Karłowicz published in their entirety 14 letters from Chopin to his family (from the period 1832–1849), 29 letters from the family to Chopin (from the years 1831–1849), 7 letters from Solange Clésinger and her husband to Chopin, 12 letters from George Sand to Ludwika Jędrzejewicz, as well as letters to Chopin from such figures as Józef Elsner, Wojciech Żywny, Franz Liszt and his mother, Anna Liszt, Delfina Potocka, Hector Berlioz, Frédéric Kalkbrenner and other composers. The French-

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*Chopin and His Works. Toward a Biography and Appraisal of His Music*]. Poznań: Nakładem księgarni Jana Konstantego Żupańskiego [Under the imprint of J.K. Żupański's bookshop], pp. 288–289.

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**5** The complete edition of Chopin's letters to Tytus Woyciechowski was printed in 1910 in the magazine "Lamus". It allows us to identify evident mistakes in Karasowski's reading of the letters, editorial revisions and omission of many sentences or even whole paragraphs.

**6** The letters to Fontana contained in Karasowski's book were reprinted in "Echo Muzyczne" (1882, nos. 18–23).

**7** M. Szulc, (1873). *Fryderyk Chopin i utwory jego muzyczne. Przyczynek do życiorysu i oceny kompozycji artysty* [Fryderyk

**8** F. Niecks, (1888). *Frederick Chopin as a Man and Musician*, Vols. 1–2. London: Novello, pp. 250, 254–255; idem, (1890). *Friedrich Chopin als Mensch und als Musiker*, W. Langhans (Transl.), Bd 1–2. Leipzig: F.E.C. Leuckert, pp. 257–258, 262–263.

**9** M. Karłowicz, (1904). *Niewydane dotychczas pamiątki po Chopinie* [*Hitherto Unpublished Chopin Monuments*]. Warsaw: Skład Główny Jana Fiszer / Warszawskie Towarzystwo Muzyczne, Sekcja im. Chopina [Warsaw Music Society, Chopin Section].

language version additionally includes letters written by: Marie d'Agoult (3), Astolphe de Custine (14), Eugène Delacroix (6), François Joseph Fétis (2), Auguste Franchomme (2), Jacques Fromental Halévy (2), and Ernest Legouvé (7). In the Polish version these letters were only summarised. For the other letters (approx. 245 in number) Karłowicz unfortunately published only summaries. The latter include numerous letters from Chopin's female students, from Polish émigrés, from French aristocrats and the music circles. Many of these letters have since been lost, which means that Karłowicz's publication represents, on the one hand, the contents of Maria Ciechomska's complete family archive in the early 20<sup>th</sup> century, and on the other – Karłowicz's texts have provided the basis for successive editions until the present day, as the summaries he presented are in many cases the only surviving evidence of the given letter's existence.

17 letters from Chopin to George Sand were published by Varvara Dmitrievna Komarova<sup>10</sup> in the 3<sup>rd</sup> volume of a biographical study dedicated to that novelist. George Sand's own letters to Chopin are quoted by this author in a smaller number, probably because a 6-volume collection of Sand's correspondence had already been published earlier.<sup>11</sup>

Important for Chopin epistolographic studies was the monograph by Ferdinand Hoesick<sup>12</sup> and the publication *Chopiniana*, printed one year later, which contains editions of Chopin's letters to Julian Fontana (Karasowski's editorial mistakes and erroneous dating had been corrected), Wojciech Grzymała, Marie de Rozières, as well as part of his correspondence with the Wodziński family and George Sand's daughter Solange Clésinger. 1926 saw the publication of Stanisław Pereświat-Sołtan's edition of 13 letters to Chopin's friend from his youthful years, Jan Białobłocki. The autographs had been carried off to Moscow in 1915 and returned to Poland in 1922 as a consequence of the Treaty of Riga. They were deposited in Warsaw's Central Archive for Old Acts and Documents, where they perished in 1944 along with other

parts of the Archive's collection. Also significant are the publications by Leopold Binental,<sup>13</sup> which contain many reproductions of letter autographs and photos of other Chopin-related objects from Binental's own collection. Unfortunately also this collection was lost during World War II, which elevates Binental's publications to the rank of an important source of information. It has served as the basis for successive editions of the letters to date.

The 1<sup>st</sup> half of the 20<sup>th</sup> century was also the period when the first large editions of Chopin's collected letters began to appear. In 1911 Bernhard Scharlitt<sup>14</sup> published 165 letters in his own translation. In later editions the number of the printed letters systematically grew, since individual letters and their groups continued to crop up in the Polish, French, German, Italian and Russian press. Alexander von Guttry's collection (1928)<sup>15</sup> comprised 304 letters, the English version of Chopin letter edition by Henryk Opieński (1931)<sup>16</sup> – 294 letters, the French edition – already 337 letters (1933),<sup>17</sup> and the Polish edition by the same author – 338 letters (1937).<sup>18</sup> This was the last collected edition of Chopin's letters before World War II.

Work on Chopin's epistolographic legacy was resumed after 1945, though at first only selections of letters were published by e.g. Luigi Cortese (1946)<sup>19</sup> and Zdzisław Jachimecki (1949),<sup>20</sup> as well as editions of

**10** V. Karénine [Varvara Dmitrievna Komarova], (1912). *George Sand, sa vie et ses œuvres*, Vol. 3. Paris: Plon-Nourrit et cie.

**11** Cf. *George Sand. Correspondance 1812–1876*, (1882–1884). M. Sand (Ed.), Vols. 1–6. Paris: Calmann Lévy.

**12** F. Hoesick, (1904). *Chopin. Życie i twórczość* [*Chopin. Life and Work*], Vol. 1 (1810–1831). Warsaw: Nakładem Księgarni F. Hoesicka [Under the imprint of F. Hoesick Booskhop]; idem, (1910–1911). *Chopin. Życie i twórczość*, [*Chopin. Life and Work*], Vols. 1–3. Warsaw: Nakładem Księgarni F. Hoesicka (2<sup>nd</sup> ed. 1927, new ed. 1932).

**13** L. Binental, (1930). *Chopin. W 120-tą rocznicę urodzin. Dokumenty i pamiątki* [*Chopin – For His 120<sup>th</sup> Birth Anniversary. Documents and Mementoes*]. Warsaw: Drukarnia Wł. Łazarskiego (German version: idem, (1932). *Chopin. Dokumente und Erinnerungen aus seiner Heimatstadt*, A. von Guttry (Transl.). Leipzig: Breitkopf & Härtel) and: idem, (1934). *Chopin*. Paris: Bieder.

**14** B. Scharlitt, (1911). *Friedrich Chopins gesammelte Briefe zum erstenmal herausgegeben und getreu ins deutsch übertragen von Bernhard Scharlitt*. Leipzig: Breitkopf & Härtel.

**15** *Frédéric Chopin Gesammelte Briefe*, (1928). A. von Guttry (Ed.). München: G. Müller.

**16** *Chopin's letters*, (1931). H. Opieński (Ed.), E.L. Voynich (Transl.). New York: A.A. Knopf.

**17** *Chopin. Lettres*, (1933). H. Opieński (Ed.), S. Danysz (Transl.). Paris: Société Française d'Éditions Littéraires et Techniques.

**18** *Listy Fryderyka Chopina* [*Fryderyk Chopin's Letters*], (1937). H. Opieński (Ed.). Warsaw: J. Iwaszkiewicz / "Wiadomości Literackie".

