Romantic pianists in Paris: Musical Images and musical Literature

Florence Gétreau

To cite this version:


HAL Id: halshs-00009451

https://halshs.archives-ouvertes.fr/halshs-00009451

Submitted on 31 Aug 2006

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L’archive ouverte pluridisciplinaire HAL, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d’enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.
Among all the famous pianists of the Parisian romanticism, I will focus on just two personalities, usually evoked in opposition: Liszt and Chopin. The first gave rise to the most impressive production of portraits and caricatures, often showing contrasting temperaments. His career as both a concert virtuoso and as a stage phenomenon, and his exceptional artistic temperament inspired many expressive portraits arising to the statute of icons. Chopin, on the other hand, was not as attractive subject for visual artists, and his iconography is confined to intimate portraits expressing his sensitivity. There are few, if any, images showing him in the context of a public concert; but rather he is usually shown in a private salon. However, his premature death gave rise to an important posthumous iconography, continuing the reception of his image that started during his lifetime.

Berlioz was without a doubt the first to emphasize the opposite poles of the two pianists. A music critic for about ten years – his first article was published in August 1823 – Berlioz reviewed in December 1833 a concert by Ferdinand Hiller, during which Liszt and Chopin also performed. We can appreciate his conjuring of both temperaments during this first hearing:

Among the young artists who joined him at this occasion, the names of MM. Liszt and Chopin impress at first glance. The enthusiasm provoked by the first one at the Théâtre-Italien some weeks before, has not yet dampened: in every place where people discuss music, Liszt is quoted as a phenomenon, with verve, audacity and inspiration. His strokes are so blinding, his endings so terrific being so strong and precise, his embroideries so delicate and of a very new taste, that indeed, it is sometimes impossible to applaud, he is so terrifying. Chopin has a quite different nature of talent. To appreciate him completely, I think, one must listen to him close by, in a salon rather than in a theater, forgetting all stereotypes; [...] Chopin as performer and as composer is a special artist [...]. There is unbelievable details in his Mazurkas; and he made them even more interesting, playing with the highest degree of sweetness, in the superlative of the piano, hammers grazing strings to a point that you are tempted to come nearer to the instrument and to lend and ear like during a concert performed by sylph or elfish spirits. Chopin is the Trilby of the piano.2

Indeed, in 1822 Charles Nodier published his novel Trilby, or the Elf from Argail, and presented his character in this way: “Trilby is the youngest, the most gallant, and nicest among the elfish spirits [...] People only told agreeable stories about him and inventive fancies.”3 One can imagine that at the time of this concert, in 1833, Chopin still had a juvenile looking apparent in the 1829 pencil drawing by Eliza Radzivill [fig. 1]. But his attitude, somewhat introverted, is already in contrast with the self-assurance evident on the first known Parisian portrait of Liszt.

In an image by Auguste Xavier Le Prince (1799–1826) Liszt is sitting at the piano with a quite similar attitude, though elegantly turned to the public, expressing already a strong self-confidence [fig. 2]. This portrait is preserving the remembrance of the concert held at the Société académique des Enfants d’Apollon in January 1824, just a month after Liszt arrived in Paris, when the young prodigy improvised on the stage at the end of the performance. By that time he was trained in composition by Ferdinand Päer, learnt French and appeared in musical performances in aristocratic salons (duchesse de Berry, duc d’Orléans).

Eight years later, Achille Devéria (1800–1857), the famous portraitist of Victor Hugo (1829) and Alexandre Dumas (1829), underlined the undeniable elegance and precocious maturity of Liszt in a portrait lithographed by C. Motte in August 1832 [fig. 3]. At that time, the young pianist visited famous musicians, played at the Salons Pape with Hiller, Payer and Pixis, listened to chamber music parties by Pierre Baillot, and played with Henry Herz. Mme August Boissier, whose daughter was a pupil of Liszt during the first months of 1832, mentioned in her diary:

He is full of wit; he speaks with grace and clearness; he is perfectly natural and knows in an irreproachable way
how to behave; his spirit is matured by reflection and world knowledge [...] we could believe that he is thirty years old, educated in the best society, but he is only twenty years old as of last October [...] 14

