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ROMANTIC PIANISTS IN PARIS: MUSICAL IMAGES AND MUSICAL LITERATURE

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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."

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.” 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 [...]  
Later in her diary, she provided more details on his physique: “Young, blond, slender, elegant stature, very
distinguish figure ... so was Liszt”. 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 Lehmann7 (1814–1882) [fig. 5] in Rome, in 1839. And it is also this perfect and
“angelic” beauty – using the words of H. Robert Cohen8 – 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 cari-
caturists. 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
frequencers 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 jeune 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 “fau-
cheux”. 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. This new version of Dantan’s work, formerly in the André Meyer collection and now in the Musée de la Musique in Paris, remained ignored for a long time even by the most meticulous commentators like H. Robert Cohen and Alan Walker, 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].

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]. 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, 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 maniére.” 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.” Is that version the same one as the portrait preserved in Weimar?

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, 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. 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.”

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, 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 study 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, 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, 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 musical collection [fig. 17]. 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 cheekpiece makes visible the keyboard and pianist’s hands. Visual representations 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:

En écouter quelques-unes des Polonaises de Chopin, on croit entendre la démarche plus que ferme, pesante, d’hommes affrontant 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 dessinait 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’épaule, 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 [...].

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]. 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. This famous maker commissioned the painting at the time when his workshop was located in the Mondscheinhaus, 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.

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), 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, 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 Jemaine la Pucelle, a work by Alexandre Dumas the elder? or to Liszt Jeanne d’Arc au Buchet for voice (lyrics by Dumas) and viola, later published in 1845? Between both extremes represented by the tremendous collection of images related to Liszt and the modest gallery devoted to 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”. 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 letter 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 predictable times, and even less with true artists”.

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 âge 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’idéal que le poète et l’artiste ont conjuré sous le torrent des notes ou les voiles du coloris [...] 51

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. 52

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 complément, 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: Laducat, 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 [...]; on pourrait le 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 accustomed with La Fée aux miettes et les Lutins d’Argail, par ses rencontres de Séraphines et de Dianes murmurant 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 flots malléables à tous les feux, n’en sont pas moins lourds à remuer, et n’existent le bras puissant de l’ouvrier athlète pour être versés dans un moule, où le métal en fusion devient tout d’un coup pensée et sentiment sous la forme qu’on lui impose. Il savait qu’il était parfaitement goûté que par ces réunions malheureusement trop peu nombreuses, dont tous les esprits étaient préparés à la suivre, et à se transporter avec lui dans ces sphères où les anciens ne faisaient entrer que par une porte d’ivoire, qu’entourent des pilastres de diamant, surmontés d’une coupole dans laquelle se jouent tous les rayons du prisme sur une de ces transparences fauves, comme celle des opales du Mexique, dont les foyers kaléidoscopiques sont cachés dans une brume olivâtre qui les efface et les voile tout à tour; sphères où tout est miracle charmant, surprise folle, sorge réalisé, et où Chopin se réfugiait et se complaisait si volontiers.”

12 See also Heinrich Heine, Oeuvres complètes: De tout un peu (Paris: Michel Lévy, 1890), 306: “Chopin est le favori de cette élite qui cherche dans la musique les plus hautes jouissances de l’esprit. Sa gloire est d’espèce aristocratique, parfumée des louanges de la bonne société, distinguée comme sa personne.”


14 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 accustomed with La Fée aux miettes and les Lutins d’Argail, by his encounters with Sériphines and Dianes murmuring to his ear those most privileged confidences, their dreams the most incommunicated; Chopin knew, so to say, that he did not act on the multitude and could not rattle the masses, for they were like a sea of lead, their waves malleable to all the fires, not only less heavy to move, but also needed the strong arm of the laborer athlete to be cast into a mold, where the metal in fusion becomes a simple thought and sentiment under the form it imposes. He knew that it was perfectly liked by these gatherings unfortunately too few, where all the spirits were prepared to follow it, and it was transported with him in these worlds where the ancients did not enter except by one door of ivory, that surrounded with columns of diamond, crowned with a cupola where all the rays of the prism play on one of these fauve transparencies, like that of the opals of Mexico, where the fires kaleidoscopic are hidden in a brume olive which effaces and veils all at once; worlds where everything is charming miracle, foolish surprise, realized dream, and where Chopin took refuge and took so much pleasure.”

15 Jean-Jacques Eigeldinger, 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 turbulents 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 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 rivale) que le compositeur. Sa musique est de la musique de piano, et même des plus compliquées, mais sans aucun alliage de ces traits cinquanta, que les doigts des virtuoses introduisent trop souvent dans leurs œuvres."


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 vapeur.”

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

20 *Musée Danlan: Galerie des charges et croquis des célèbrités de l’époque* (Paris: Delloye, 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’on nomme faucheux. Mais en regardant plus attentivement on distingue des vertèbres au milieu du dos, et les araignées ne rentrent pas dans la classe des vertèbres. De plus, voici une immense 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 dilettante, et crie bravo dans son idiore particulier; mais nous n’admettrons jamais qu’une araignée touche du piano. C’est donc un homme.”


23 It belonged to Mme Desavary (Robaut), one of Dutilleux’s daughters; it was then in the Chéramy collection between 1887 and Hector Brame, art dealer, for 820 francs.

24 Its auction on 5–7 May 1908 (no. 190), then in Georges Viau collection.

25 Veronika Birke, *Josef Danhauser (1805–1845): Gemälde und Zeichnungen* (Abbeville: Paillard, 1991), preface by Rémy Stricker, 37: “Parmi toutes les améliorations que je rêve dans mon réveil, il en est une dont l’extension serait facile, et dont l’idée se présenta à mon esprit il y a peu de jours, lorsque, me promenant silencieusement dans les galeries du Louvre, je contemplais tour à tour la profonde poésie du pinceau de Scheffer, la couleur splendide de Delacroix, les lignes pures de Flandrin et de Lehmann, la nature vigoureuse de Brascassat; pourquoi, me disais-je, la musique n’est-elle pas conviée à ces fêtes annuelles? Pourquoi ces vastes salles du Louvre restent-elles muettes? Pourquoi les compositeurs ne viennent-ils pas y apporter, comme les peintres, leurs frères, la plus belle gerbe de leur moisson?”


27 For the painter’s biographers Raymond Escholier et André Joubin, 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.