**19** *Chopin. Lettere intime*, (1946). L. Cortese (Ed.). Milano: Minuziano.

**20** *Fryderyk Chopin. Wybór listów* [*Fryderyk Chopin. Selected Letters*] (1949), Z. Jachimecki (Ed.). Wrocław: Zakład Narodowy im. Ossolińskich.

individual newly discovered letters.<sup>21</sup> The breakthrough came with the two-volume edition of Chopin's correspondence by Bronisław Edward Sydow (1955).<sup>22</sup> Sydow's edition was the first to comprise the whole of the composer's correspondence – not just his letters, but also those addressed to him. Sydow also added a selection of other letters from the same period, as a kind of commentary on the events described: from George Sand (whole or in fragments) to Franz Liszt, Marie d'Agoult, Eugène Delacroix, Wojciech Grzymała (including a long letter of June 1838, in which she reveals her feelings for Chopin), Carlotta Marliani, Marie de Rozières, and Ludwika Jędrzejewicz. The letters were printed both in their original languages and in Polish translation, rather than in one language version, while the commentaries added to each letter included notes on the autograph, its origins and later history, current location or the date of the autograph's disappearance (though the phrase "current fate unknown" recurs all too frequently). Sydow's edition thus provided scholars with the first postwar catalogue of autographs of letters from and to Chopin. Before the Polish edition, two volumes of the parallel French edition were published, while the third came a few years later (Sydow, Chainaye 1953, 1954, 1960).<sup>23</sup> The second French edition (Sydow, Chainaye 1981)<sup>24</sup> was supplemented with new letters, the dates of some previously undated letters were given, and new notes were added. That latter edition comprises 793 items (letters to, from and about Chopin), whereas Sydow's Polish edition of 1955 only contained 700 items. Suzanne and Denise Chainaye did not take up Sydow's

concept of adding information about autographs, their current locations and first editions – and so this kind of information is provided only sporadically. Unfortunately the said edition of 1981, undoubtedly the fullest so far, did not have a Polish-language version.

The 2<sup>nd</sup> half of the 20<sup>th</sup> century brought many new editions of Chopin's letters (e.g. Hedley 1947, 1949). Some of them are only selections from Sydow,<sup>25</sup> while others contain original editions of larger letter groups, such as *Korespondencja Fryderyka Chopina z Rodziną* [Chopin's Correspondence with His Family] (1972)<sup>26</sup> and *Korespondencja Fryderyka Chopina z George Sand i jej dziećmi* [Chopin's Correspondence with George Sand and Her Children] (1981),<sup>27</sup> for which the Polish editordrew on the twenty six-volume series by Georges Lubin (1964–1995).<sup>28</sup> Kobylańska's appendixes contain many letters from Chopin and George Sand to other persons, such as Wojciech Grzymała, Eugène Delacroix and Pauline Viardot, as well as Sand's correspondence with Chopin's family. The extensive *Appendix 3*, supplementing the content of the previous sections, contains fragments of letters in which Chopin and George Sand write about each other.

These editions, based on recent research and significantly adding to our knowledge of the composer's life, have been supplemented lately with an album-catalogue of the private collection "Frédéric Chopin and George Sand" kept in Valldemossa on the island of Majorca (Bożena Schmid-Adamczyk 2015).<sup>29</sup> Apart from numerous museum items, the catalogue presents ten letters from Chopin to various persons, as well as

**21** I. Blochman, (1949). Dwa autografy listów Chopina w Belgii [Two Autographs of Chopin's Letters in Belgium], *Kwartalnik Muzyczny*. Nos. 26–27 pp. 38–43; W. Hordyński, (1949). Nieznane listy Chopina do Adolfa Cichowskiego [Unknown Letters from Chopin to Adolf Cichowski], *Kwartalnik Muzyczny*. Nos. 26–27, pp. 27–37 and reproduction.

**22** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.), B.E. Sydow, J. Miketta, S. Kieniewicz (Notes), Vols. 1–2. Warsaw: Państwowy Instytut Wydawniczy.

**23** *Correspondance de Frédéric Chopin*, (1953). B.E. Sydow, S. Chainaye, D. Chainaye, I. Sydow (Eds.), Vol. 1. Paris: Richard-Masse; *Correspondance de Frédéric Chopin*, (1954). B.E. Sydow, S. Chainaye, D. Chainaye, I. Sydow (Eds.), Vol. 2, Paris: Richard-Masse; *Correspondance de Frédéric Chopin*, (1960). B.E. Sydow, S. Chainaye, D. Chainaye, I. Sydow (Eds.), Vol. 3. Paris: Richard-Masse.

**24** *Correspondance de Frédéric Chopin, recueillie, révisée, annotée et traduite par... Edition définitive*, (1981). B.E. Sydow, S. Chainaye, D. Chainaye (Eds.), Vols. 1–3. Paris: Richard-Masse.

**25** A. Hedley, (1947). *Chopin*. London: J.M. Dent & Sons (Polish ed. 1949).

**26** *Korespondencja Fryderyka Chopina z Rodziną* [Fryderyk Chopin's Correspondence with His Family], (1972). K. Kobylańska (Ed.). Warsaw: Państwowy Instytut Wydawniczy.

**27** *Korespondencja Fryderyka Chopina z George Sand i jej dziećmi* [Fryderyk Chopin's Correspondence with George Sand and Her Children], (1981). K. Kobylańska (Ed.), J. Hartwig (Transl.), Vols. 1–2. Warsaw: Państwowy Instytut Wydawniczy (2<sup>nd</sup> ed., 2010).

**28** Cf. *George Sand. Correspondance*, (1964–1991). G. Lubin (Ed.), Vols. 1–25. Paris: Hachette and *George Sand. Correspondance*, (1995). G. Lubin (Ed.), Vol. 26 (*Suppléments*). Paris: Hachette.

**29** B. Schmid-Adamczyk, (2015). *Dziedzictwo Fryderyka Chopina. Kolekcja Boutroux-Ferrà w Valldemossa / The Heritage of Frédéric Chopin. The Boutroux-Ferrà Collection in Valldemossa*. E. Sławińska-Dahlig (Ed.). Warsaw: Ministerstwo Kultury i Dziedzictwa Narodowego.



4 letters from George Sand to Wojciech Grzymała with postscripts by Chopin – all complete with reproductions of the autographs.

In the 60 years that have passed since Sydow's Polish edition (1955), the number of autographs of letters from and to Chopin known to us has increased significantly. Source research has revealed the existence of hitherto unknown autographs in museums, libraries and archives in Europe and the United States. New autographs keep cropping up at antiquarian auctions, where they are purchased by museums, libraries or private collectors. The number of publications in Polish and foreign press dedicated to recently recovered or hitherto unknown letters (frequently including reproductions) is also growing. Many of the new acquisitions purchased by the Fryderyk Chopin Museum in Warsaw (branch of the Fryderyk Chopin Society till 2005, now – of the Fryderyk Chopin Institute NIFC) have been edited by e.g. Hanna Wróblewska-Straus.<sup>30</sup>

Simultaneously with the quest for autographs of letters to and from Chopin, recent decades have brought major research developments concerning the genealogy of the composer's family as well as the circle of his friends and acquaintances.<sup>31</sup> Numerous materials and documents have been published concerning Chopin's family and its

fates in 1831–1881.<sup>32</sup> Books and articles have brought a new approach to many questions related to Chopin's biography, and have made Chopin scholars revise their earlier views. The researcher who has made the greatest contribution in this field is Jean-Jacques Eigeldinger.<sup>33</sup> Very inspiring in Polish research were the articles by Henryk Nowaczyk printed in "Ruch Muzyczny" between 1995 and 2011, whose selection was later published in book form.<sup>34</sup>

The growing number of autographs of letters to and from Chopin known to scholars, as well as the discoveries of new, hitherto unpublished letters and the need to verify data from earlier publications, combined with recent in-depth research into the lives of Chopin, his family, friends and acquaintances – have all paved the way for a new critical source edition of the composer's correspondence. The idea was put forward in 2001, and became a research project implemented by the Institute of Musicology, University of Warsaw, with financial support from the Ministry of Science and Informatisation (now the Ministry of Science and Higher Education). The project is carried out by a team consisting of Zofia Helman, Zbigniew Skowron and Hanna Wróblewska-Straus.