Later in her diary, she provided more details on his physique: “Young, blond, slender, elegant stature, very distinguish figure ... so was Liszt”. 5 The fashionable pose and the inspired expression suggest the Raphaelesque beauty of the young artist even prior to the famous images produced by Jean-Dominique Ingres (1780–1867) [fig. 4] and Henri Lehmann 7 (1814–1882) [fig. 5] in Rome, in 1839. And it is also this perfect and “angelic” beauty – using the words of H. Robert Cohen 8 – that Dantan jeune (1800–1869) expressed with accurate psychology but also some charm, in his first statuette, or caricature portrait, executed during the year 1832 [fig. 6]. 9

On the other hand, Chopin does not consent to the same idealization, nor to the strong stroke of the caricaturists. The portrait – intimately designed in Marienbad in August 1836 by Marie Wodzinska [fig. 7] 10 – can easily be drawn to the famous portrait given by Liszt himself:

His individuality could not call the investigations of curiosity, inquiring thoughts and searching stratagems. He pleased too much to bring reflection. His all person was harmonious, and seemed to call no comment. His blue look was more spiritual than dreaming; his soft and subtle smiling was not bitter. The delicacy and transparency of his complexion charmed one’s eyes, his blond hair was silky, his nose slightly curved, his walk distinguished and his manners so aristocratic that unintentionally he was treated as a prince. His gestures were graceful and multiple, his voice color always soften, often damped, his stature not much high, his limbs frail. All his appearance recalled convolvulus, balancing their gorgeously colored cups on unbelievable fine stems but in such a vaporous material that the slightest contact tears them. 11

Because Chopin performed so seldom in public, visual traces of his keyboard skill are even more rare. His inclination for restrained circles of connoisseurs is well documented; Heinrich Heine, for example, said that “Chopin is the favorite of this ‘élite’ searching in music the highest spiritual enjoyment. His glory is of an aristocratic kind, perfumed with praises from the high and distinguished society, like himself.” 12 George Sand said the same: “He was a society man by excellence, not from an overly official and too crowded world, but from an intimate world, the one of twenty-person salons, at the time when the crowd is going away and the frequenters surround the artist to catch by kind importunities the attar of his inspiration.” 13 Liszt expressed it also, posthumously, in his monograph on Chopin published in 1852. 14 Jean-Jacques Eigeldinger gathered all this converging evidence, specifically that written by Berlioz: 15

Chopin does not like to play in huge concert halls, in front of a turbulent and mixed public; his qualities are not those enjoining, quite to say, with hastily strength, the crowd’s admiration; he appreciates, on the contrary, peace and quiet, the attention of a small and sympathetic audience are more favorable to him than loud applause. He engages, he moves with an overcoming sensitivity and an unaffected grace; he is astonishing with his sparkling and fantastic sensitivity; what we like in him is less the pianist (even if he has very few rivals) than the composer. His music is piano music, even of the most complicated sort, but without allowing flashy strokes, that virtuoso’s fingers too often introduce in their work. 16

But it must be said that even if Berlioz had such a negative judgment against certain virtuosi, he was still a fan of Liszt, as he indicated following the concert in May 1836, sponsored by Erard, when Liszt performed Beethoven’s “Hammerklavier” sonata:

His tremendous success, the vertiginous impression he produced on everybody, is only comparable with the surprise he created to those who have the right to be part of his warmest supporters. 17

Commenting on the melodic progressions and diatonic strokes in the bass and the medium of the keyboard performed “with the most incredible rapidity in staccato”, Berlioz indicates that they are “like sounds produced by the heel of a bow, on an excellent double bass, by a steam engine”. 18 We can appreciate the Romantic sensitivity of the composer and his support to Liszt’s art even if sometimes excessive. Critics and caricaturists take hold of this important event, and Dantan young portrayed him once more, giving him an extremely surprising vision [fig. 8]. 19 He seems to be fascinated by the hands of the artist, undeniably recalling spiders. But striking at first glance is the overgrown hair of the virtuoso. We know that he began to have a long hair during the same year, never neglecting to use this new stage effect. But the disproportion used by Dantan expresses here the impulsiveness of the performer, together with his piano disappearing under this abundant crop of hair. The Musée Dantan: Galerie des charges et croquis des célébrités de l’époque, published in 1839, is giving us a suggestive literary comment:

At first glance, we do not know if we have before our eyes a man or one of these gigantic spiders called “faucheux”. But if look carefully, we distinguish vertebra in the middle of his back, and spiders are not part of the vertebrate class. Even more, there is an enormous head of hair the like an insect could never possess [...]. It is therefore a man. 20
Léon Escudier reports in his *Souvenirs* about Liszt’s first reaction when he discovered the statuette in Dan-
tan’s workshop, complaining that the size of the hair was exaggerated. After Liszt went away, Escudier
explained, Dantan prepared a new version of his caricature, and gave the following humorous conclusion:
“Here is what we earn, when we want to cut our hair in four pieces with a man having spirit till the end of his
scissors.”

Dantan really shortened the long hair, but in doing so, revealed a threadlike body, and a small console
piano, recalling the upright piano built in 1828 by the firm Roller & Blanchet, a model designed for the middle
bourgeoisie.22 This new version of Dantan’s work, formerly in the André Meyer collection and now in the
Musée de la Musique in Paris,23 remained ignored for a long time even by the most meticulous commentators
like H. Robert Cohen24 and Alan Walker,23 although it changes the chronology of Liszt’s portrait caricatures
[fig. 9]. A third version, bearing also the date 1836 but completed later, is showing Liszt rattling a sword, an
evocation of the ceremony held by the city of Pest during a memorable concert held in the National Theater in
1840 [fig. 10].26

In any event, we notice that this insistence of many cartoonists to reveal this strange “spider body” is also
present in the quite naïve drawing by Maurice Sand, the son of George, produced probably during the summer
1837, also preserved in the Musée de la Musique [fig. 11].27 We can notice here a type of upright piano (piano
pont) quite similar to the item preserved today in Nohant.

In 1837 and 1838, Liszt and Chopin were often portrayed. Images of Liszt are striking in their classic
beauty, recalling the purity of Italian Renaissance works in every kind of technique. The portrait by Ary
Scheffer (1795–1858), begun in March 1837,28 some days before the famous competition between Liszt and
Thalberg, is one of these classical works [fig. 12]. It was qualified “quite good portrait, but a bit maniériste.”29
Marmontel, in his book on pianists, reports that “Madame Erard owns a very fine portrait of Liszt as young
man. The Hungarian master has the attitude and style of the poet Byron.”30 Is that version the same one as the
portrait preserved in Weimar?31

In any case, Liszt was a friend and a fan of Scheffer. In an article published in *Revue et gazette musicale de
Paris*, in July 1837,32 he speaks of the “deep poetry of Scheffer’s brush”. Chopin’s more contorted physique is
not so easily expressed by a style inspired by the Florentine Quattrocento. In contrast, we will focus on two
contemporary portraits, produced during the same time of 1838. The first one was painted by Eugène Delacroix
[fig. 13]. A recent exhibition in the Louvre, on the occasion of the bicentenary of Delacroix, brought to light the
strange and forgotten story of this painting whose figures were dismantled.33 Looking at it, we are not in front
of an individual portrait of the pianist but of a fragment belonging originally to a double portrait of George
Sand listening to Chopin. It is quite sure that Delacroix initiated his work in June 1838 at the beginning of the
artist’s liaison, because in early September, he writes to his friend Jean-Baptiste Pierret, asking him to order the
firm Pleyel to carry away “the piano transported for M. Chopin, two months ago.”34