## THE TENETS OF THE NEW CRITICAL SOURCE EDITION

The new edition of Chopin's correspondence is to include all the letters written by Fryderyk Chopin or

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**30** H. Wróblewska-Straus, (1969). *Nowe Chopiniana w zbiorach Towarzystwa im. Fryderyka Chopina. Korespondencja* [New Chopin Documents in the Collection of the Fryderyk Chopin Society. The Correspondence], *Rocznik Chopinowski*. Vol. 8, pp. 125–145; eadem, (1982). *Autografy ze zbiorów Muzeum TiFC w Warszawie. Suplement do katalogu* [Autographs in the Fryderyk Chopin Museum in Warsaw. Supplement to the Catalogue], *Rocznik Chopinowski*. Vol. 14, pp. 77–96; eadem, (1995). *Korespondencja Chopina, jego przyjaciół i znajomych oraz omówienie wpływów muzealnych TiFC w Warszawie* [Correspondence Between Chopin, His Friends and Acquaintances, New Acquisitions of the Fryderyk Chopin Museum in Warsaw], *Rocznik Chopinowski*. Vol. 21, pp. 156–237; eadem, (1996–1997). „Autografy Chopina niezmierną rzadkością”. *Korespondencja Fryderyka Chopina w zbiorach muzealnych TiFC w Warszawie* [“Chopin Autographs Are Extremely Rare.” *Fryderyk Chopin's Correspondence in the Collection of the Fryderyk Chopin Museum in Warsaw*], *Rocznik Chopinowski*. Vols. 22–23, pp 188–231.

**31** Cf. A. Sikorski, P. Mysłakowski (2000). *Rodzina matki Chopina. Mity i rzeczywistość* [The Family of Chopin's Mother. Myths and Reality]. Warsaw: Familia; P. Mysłakowski (2002). *Rodzina ojca Chopina. Migracja i awans* [The Family of Chopin's Father. Migration and Social Promotion]. Warsaw: Familia; P. Mysłakowski, A. Sikorski (2005). *Chopinowie. Krąg rodzinno-towarzyski* [The Chopin Family. Their Social and Family Circles]. Warsaw: Familia.

**32** Cf. J. Siwkowska, (1986). *Nokturn czyli rodzina Fryderyka Chopina i Warszawa w latach 1832–1881* [A Nocturne, or Chopin's Family and Warsaw, 1832–1881], Vol. 1. Warsaw: Instytut Wydawniczy Związków Zawodowych; eadem, (1988). *Nokturn czyli rodzina Fryderyka Chopina i Warszawa w latach 1832–1881* [A Nocturne, or Chopin's Family and Warsaw, 1832–1881], Vol. 2. Warsaw: Instytut Wydawniczy Związków Zawodowych; eadem, (1996). *Nokturn czyli rodzina Fryderyka Chopina i Warszawa w latach 1832–1881* [A Nocturne, or Chopin's Family and Warsaw, 1832–1881], Vol. 3. Warsaw: Instytut Wydawniczy Związków Zawodowych.

**33** J.-J. Eigeldinger, (2000). *L'univers musical de Chopin*. Paris: Fayard; idem, (2006). *Chopin vu par ses élèves*. Paris: Fayard; idem, (2010). *Chopin et Pleyel*. Paris: Fayard; idem, (2013). *Chopin âme des salons parisiens*. Paris: Fayard; idem, (2015). *Chopin i Baronowa Nathanielowa de Rothschild / Chopin and Baroness Nathaniel de Rothschild*. Warsaw: Narodowy Instytut Fryderyka Chopina.

**34** H. Nowaczyk, (2013). *Chopin w podróży. Głosy do biografii* [Chopin's Journeys. Notes for a Biography]. Warsaw: Narodowy Instytut Fryderyka Chopina.

addressed to him. Letters have been arranged chronologically in three volumes, and the most important dates in Chopin's life and work served as the criterion for periodisation.

Vol. 1	Vol. 2	Vol. 3
6 <sup>th</sup> Dec. 1816 – 15 <sup>th</sup> Sept. 1831	18 <sup>th</sup> Nov. 1831 – 21 <sup>st</sup> May 1839	2 <sup>nd</sup> June 1839 – 17 <sup>th</sup> Sept. 1849

Volume One<sup>35</sup> contains letters written between December 1816 and September 1831 and concerns mainly Chopin's Warsaw period, which came to an end as he left the country shortly before the outbreak of the November uprising and before his stopovers in Vienna, then Munich and Stuttgart on the way to Paris. Chopin's correspondence from this period illustrates his development as a man and artist – from handmade cards that he made for his parents, the humorous “Szafarnia Courier” issues and carefree letters to friends from Warsaw Grammar School (Lyceum), then his first accounts of foreign travels, descriptions of concert performances in Vienna and Warsaw, as well as personal reflections. After his departure from Poland, his letters bear evidence of his personal struggle and dramatic reactions to the news of the November uprising and the fact that he could not return. The first caesura comes with Chopin's arrival in Paris on 5<sup>th</sup> October 1831.

The letters contained in Volume Two<sup>36</sup> present Chopin as an émigré who quickly became part of the Parisian society, established contacts with Poles in exile, made friends with musicians and came to know the local aristocrats and bourgeoisie. He was active as a virtuoso pianist as well as a highly regarded piano teacher and composer whose works were printed by well-known publishers in Paris, Leipzig and London. As he gained recognition in the artistic circles, he also became a much welcome guest of Parisian salons and embassies. In 1835–1836 he met the Wodziński family in Dresden and Marienbad, exchanged letters with them and entertained the vain hope of marrying Maria. It was also then that George Sand entered his life, and they soon

made their ‘romantic’ journey to Majorca together. On the way back, they stopped for three months in Marseilles. Their arrival at Nohant (on 1<sup>st</sup> June 1839) and the beginning of Chopin's first stay at the novelist's residence – marks the second caesura in our system of letter periodisation.

Volume Three (in preparation) brings new strains in Chopin's correspondence. Every year (in 1839 and 1841–1846) he stayed in Nohant from spring till early autumn, and he found there ideal conditions for his work. It was then that he wrote his greatest works. Gradually, however, the harmony of his life with George Sand and her family was disturbed, and also his health deteriorated from year to year. In 1846 he and Sand split up, and Chopin's last years were marked by solitude. Between 20<sup>th</sup> April and 23<sup>rd</sup> November 1848 he stayed in England – and it is from that period that the largest proportion of his late letters come from. He returned from London to Paris already gravely ill, but for a long time he did not give up. He composed his last mazurkas, wrote letters, and his mind remained clear until the end. His last letters were addressed to Tytus Woyciechowski, his old-time friend, whom he could no longer meet (“it would give you a few hours of boredom and deception mixed with several hours of joy and pleasant memories; I would hope that the time we spent together were to be a time of perfect happiness”) and to Auguste Franchomme (“I love you, this is all I can tell you for now, as I am dead tired, sleepy and exhausted”).<sup>37</sup>

The present edition of Chopin's correspondence will have a continuation in the form of the volume *Listy o Chopinie* [*Letters about Chopin*] consisting of two parts, the first containing letters written in the composer's lifetime, the second – after his death until 1881, the date of death of Chopin's last living family member, Izabella Barcińska née Chopin. The letters contained in the three main volumes have been edited from direct sources, i.e. from Chopin's and other persons' autographs, analysed anew. Where autographs have been missing, indirect sources (such as reproductions of autographs in various publications) had to be used. Apart from autographs of letters to and from Chopin, we have also included handwritten texts by other persons which bear Chopin's signature (documents of rights transfer to the publishers)

**35** *Korespondencja Fryderyka Chopina* [*Fryderyk Chopin's Correspondence*], (2009). Z. Helman, Z. Skowron, H. Wróblewska-Straus (Eds.), Vol. 1: 1816–1831. Warsaw: Wydawnictwa Uniwersytetu Warszawskiego.

**36** *Korespondencja Fryderyka Chopina* [*Fryderyk Chopin's Correspondence*], (in print). Z. Helman, Z. Skowron, H. Wróblewska-Straus (Eds.), Vol. 2: 1831–1839. Warsaw: Wydawnictwa Uniwersytetu Warszawskiego.

**37** A letter to Tytus Woyciechowski from Paris, 12<sup>th</sup> September 1849 and to Auguste Franchomme from Paris, 17<sup>th</sup> September 1849. *Korespondencja Fryderyka Chopina* [*Fryderyk Chopin's Correspondence*], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit., Vol. 2, pp. 316–317.

and autograph texts by other persons with postscripts or marginal notes by Chopin, which sometimes were entered on his behalf by his companions (though they have previously been considered as Chopin's autographs). In case we had no autograph or reproduction, we made use of a selected edition of the given letter which we considered most complete and true to the original (not necessarily the first edition). Handwritten copies of Chopin's letters have been used as auxiliary sources.

The letters are arranged chronologically, printed in the language of the original and in Polish translation. Missing dates have been reconstructed on the basis of postmark, the letter content, and information contained in other letters. We added notes justifying our dating and critical remarks on previously accepted dating. Letters without an established date have been printed in the final section of volume three.

Our main task was to decipher the autographs and other sources again and establish their correct reading. We strove to minimise the amount of editorial intervention, always preserving the exact words and syntax used by the letter authors. However, we had to modernise spelling and punctuation in order to make the text more legible, and we applied uniform editing rules. We do not have all the autographs at our disposal, and the printed texts which are the basic source in absence of the autograph rarely represent the originals faithfully. One attempt at a faithful reading are Henryk Opieński's editions printed in "Lamus".<sup>38</sup> On the other hand, editions by Szulc, Karasowski, Karłowicz and Hoesick not only use modernised spelling and punctuation, but also introduce other modifications in the original text – mostly minor (except for Karasowski), though in some cases individual words are dotted out in the text or whole sentences are missing. In order to avoid misunderstandings, we have also corrected the spelling of surnames and geographical names, which Chopin usually spelled phonetically and which were frequently misinterpreted in previous editions. All such modifications in the text are indicated in the notes, where the original forms are also quoted. The original forms may also be found in the reproduced photos of the autographs.

For the first time in the history of research on Chopin correspondence, we have added to the text of every letter a description of the source on which our edition is based. The description includes: history of the autograph, its

successive owners, current location and physical features; then – information about the first edition of the given letter (and sometimes also letter editions if the first one was incomplete or inaccurate), about the first reproduction of the autograph and its first public presentation at a local or international exhibition.

In our edition, each letter is treated as a separate whole, for this reason, notes and commentaries have been placed under individual letters. Earlier editions only contained a few notes or – as in the case of Opieński's publication of 1937 – only an alphabetical index of names and surnames of the most important persons referred to in the letters. Sydow's edition was the first to include concise commentaries on the letters at the end of each volume, prepared in collaboration with Janusz Miketta and Stefan Kieniewicz. More extensive information can be found in both publications by Krystyna Kobylańska referred to above.<sup>39</sup>

In our edition, the notes are very extensive and provide a kind of commentary on each letter. The first type of notes is related directly to editorial work. They inform about fragments missing due to the autograph being damaged, and the possible conjectural reconstruction of the missing text; about the difficulty or impossibility of deciphering some sections, or about their erroneous reading by our predecessors. We also explain the quotations contained in the letters, some archaic words and foreign borrowings. Another group of notes – which one could call commentaries – identifies all the persons referred to in the letters (with brief biographical information), places and events, both historical and private, as well as providing information about cultural life (concert, operatic and theatrical spectacles), musical compositions and literary work, plays and other works of art mentioned in the letters.

The main body of correspondence has been supplemented with summaries of lost letters based on publications by Karasowski (1869)<sup>40</sup> and Karłowicz (1904).<sup>41</sup> These summaries follow separate markings

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**39** *Korespondencja Fryderyka Chopina z Rodziną* [Fryderyk Chopin's Correspondence with His Family], (1972). K. Kobylańska (Ed.). Op. cit.; *Korespondencja Fryderyka Chopina z George Sand i jej dziećmi* [Fryderyk Chopin's Correspondence with George Sand and Her Children], (1981). K. Kobylańska (Ed.), J. Hartwig (Transl.). Op. cit.

**40** M. Karasowski, (1869). *Młodość Fryderyka Chopina (rok 1830 i następne)* [Fryderyk Chopin's Youth. 1830 and Later]. Op. cit.

**41** M. Karłowicz, (1904). *Niewydane dotychczas pamiątki po Chopinie* [Hitherto Unpublished Chopin Monuments]. Op. cit.

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**38** Fryderyk Chopin do Tytusa Woyciechowskiego [Fryderyk Chopin to Tytus Woyciechowski], (1910). H. Opieński (Ed.), *Lamus*. T. 2, pp. 207–257.



and numbering: S1 and S2 in Volume One, S3 to S61 in Volume Two. Appendices contain non-epistolographic material. In the first volume, these are *Excerpts from Fryderyk Chopin's Album (1929–1831)*, biographical notes on members of Chopin's family and his friends, as well as *Announcements and Reviews of Fryderyk Chopin's Concerts, and Mentions of His Works* (from 1818 till August 1831). The Appendices to the second volume consist of similar components, though materials from the 1830s press are limited to a selection of reviews of Chopin's concerts and texts about his compositions. In this way we avoid including texts which have already recently been published in Polish- and English-language versions as an anthology.<sup>42</sup> Apart from the sections *Biographical Notes* and *Announcements and Reviews...*, in Volume Two we also added *Miscellanea*, which contain texts not belonging to Chopin's correspondence, which nevertheless explain many issues related to that correspondence, such as George Sand's letter to Wojciech Grzymała of 1838, the articles entitled *Around the Date of Chopin's Birth* and *Chopin's Piano on Majorca*. The volume comes complete with an index of sources and a bibliography.