A sketch for the entire painting, preserved in the Louvre, shows in horizontal format a man seating at an
upright piano and a female sitting at his side and listening [fig. 14]. But another drawing, reproduced in a
monograph printed in 1885 by Alfred Robaut,35 shows a slightly different composition, more high than wide.
There is no piano visible, and George Sand seems to stand rather than sit. It seems that this double portrait was
never finished, but remained in Delacroix’s studio up to his death, though it is not part of the inventory. In
1873, Adolphe Moreau states in his book on Delacroix and his work that the oil on canvas is already “cut into
two parts and forms two distinctive portraits”. But it is still difficult to know if this mutilation was Delacroix’s
action, Constant Dutilleux’s decision (as a painter, friend and executor), or Dutilleux’s heir arrangement.
George Sand’s portrait left France in 1926,36 and has been held in the Ordrupgaard Museum near Copenhagen
since 1952 [fig. 15]. Chopin’s fragment entered the collection of the pianist and musicologist Antoine
Marmontel,37 and his son, also a piano teacher, bequeathed it to the Louvre in 1907. Chopin’s slightly distorted
face is due to the Rubeneseque touch of Delacroix, but the same expression is present already on a first sketch,
also preserved in the Louvre, which in a delicate approach concentrates on Chopin’s face [fig. 16].

Interesting is also to compare this portrait with a sketch by Jakob Götzenerberger (1800–1866), dated
“October 1838” – some weeks later than Delacroix’s portrait – which belonged to the former André Meyer mu-
sical collection [fig. 17].38 Götzenerberger, born in Heidelberg, had an important career as an official in Germany.
He accompanied the painter Peter Cornelius (1783–1867) during a trip to Paris and London, when he met
Chopin and created an intimate portrait, showing Chopin seating at a grand piano, likely made by the Pleyel
firm, considering that opened cheeckpiece makes visible the keyboard and pianist’s hands. Visual re-
presentations of Chopin are not numerous and after his death, his legend was strong. Teofil Kwiatkowski
(1809–1891) is probably one of the most prolific artists to develop Chopin’s myth, specially through *A Concert
by Chopin at the Hôtel Lambert [fig. 18].

Did Liszt ever see one of the many versions of this work by Teofil Kwiatkowski, painted after the death of Chopin? Was this painting inspired by the text about Chopin which Liszt published in 1852? Was Liszt inspired by Kwiatkowski when he wrote his chapter on polonaises? His literary metaphors are in strong agreement with the painting, and the noticeable ethereal atmosphere gives rise to an imaginative and epic vision:39

En écoutant quelques-unes des Polonaises de Chopin, on croit entendre la démarche plus que ferme, pesante, d’hommes afrontant avec l’audace de la vaillance tout ce que le sort pouvait avoir d’injuste. Par intervalle, l’on croit voir passer des groupes magnifiques, tels que les dressait Paul Véronèse; l’imagination les revêt du riche costume des vieux siècles: brocarts d’or, velours, satins ramagés, zibelines serpentantes et moelleuses, manches accortement rejetées sur l’épaupe, sabres damasquinés, riches joyaux, chaussures rouges du sang foulé ou jaunes comme l’or, ceintures à franges ondulées […]. Ces groupes se détachent sur le fond incolore du temps disparu, entourés de somptueux tapis de Perse […].40

We conclude with the famous image Franz Liszt at the Piano, painted in 1840 by the Viennese painter Joseph Danhauser (1805–1845), upon a commission by the piano maker Conrad Graf (1782–1851) [fig. 19].41 The painting, which was meant to contribute to Graf’s social stature and fame, bears the following inscription: “Im Auftrage Conr. Graf’s / Zur Erinnerung an Liszt / Gemahlt v. Danhauser 1840”. A very detailed article, published in the Wiener Zeitung on 13 May 1840 under the title “Danhausers neuestes Bild”, gives all the details of the composition, but does not mention that one of Graf’s instruments is depicted in the portrait with a great accuracy and the maker’s name clearly visible on the name board. This special type of grand piano exists today in only one prototype (“opus 2787”), preserved in the Kunsthistorisches Museum in Vienna.42 This famous maker commissioned the painting43 at the time when his workshop was located in the Mondscheinhain, number 102 auf der Wiedern, a building that also housed Danhauser’s studio. Like Sébastien Erard who had a painting gallery in La Muette, Graf was a true art lover and he commissioned from Danhauser in the same year to paint also his portrait.44