Editing correspondence involves the study of many details that frequently escape the attention of biographers, not to mention the scholars who analyse and interpret musical works. For instance, Chopin mentions numerous names in his letters. In Volume One those names refer to his circle of family and friends, teachers and schoolmates from Warsaw Grammar School, and later – from the Royal University of Warsaw. He also mentions artists, members of the Warsaw society and aristocrats, of the government of the Kingdom of Poland, and of the court of Grand Duke Konstantin Pavlovich of Russia. After Chopin's departure from Warsaw, his correspondence begins to revolve around an even greater number of persons: the Polish aristocracy focussing on the family of Prince Adam Jerzy Czartoryski, Polish émigré politicians, representatives of the French aristocracy and bourgeoisie, of various institutions, famous and less well-known composers and virtuosi, opera singers and artists connected with the theatre, writers, as well as Chopin's female pupils. The names are frequently forgotten nowadays, and – misinterpreted by Karasowski – they have been reprinted in the same forms since mid-19<sup>th</sup> century until our time. Sometimes we had to engage in painstaking

research and analyses in order to discover whom Chopin meant when he wrote about 'the chairman', 'the chatelain', 'my neighbour' or 'that German' who reviewed his piece – without quoting the specific surname. The letters also comment on current political events, the opera and concert repertoires, as well as various aspects of everyday life. It was our task to identify many persons whose names are mostly omitted in Chopin studies, and to shed light on events that took place in Chopin's environment first in Warsaw, then also abroad. In this way we have been able to create a compendium of knowledge about Chopin's contemporaries and his times.

### CHOPIN'S CORRESPONDENCE VIEWED IN A NEW LIGHT

In comparison with Sydow's edition (1955),<sup>43</sup> which is the most comprehensive of all the previous Polish editions of Chopin's correspondence, the successive volumes we are now publishing contain a greater number of letters. For the period from 6<sup>th</sup> December 1816 till 21<sup>st</sup> May 1839 Sydow lists – apart from other persons' letters about Chopin – 251 letters. But already in his own French edition (1981)<sup>44</sup> there are 265 letters<sup>45</sup> (excluding letters about Chopin and various persons' entries in his album). In our edition, the first two volumes contain 272 letters for the same period. We have also had a much greater number of autographs at our disposal, which we used as the basis for the edition of letters to and from Chopin. This is true about our second, and especially third volume. Sydow (1955)<sup>46</sup> in his commentary on the letters (for the period between 18<sup>th</sup> November 1831 and 21<sup>st</sup> May 1839, which corresponds to our Volume Two) only refers to c. 27 autographs, their copies or reproductions (excluding letters about Chopin), and in the case of his edition it is not always clear whether

<sup>42</sup> *Chopin w krytyce muzycznej (do I wojny światowej)*. Antologia, (2011). I. Poniatowska (Ed.). Warsaw: Narodowy Instytut Fryderyka Chopina. English version: *Chopin and his Critics. An Anthology (up to World War I)*, 2011.

<sup>43</sup> *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit.

<sup>44</sup> *Correspondance de Frédéric Chopin, recueillie, révisée, annotée et traduite par...* Edition définitive, (1981). B.E. Sydow, S. Chainaye, D. Chainaye (Eds.). Op. cit.

<sup>45</sup> These numbers are approximate, since in both of Sydow's editions added notes and postscripts in letters from the family to Chopin were counted as separate letters, which means that the actual number of letters published was smaller.

<sup>46</sup> *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit.

a given letter was edited from the autograph or from a reprint of previous editions. Besides, the information he provides is now mostly outdated. For our second volume, containing a total of 184 letters, we used 86 autographs and reproductions of letters to and from Chopin as the basis of the edition, as well as 17 rights transfer documents (which only contain Chopin's signature), two autographs of letters by other persons which include a postscript by Chopin, and one letter written on Chopin's behalf without his signature – which makes 106 autographs altogether.

The newly established letter texts differ in some places from previous editions. Changes consist in the supplementation of missing letter fragments or words, and especially – in correcting many previously misinterpreted names. Let us take as an example two letters to Ferdinand Hiller. The first of these, written by Chopin with a note by Liszt, bears the date 2<sup>nd</sup> August 1832, while the other – of 20<sup>th</sup> June 1833 – was composed alternately by Liszt and Chopin, but also contains the signature of Auguste Franchomme. Both were published by Frederick Niecks in two language versions: in English<sup>47</sup> and in the French original.<sup>48</sup> Though Niecks knew the autographs, which had been made available to him by the letter's addressee, Ferdinand Hiller, he still failed to publish the letter heading and the opening paragraph of the letter of 2<sup>nd</sup> August 1832, from the words "Mon cher Ami" to "Paul Mendelssohn". He also omitted three sentences from the final section, from "Quant aux certains personnes" to "à présent". Neither of his editions contains Liszt's note. The same elements are also missing from later editions (Sydow<sup>49</sup>; Sydow, Chainaye<sup>50</sup>), while the later publication by Jerzy Kasprzyk, edited from the manuscript, also fails to include Liszt's note.<sup>51</sup> The second of the letters, of 20<sup>th</sup> June 1833, was published for the first time – like the

former – by Niecks,<sup>52</sup> and the later editions were only reprints. None of them contains the sections written by Liszt, which deprives this text of its characteristic dialogue-like quality. Later editors did not know the location of the two autographs, which after Hiller's death (on 11<sup>th</sup> May 1885) were presented by the composer's daughter and by his heir Tony Hiller (1850–1931) to the collection of the Historisches Archiv der Stadt Köln. It was only after deciphering the text anew from the autographs that we could present the first complete edition of those letters.<sup>53</sup>

Another example of a forgotten autograph is Chopin's letter to Dominik Dziewanowski,<sup>54</sup> first published by the poet Teofil Lenartowicz (1875).<sup>55</sup> Already that publication misspelt the addressee's name as Domaszewski. Lenartowicz obtained the letter from Teofil Kwiatkowski, a painter-friend of Chopin. Two years after the publication of Lenartowicz's book the text of the letter was presented – through the agency of Władysław Tarnowski – to Maurycy Karasowski, who published it first in German, then also in Polish.<sup>56</sup> In both these editions the text of the letter was abridged, and in the German version the addressee was still referred to as 'Domaszewski' (while in the Polish version he was already called by his actual name – Dziewanowski).

**47** F. Niecks, (1888). *Frederick Chopin as a Man and Musician*, Vol. 1. London: Novello, pp. 250, 254–255.

**48** Idem, (1890). *Friedrich Chopin als Mensch und als Musiker*, W. Langhans (Transl.), Bd 1. Leipzig: F.E.C. Leuckert, pp. 257–258, 262–263.

**49** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit., Vol. 1, pp. 216, 381.

**50** *Correspondance de Frédéric Chopin, recueillie, révisée, annotée et traduite par...* Edition définitive, (1981). B.E. Sydow, S. Chainaye, D. Chainaye (Eds.). Op. cit., Vol. 2, pp. 72–73.

**51** J. Kasprzyk, (1976). Pełny tekst listu Chopina do Ferdinanda Hillera [The Full Text of Chopin's Letter to Ferdinand Hiller], *Muzyka*. No. 1, pp. 112–113.

**52** F. Niecks, (1888). *Frederick Chopin as a Man and Musician*, Vol. 1, op. cit., pp. 254–255 and idem, (1890). *Friedrich Chopin als Mensch und als Musiker*, Bd. 1, op. cit., pp. 262–263.

**53** Unfortunately less than a year after our research the building of the Historisches Archiv der Stadt Köln in Severinstraße 222–228 collapsed during the construction of an underground railway line. Conservation work is in progress, but the fate of many manuscripts is still unknown. Cf. Z. Helman, H. Wróblewska-Straus (2010). *Briefe Chopins im Historischen Archiv der Stadt Köln*. In: E. Szczurko, T. Guz (Eds.), *Fryderyk Chopin – Sein und Werk / Being and Work*. Berne-Berlin-Bruxelles-Frankfurt am Main-New York, Oxford-Wien: Peter Lang, pp. 113–132.

**54** Z. Helman, H. Wróblewska-Straus, (2003). Uchodził za zaginiony... Odnaleziony list Chopina do Dominika Dziewanowskiego [Previously Considered Lost... The Rediscovered Letter from Chopin to Dominik Dziewanowski], *Ruch Muzyczny*. No. 5, pp. 32–36; eadem, (2006). *Il passait pour perdu...* In: J. Waeber (Ed.), *La note bleue. Mélanges offerts au Professeur Jean-Jacques Eigeldinger* (pp. 35–44). Berne-Berlin-Bruxelles-Frankfurt am Main-New York, Oxford-Wien: Peter Lang (extended version of the paper of 2003).

**55** T. Lenartowicz, (1875). *Listy o Adamie Mickiewiczu* [Letters on Adam Mickiewicz]. Paris: Księgarnia Luxemburska, p. 27.

**56** M. Karasowski, (1878, 2<sup>nd</sup> ed.). *Friedrich Chopin. Sein Leben, seine Werke und Briefe*. Dresden: F. Ries, pp. 238–240; idem, (1882). *Fryderyk Chopin. Życie – Listy – Dzieła* [Fryderyk Chopin. Life – Letters – Works]. Warsaw: Nakład Gebethnera i Wolfa, Vol. 2, pp. 46–48.

The editor introduced such revisions as translating the colloquial 'Baba' ('old biddy', used with reference to Duchess Louise de Lorraine-Vaudémont) as 'die alte gute Frau'. Sydow's edition<sup>57</sup> does not list the location of the autograph, as its whereabouts still remained unknown. As it turned out, Lenartowicz placed it in his album entitled *Umarli i żywi* (*The Dead and the Living*, leaf 295), which contains letters, autographs, poems, watercolours and drawings (including two portraits of Chopin sketched by Zofia Lenartowicz née Szymanowska). Before 1932 the album including the Chopin autograph was donated by the literary historian Ignacy Chrzanowski (1866–1940) – most likely the album's owner at that time – to the Library of the Polish Academy of Learning (now the Library of the Polish Academy of Sciences and the Polish Academy of Learning in Cracow, shelf mark 2029). In our volume, the letter from Chopin to Dominik Dziewanowski has been edited for the first time since 1875 from the autograph rather than copied from previous editions.

Erroneous interpretation of the autograph may at times lead to misunderstandings. For instance, in his letter to Julian Fontana of 8<sup>th</sup> August 1839, Chopin mentions – in the final postscript – his friend Tytus Woyciechowski. Mistakes in punctuation in both Opieński's<sup>58</sup> and Sydow's<sup>59</sup> editions led to a suggestion that Tytus's second son had just been born, and christened Fryderyk: "Ma syna, drugi. Będzie się nazywał jak ja. Żał mi go" ("He has a son, the second one. He will have the same name as myself. I sympathise with him.") But we know the dates of birth of Woyciechowski's children, and between the birth of his first son Józef (late in 1838, the year of his parents' wedding) and of his daughter Joanna Maria Teresa (8<sup>th</sup> March 1840), Alojza Woyciechowska had no way of giving birth to yet another child called Fryderyk. This puzzle can be solved if we read the autograph, where the comment on the top margin of page two reads as follows: "ma syna – drugi będzie się nazywał jak ja. Żał mi go"<sup>60</sup> ("he has a son – the second one will have the same

name as myself. I sympathise with him.") It was, then, only Woyciechowski's future second son who was to be named after the composer (but was eventually named Władysław Alojzy Adolf when he was born on 17<sup>th</sup> June 1846). Attachment to Sydow's edition is sometimes stronger than the desire for historical truth, as in the catalogue of the collection "Frédéric Chopin and George Sand", edited by Bożena Schmid-Adamczyk,<sup>61</sup> where instead of transcribing the autographs, all the letters (including the one to Fontana of 8<sup>th</sup> August 1839) were quoted after Sydow (1955, Vols. 1–2) or after Kobylańska.<sup>62</sup> Similarly in the new translation of Chopin's letters into English,<sup>63</sup> the basis for the publication, starting with letter 081, was Sydow's edition. And so Woyciechowski's non-existent son Fryderyk remained part of Chopin's correspondence.

As I have already mentioned, changes in letter interpretation in our new edition frequently have to do with correcting misspelt names. This is especially true of Volume One,<sup>64</sup> where some of the letter texts had to be based on Karasowski's edition from "The Warsaw Library" (1862 and 1869), while Opieński repeated most of the former's mistakes in "Lamus" (1910).<sup>65</sup> Here are some examples from letters to Tytus Woyciechowski. The pianist we identified as Wenzel Hauck (vel Hauk) figured in earlier editions as 'Hank'; Doctor Józef Bigel (Bizel) appeared as 'Bixel', and the singer Giovanni Celli as 'Colli'. The surname of Colonel Friedrich Philippeus, Duke Konstantin Pavlovich's court steward and adjutant, was misspelt as 'Filipins' (Chopin may possibly have used the phonetic spelling 'Filipius'). To this list we can also add the composer Bernhard Eduard Philipp (1803–1850),

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I discussed the corrected punctuation in this letter and the puzzle of Tytus Woyciechowski's non-existent son Fryderyk in the biographical note printed in *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (2009). Z. Helman, Z. Skowron, H. Wróblewska-Straus (Eds.). Op. cit., pp. 620–621.

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**57** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit., pp. 222–223.

**58** *Listy Fryderyka Chopina* [Fryderyk Chopin's Letters], (1937). H. Opieński (Ed.). Op. cit., p. 159.

**59** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit., Vol. 1, p. 355.

**60** The autograph can be found in The "Frédéric Chopin and George Sand" Collection of the Boutroux Ferrà Heirs, Valldemossa Charterhouse Cell no. 2 (inventory no. M/57).

**61** B. Schmid-Adamczyk, (2015). *Dziedzictwo Fryderyka Chopina. Kolekcja Boutroux-Ferrà w Valldemossie*. Op. cit.

**62** *Korespondencja Fryderyka Chopina z George Sand i jej dziećmi* [Fryderyk Chopin's Correspondence with George Sand and Her Children], (1981). Op. cit., (2<sup>nd</sup> ed., 2010).

**63** *Chopin's Polish Letters*, (2016). D. Frick (Transl.), J. Comber (Ed.). Warsaw: Narodowy Instytut Fryderyka Chopina.

**64** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (2009). Z. Helman, Z. Skowron, H. Wróblewska-Straus (Eds.). Op. cit.