Even though presented within a private apartment, the imposing composition concentrates on the pianist, inspired in his performance by a strong look to his master. The bust of Beethoven by the Viennese sculptor Anton Dietrich (1799–1872),45 placed on the piano, is more than the expression of an admiration. The giant proportions and the stormy sky in the background give emphasis to a quite terrifying mood. On the music stand is a Fantasia by Liszt, as well as the “Marcia funebre / Sulla morte d’un/ Eroe / by L.v. Beethoven”. Danhauser created Beethoven’s death mask and later offered a replica to Liszt. At the feet of the virtuoso is Marie d’Agoult; among several music scores we can see one opened and bearing the inscription: “dédie à son élève / Liszt / C. Czerny”, the teacher and family friend of Liszt. George Sand is dreaming in a high armchair, smoking a cigar; near her is Alexandre Dumas; behind are Victor Hugo, Paganini and Rossini. Hanging on the wall is a portrait of Lord Byron,46 one of Liszt’s favorite authors. On the mantelpiece is a small statuette representing Joan of Arc. Is it an allusion to France shared with all the artists present, a sort of heroism and a romantic epic? Does it refer to Jeanne la Pucelle, a work by Alexandre Dumas the elder?47 or to Liszt Jeanne d’Arc au Buchet for voice (lyrics by Dumas) and viola, later published in 1845? Between both extremes, evoked by Chopin at the Hôtel Lambert [fig. 18], painted after the death of Chopin, this large painting is a sort of manifesto, a rare demonstration of deep communication around virtuosity, evoking what Liszt himself called a “réunions d’artistes”, associating the most eminent Parisian minds, in an assembly “as they were never exactly, because playfulness, verve, projection, spirit, do not touch people at predictable times, and even less with true artists”.48 Thus was described in his Chopin, in 1852, in his so-called chapter “soirée Chopin”. When Liszt submitted his first draft to the publisher Joseph d’Ortigue, the latter raised some doubt about the ability to publish this chapter. In his answer, in a latter dated Weimar 24 April 1850, Liszt argues in an interesting way: “Concerning my soirée Chopin, I confess that I prize it somewhat. It is not invented, it took place twice, rue du Mont-Blanc, with the personalities that I tried to distinguish in my way.”49 Liszt describes a fascinating similar scene to Danhauser’s piece painted ten years earlier, with Heinrich Heine, Giacomo Meyerbeer, Adolphe Nourrit, Ferdinand Hiller, Eugène Delaroix, and George Sand encircling Chopin at the piano:

Rassemblées autour du piano, dans la zone lumineuse, étaient groupées plusieurs têtes d’éclatante renommée […]. Enfoncée dans un fauteuil était Mme Sand, curieusement attentive et gracieusement subjuguée. Elle donnait à cette audition toute la réverberation de son génie ardent, douée de la rare faculté, qui n’est réservée qu’à quelques élus, d’apercevoir le beau sous toutes les formes de l’art et de la nature et qui pourrait bien être cette seconde vue dont toutes les nations ont reconnu chez les femmes inspirées les dons supérieurs; magie du regard qui fait tomber devant elle l’écorce, la larve, l’enveloppe grossière de la forme pour leur faire contempler dans son
essence invisible l’âme qui y est incarné l’idée que le poète et l’artiste ont conjuré sous le torrent des notes ou les voiles du coloris [...]  

Could this text, written after the painting by Danhauser was finished and after the death of Chopin, be an unconscious attempt for a substitution, a sort of re-appropriation, or a conjuration instead of an homage? An imaginary portrait of a Lisztified Chopin? This painting could be a candidate to complete the striking evidence of this complex transfer put recently under light by Jean-Jacques Eigeldinger, thanks to a certain copy of the original edition of Liszt monograph annotated in a terrific way by Julian Fontana.