**65** *Fryderyk Chopin do Tytusa Woyciechowskiego* [Fryderyk Chopin to Tytus Woyciechowski], (1910). Op. cit.

who remained unidentified in Polish musicological studies because Chopin referred to him as 'Filip', which sounded like a first name (not attributed to any particular person in other editions), and not like a surname.<sup>66</sup> Since the autographs of letters to Tytus Woyciechowski are now lost, all we can do in such cases is to make guesses and exercise our intuition.<sup>67</sup> Misspelt names also crop up in the material of the second volume. Who, for instance, was the mysterious 'Miss Jaczorek', whom "one often visits, but nothing more. Pretty," comments Chopin.<sup>68</sup> This passage clearly refers to the singer Constance Jawurek (1803–1858), resident in Paris, niece of Józef Jawurek, Warsaw pianist and teacher. (It is possible that Chopin wrote 'Jawurek', which was one of the variant spellings of that surname, the others being 'Jawureck' other 'Jawûrek') She made her debut at Paris Opera on 6<sup>th</sup> February 1822, in Nicolas Isouard's ('Nicolo') opera *Aladin ou la lampe merveilleuse*, staged for the inauguration of Salle Le Peletier. The same letter contains the name of the singer Maria Caradori misspelt as 'Cavadory', and of the flautist Toulou – as 'Toulon'. On the whole, however, the letter texts from the 1830s do not contain as many misspelt names as those in the previous volume.

Letter dating is a major issue for the editor to determine. In the first volume we verified the dates and frequently identified the exact day of letter composition, less frequently – the month or the year. In Volumes 2 and 3, the task proved much more complicated, as apart from dated letters sent from Paris, London and other places, Chopin frequently wrote short letters or even one-sentence messages (e.g. on visiting cards), which were undated and not sent by post, but delivered by a servant or via one or another acquaintance. Also the letters and messages sent to Chopin by various persons frequently lack the date. Earlier editors (Karłowicz 1904,

Opieński 1933, 1937, Sydow 1955) naturally attempted to add at least the annual date, and sometimes also the monthly date; especially the most recent French edition (Sydow, Chainaye 1981) contains important corrections in dating. However, the corrections are seldom commented upon by the editors and, furthermore, the editors' motives for the proposed new dating are as a rule difficult to identify. Consequently, we had to start our research on dating from scratch. Of much assistance in establishing the missing dates are the postmarks, as well as Chopin's current addresses (which made it possible to define the period in which the given letter was written) and the content of the letter itself. The differences in dating between our edition and the previous ones are frequently significant. We have proposed, for instance, new annual dates with approximate monthly dates for Chopin's brief notes (cards) sent to Julian Fontana; Chopin's letter to Dominik Dziewanowski has been dated precisely; we have verified Sydow's (1955, Vols. 1–2) dating of Astolphe de Custine's letters to Chopin. The dating of some letters has changed by a dozen years or more. For instance, the letter from the actress Mademoiselle Mars dated by Sydow to 'before 1847' was placed in our edition among letters written in April 1833, while the undated letter from Aleksander Jełowicki, which in Sydow's edition can be found among correspondence from late 1846 /early 1847, has been dated precisely to 3<sup>rd</sup> April 1835. Similarly, undated cards to Auguste Franchomme and Auguste Léo placed by Opieński (1933, 1937) and Sydow (1955) among letters from 1841 have been moved in our edition to 1835, while another card to Franchomme has been shifted from 1841 to 1838. Changes in annual and monthly dates, or even the approximate day dating, have been introduced in many letters, and some of the newly discovered autographs have been dated for the first time. All those changes are extensively commented upon in the notes.

A special case is represented by three short undated letters from Marie d'Agoult to Chopin, written in Paris and at Croissy near Paris. Karłowicz did not attempt any dating. Sydow<sup>69</sup> dated the first of them ("Vous series bien aimable, Monsieur [...]") erroneously to early 1836, and the second ("J'apprends par Liszt que vous venez d'être malade [...]") – to the spring of 1836. However, between June 1835 and 16<sup>th</sup> October 1836, Marie was with Liszt in Switzerland. The third letter ("Est-ce que vous m'avez tout

**66** Cf. *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (2009). Z. Helman, Z. Skowron, H. Wróblewska-Straus (Eds.). Op. cit., p. 319, footnote 14.

**67** A detailed list of names corrected in Volume One, as well as a list of some of the changed letter dates, can be found in my paper *La Correspondance de Frédéric Chopin*, delivered at The Third International Congress CHOPIN 1810 – 2010. *Ideas – Interpretations – Influence*; cf. Z. Helman, (in print). *La Correspondance de Frédéric Chopin*. In: I. Poniatowska, Z. Chechlińska (Eds.), *Chopin 1810–2010. Ideas – Interpretations – Influence*. Warsaw: Narodowy Instytut Fryderyka Chopina.

**68** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit., Vol. 1, p. 203; *Chopin's Polish Letters*, (2016). D. Frick (Transl.), J. Comber (Ed.). Op. cit., p. 249.

**69** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin's Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit., Vol. 1, p. 273.



à fait oubliée [...]”), dated “23<sup>rd</sup> January” (no year given), was placed by Sydow in 1838, when Marie d’Agoult was again away from Paris – she was staying in Como, Italy. Liszt’s correspondence with Marie d’Agoult was published at the beginning of this century,<sup>70</sup> soon followed by the first volumes of Marie d’Agoult’s *Correspondance générale*. This made our task easier, and so we have been able to date the letters properly in our second volume: respectively to 12<sup>th</sup> June 1833, June–July 1833 and 23<sup>rd</sup> January 1835.<sup>71</sup> Still, editors’ attachment to Sydow’s versions manifested itself again in the recent English-language publication by Mieczysław Tomaszewski,<sup>72</sup> which quotes the old dating of Marie d’Agoult’s letters: 1836 and 1838.

Also difficult was the task of dating Frédéric Kalkbrenner’s letter to Chopin starting with the words “Mon cher Chopin. Nous ne vous voyons plus [...]”. The original does not contain the annual date, and the abbreviated name of the month is illegible. What we have, then, is “Dimanche matin le 28 [...]”. The hitherto editions have proposed widely differing dates. Hoesick<sup>73</sup> suggests 28<sup>th</sup> December 1835 (which, however, was a Monday rather than Sunday, and, besides, Liszt – who is mentioned in Kalkbrenner’s invitation – was at that time in Switzerland with Marie d’Agoult). Sydow<sup>74</sup> deciphered the month as “se[p]tem[br]e” and therefore dated the letter to 28<sup>th</sup> September, which was indeed a Sunday, but Liszt was again temporarily absent from Paris. Sydow and Suzanne and Denise Chainaye’s French edition gives “28 novembre 1835”,<sup>75</sup> a Saturday. Nor could it be

28<sup>th</sup> November 1834,<sup>76</sup> which was a Friday. We therefore offered a fifth hypothesis: 28<sup>th</sup> December 1834, following Hoesick in reading the abbreviated month as “de[ce]m[br]e”. Naturally, our note provides a justification for this dating.

The second volume contains no materials related to Chopin’s letters to Delfina Potocka (the first period of their correspondence was dated to 1832–1835). Delfina’s only letter to Chopin known to us (of 6<sup>th</sup> August 1849), as well as another one only known in summary, will be published in Volume Three on the basis of Karłowicz.<sup>77</sup> Until today we have located no autographs of Chopin’s letters to Delfina Potocka, nor, for that matter, any other reliable documents that could serve as the basis for a critical source edition. Even the very existence of those letters has been questioned, and the authenticity of the excerpts we know from Paulina Czernicka’s copies<sup>78</sup> has been the subject of fierce controversy already several times in research history. The debate that started in 1945–1951, and intensified in c. 1960–1963, was taken up again in 1973 after the publication by Adam Harasowski (1973)<sup>79</sup> of reproductions of small remaining fragments of a few letters. This debate occasioned three expert graphological analyses, published in “Rocznik Chopinowski”,<sup>80</sup> while the fourth – by Ordway Hilton – came in 1977.<sup>81</sup> The experts’ reports were mutually contradictory and brought no definitive judgments.

We have also omitted the letter supposedly written by Chopin to Sophie Pauline von Müllmann

**70** *Correspondance. Franz Liszt Marie d’Agoult*, (2001). S. Gut, J. Bellas (Eds.). Paris: Fayard.

**71** Cf. Z. Helman (2011). „Jeden z Pańskich nokturnów z pewnością by mnie uzdrowił”. Listy hrabiny d’Agoult do Fryderyka Chopina [“One of Your Nocturnes Would Most Sure Heal Me.” Letters from Countess d’Agoult to Fryderyk Chopin]. In: M. Woźna-Stankiewicz, A. Sitarz (Eds.), *Muzyka jest zawsze współczesna. Studia dedykowane Profesor Alicji Jarzębskiej* [Music Is Always Contemporary. Studies Dedicated to Prof. Alicja Jarzębska] (pp. 595–611). Kraków: Musica Iagellonica.

**72** M. Tomaszewski (2015). *Chopin. The Man, his Work and its Resonance*, J. Comber (Transl.). Warsaw: Narodowy Instytut Fryderyka Chopina, pp. 85, 93.

**73** F. Hoesick, (1912). *Chopiniana*, Vol. 1: *Korespondencja Chopina* [Chopin’s Correspondence]. Warsaw: W.L. Anczyc, p. 437.

**74** *Korespondencja Fryderyka Chopina* [Fryderyk Chopin’s Correspondence], (1955). B.E. Sydow, J. Miketta (Eds.). Op. cit., Vol. 1, p. 397.

**75** *Correspondance de Frédéric Chopin, recueillie, révisée, annotée et traduite par...* *Édition définitive*, (1981). B.E. Sydow, S. Chainaye, D. Chainaye (Eds.). Op. cit., Vol. 2, p. 158.

**76** H. Wróblewska-Straus, M. Eckhardt, (1995). *Chopin i Liszt* [Chopin and Liszt]. [An exhibition catalogue], Warsaw: Narodowy Instytut Fryderyka Chopina, p. 100.

**77** M. Karłowicz, (1904). *Souvenirs inédits de Frédéric Chopin*. Op. cit., pp. 313–314.

**78** Paulina Czernicka’s manuscript is kept at the Fryderyk Chopin Museum, NIFC, Warsaw (inventory no. M/418). It was published by Jerzy Smoter, along with the whole story of the controversy and an extensive commentary. Cf. J. Smoter, (1976). *Spór o „listy” Chopina do Delfiny Potockiej* [The Controversy Concerning Chopin’s “Letters” to Delfina Potocka], 2<sup>nd</sup> ed. Kraków: Polskie Wydawnictwo Muzyczne

**79** A. Harasowski, (1973). Fact or Forgery, *Music and Musicians*. Vol. 21, No. 7, pp. 28–33.

**80** Expert opinions by Lucjan Fajer (Warsaw), Zbigniew Cieczot and Andrzej Zacharias (Criminological Laboratory, Institute of Criminal Law, University of Warsaw) and Ryszard Soszalski / Władysław Wójcik (Criminological Laboratory at the Headquarters of Citizens’ Militia in Warsaw), “Rocznik Chopinowski” Vol. 10: 1976–1977, pp. 43–68, and illustrations.

**81** M. Gordon-Smith, G.R. Marek, (1990). *Chopin*, A. Szpakowska (Transl.). Warsaw: Czytelnik (1<sup>st</sup> English ed. 1978), pp. 303–306.

(of 1<sup>st</sup> April 1835), exhibited by Forum Rare Books antiquarians in Stuttgart in 2010 as “the only German letter Chopin ever wrote?” Helmut Loos<sup>82</sup> argued that Chopin wrote this letter with Mendelssohn, possibly – following Mendelssohn’s guidance. We believe, however, that it was just an April Fools’ joke which Felix Mendelssohn sent to his acquaintance in Düsseldorf, who was an admirer of Chopin’s talent. There is no evidence whatsoever that Chopin had any part in this.<sup>83</sup>

Library and archive research conducted as part of our research project over the last more than a dozen years has made it possible to establish many new facts concerning Chopin’s biography. One of the significant discoveries are the details of Chopin’s stay in Munich on his way from Vienna to Paris, his contacts with the local musicians in that city, and information about the concert held on 28<sup>th</sup> August.<sup>84</sup> Another major research achievement is the first exact dating of Chopin’s arrival in Paris at 5<sup>th</sup> October 1831.<sup>85</sup> It should be added that earlier musicological publications suggested either 11<sup>th</sup> September or, more generally, late September 1831. We have also provided a detailed description of Chopin and Ferdinand Hiller’s stay in Aachen in May 1834, where they attended the music festival of the Lower Rhine, and their subsequent journey to Düsseldorf, then by ship to Cologne and Koblenz. We have corrected some inaccuracies related to the letter written at that time on board the ship.<sup>86</sup> Our research has made it possible to reconstruct preparations for the Polish concert at the Théâtre-

Italien and confirm the earlier dating of that event to 4<sup>th</sup> April 1835 (and not 5<sup>th</sup> April, as suggested in recent publications). In that context we have got hold of an unknown autograph of the singer Adèle Raimbaux’s letter to Chopin, and learnt many details regarding Chopin’s participation in the organisation of that concert (e.g. editing the poster text). There are many other examples demonstrating the progress we have managed to make. Generally one could claim that the extensive notes added to the letters in our edition shed a new light on the historical and cultural context of Chopin’s era, as well as on the artistic events he took part in, his attitudes of people and the historical and intellectual reality in which he lived.

Verifying the hitherto state of knowledge about Chopin in our new edition of his correspondence does not mean that all the problems and controversies have been solved. Many of our conclusions are just hypotheses, and they may be revised as a result of new discoveries of letter autographs or of facts that will modify or supplement our conclusions. Epistolographic Chopin studies therefore still remain an open field.

## SOURCES

**82** I would like to thank Helmut Loos at this point for making the text of his paper delivered at the 2010 Conference (*The Third International Congress CHOPIN 1810 – 2010. Ideas – Interpretations – Influence*) available to me before its actual publication. H. Loos, (in print). *Chopin im Spiegel der Briefe Felix Mendelssohn Bartholdy*, In: I. Poniątkowska, Z. Chechlińska (Eds.), *Chopin 1810–2010. Ideas – Interpretations – Influence*. Warsaw: Narodowy Instytut Fryderyka Chopina.

**83** More information about our reasons for omitting Chopin’s letters to Delfina Potocka and his spurious letter to Sophie Pauline von Müllmann can be found in *Nota edytorska* [Editor’s Note] in *Korespondencja Fryderyka Chopina* [*Fryderyk Chopin’s Correspondence*], (in print). Z. Helman, Z. Skowron, H. Wróblewska-Straus (Eds.), Vol. 2: 1831–1839. Warsaw: Wydawnictwa Uniwersytetu Warszawskiego.

**84** *Korespondencja Fryderyka Chopina* [*Fryderyk Chopin’s Correspondence*], (2009). Z. Helman, Z. Skowron, H. Wróblewska-Straus (Eds.). Op. cit., pp. 515–518.

**85** Z. Helman, H. Wróblewska-Straus, (2007). The Date of Chopin’s Arrival in Paris, *Musicology Today*. Vol. 4, pp. 95–103.

**86** L. Bronarski, (1931). Pamiątki Szopenowskie [Chopin Monuments], *Muzyka*. Nos. 4–6, pp. 217–218.

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