NOTES


2 H. Berlioz, op. cit., 119-120 (15 December 1833, “Revue musicale. Concerts”, in Le récréateur). Parmi les jeunes artistes qui se sont joints à lui à cette occasion, les noms de MM. Liszt et Chopin frappent au premier coup d’œil. L’enthousiasme excité par le premier au Théâtre-italien, il y a quelques semaines, n’est pas encore refroidi; partout où l’on parle de musique, Liszt est cité comme un phénomène de verve, d’audace et d’inspiration. Ses traits sont si éblouissants, ses terminaisons si effrayantes de force et de précision, ses broderies si délicates et d’un goût si neuf, qu’en vérité on est quelquefois dans l’impossibilité de l’applaudir, il vous pétrifie. Chopin est un talent d’une tout autre nature. Pour pouvoir l’apprécier complètement, je crois qu’il faut l’entendre de près, au salon plutôt qu’au théâtre, et faire abstraction de toute idée reçue; [...]. Chopin comme exécutant et comme compositeur est un artiste à part [...]. Il y a des détails incroyables dans ses mazurkas; encore a-t-il trouvé le moyen de les rendre doublement intéressants en les exécutant avec le dernier degré de douceur, au superlatif du piano, les marteaux effleurant les cordes, tellement qu’on est tenté de s’approcher de l’instrument et de prêter l’oreille comme on ferait à un concert de sylphes ou de follets. Chopin est le Trilby des pianistes.”

3 Charles Nordier, Trilby ou le lutin d’Argail (Paris: Ladovac, 1822), 28-29: “Trilby était le plus jeune, le plus galant, le plus mignon des follets. [...] On ne racontait de lui que des choses aimables et des caprices ingénieux.”

4 Madame Auguste Boissier, Liszt comme pédagogue (Paris: H. Champion, 1923), 15: “Il est plein d’esprit; il parle avec grâce et clarté, il est parfaitement naturel et témoigne d’un savoir vivre irréprochable; son esprit est mûri par la réflexion et par la connaissance du monde [...]. Il pourrait prendre pour un homme de trente ans, élevé dans la meilleure société, et pourtant, il n’a eu que vingt ans en octobre dernier [...].”

5 A. Boissier, op. cit., “jeune, blond, mince, taille élégante, figure très distinguée... c’était Liszt.”


11 F. Liszt, op. cit., pp. 146-147: “Chopin savait que son talent, dont le style et l’imagination nous rappelaient ceux de Nodier, par la pureté de sa diction, par ses arabesques avec La Fée aux miettes et les Lutins d’Argail, par ses rencontres de Sphénides et de Dianes marmurant à son oreille leurs plus confidentielles plaintes, leurs rêves les plus innommées, Chopin savait, disons-nous, qu’il n’agissait pas sur la multitude et ne pouvait frapper les masses, car pareils à une mer de plomb, leurs fots malléables à tous les feux, n’en sont pas moins lourds à remuer, et nécessitent le bras puissant que ne connaissant pas de façon véritable, il savaient qu’il ne l’était parfaitement goûté que par les énarques, le qui les efface et les voile tout à tour; sphères où tout est miracle charmant, surprise folle, songe réalisé, et où Chopin se réfugiait et se complaisait si volontiers.”

12 “L’univers musical de Chopin (Paris: Fayard, 2000). See specially the following chapters “Chopin et Berlioz face à face”, 123; and “Les premiers concerts publics de
Chopin à Paris (1832–1838)”, 192.

16 Hector Berlioz, Critique musicale. 1823–1863, vol. III: 1837–1838, ed. by Yves Gérard (Paris: Buchet/Chastel, 2001), 154: “Chopin n’aime guère à jouer dans les grandes salles, devant un public turbulent et mélangé; ses qualités ne sont pas de celles qui imposent, pour ainsi dire, de vive force, l’admiration à la foule; il aime le calme au contraire, l’attention d’un auditoire peu nombreux mais sympathique, lui est plus favorable que les plus bruyants applaudissements. Il s’attache, il émeut, par une sensibilité contenue et une grâce sans afféterie, il étonne souvent par le scintillement capricieux de sa fantaisie; ce qu’on aime tant en lui, c’est moins le pianiste (bien qu’à ce titre il ait très peu de rivaux) que le compositeur. Sa musique est de la musique de piano, et même des plus compliquées, mais sans aucun alliage de ces traits cinquants, que les doigts des virtuoses introduisent trop souvent dans leurs oeuvres.”


18 H. Berlioz, ibid., p. 472: “[les traits diatoniques sont exécutés] avec la plus incroyable rapidité en staccato […] assez semblables aux sons qui pourraient résulter de traits exécutés avec le talon de l’archet, sur une excellente contrebasse, par une machine à toupie.”

19 Ph. Sorel, op. cit., 129, no. 102.

20 Musée Dantan: Galerie des charges et croquis des célébrités de l’époque (Paris: Delloÿe, 1839), 116: “Au premier aspect, on ne sait pas trop si l’on a sous les yeux un homme ou une de ces gigantesques araignées que l’un nomme fauches. Mais en regardant plus attentivement on distingue des vertébrés au milieu du dos, et les araignées ne rentrent pas dans la classe des vertébrés. De plus, voici une énorme chevelure comme jamais ces insectes n’en ont possédé, à moins de porter perruque et, enfin, troisième et irrécusable preuve, ce personnage fantastique touche du piano, et en admettant avec le Constitutionnel qu’une araignée puisse être mélomane, nous voulons bien reconnaître que cet insecte domestique aime la musique, l’écoute avec des oreilles de dilatante, et crie bravo dans son idiome particulier; mais nous n’admettrons jamais qu’une araignée touche du piano. C’est donc un homme.”

21 Léon Escudier, Littérature musicale: Mes souvenirs (Paris: E. Dantu, 1863), 341: “Voici ce que l’on gagne, à vouloir couper les cheveux en quatre avec un homme qui a de l’esprit jusqu’à la pointe de son ciseau.”

22 Alfred Robaut, L’œuvre complet de Eugène Delacroix, peintures, gravures, lithographies (Paris, 1885), no. 665.

23 It belonged to Mme Desavary (Robaut), one of Dutilleux’s daughters; it was then in the Chéramy collection between 1887 and 1908, then in the auction on 5–7 May 1908 (no. 190), then in Georges Viau collection. See Ph. Sorel, op. cit., 129, no. 102.

24 Music in Documents, vol. III: 1837–1863, ed. by Yves Gérard (Paris: Buchet/Chastel, 2001), 154: “Chopin n’aime guère à jouer dans les grandes salles, devant un public turbulent et mélangé; ses qualités ne sont pas de celles qui imposent, pour ainsi dire, de vive force, l’admiration à la foule; il aime le calme au contraire, l’attention d’un auditoire peu nombreux mais sympathique, lui est plus favorable que les plus bruyants applaudissements. Il s’attache, il émeut, par une sensibilité contenue et une grâce sans afféterie, il étonne souvent par le scintillement capricieux de sa fantaisie; ce qu’on aime tant en lui, c’est moins le pianiste (bien qu’à ce titre il ait très peu de rivaux) que le compositeur. Sa musique est de la musique de piano, et même des plus compliquées, mais sans aucun alliage de ces traits cinquants, que les doigts des virtuoses introduisent trop souvent dans leurs oeuvres.”


27 Danièle Pistone, “Byron et ses musiciens”, Romanisme. Revue de la Société des Études romantiques 7 (1974), 90. See also Liszt’s letter to his pupil Pierre Wolff, dated 2 May 1832, giving the list of improvements that he dreams of in his dreams, it is one that the extension would be easy, and of which the idea presented itself to my brain not long ago, when, walking silently in the park, I was struck by the color splendide of Delacroix, the lines and touches of Scheffer, the personage fantastic who plays the piano, and admitting with the Constitutionnel that an arachnid could be a musician, we will only recognize that this domestic insect likes music, listens with the ears of a dilatante, and cries ‘bravo’ in his own idiom; but we will never admit that an arachnid plays the piano. It is therefore a man.”


29 For the painter’s biographers Raymond Escholier and André Joulin, it is quite clear that it could be the piano used for this double portrait.
avez deux. La vie de Chopin n’est-elle pas aussi, par bien des côtés, la vie de Liszt, au moins pour ce qui regarde la vie animique?”

51 F. Liszt, op. cit., 157-163.
52 J.-J. Eigeldinger, op. cit., 263.