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## *Accents of Chopin anniversaries in territories annexed by Prussia*

**ABSTRACT:** This article discusses the way in which the Chopin Year of 1910 was celebrated in Wielkopolska. It presents a script prepared in the nineteenth century and shows similarities with celebrations of Mickiewicz and other Polish heroes and artists. Invariably used in such commemorations was a “symbolic capital” that made it easier to create an intergenerational code, thereby disseminating knowledge of national culture and history.

A significant role was played in 1910 by a centenary panel, which produced “Guidelines for popular Chopin celebrations” and also many occasional, popular materials. Chopin’s induction into the national pantheon involved the use of audio material (vocal and instrumental concerts), verbal material (articles, poems, lectures and brochures) and also a visual code (anniversary window stickers, *tableaux vivants* or *tableaux illuminés*). Illuminated pictures – recommended by a catalogue of slides produced in Poznań – stimulated the imagination of the masses and served as a guide through the composer’s life and work, and their impact was enhanced by a commentary. Most of the living pictures were probably inspired by Henryk Siemiradzki’s canvas *Chopin grający na fortepianie w salonie księcia Radziwiłła* [Chopin playing the piano in Prince Radziwiłł’s salon] and Józef Męcina Krzesz’s painting *Ostatnie akordy Chopina* [Chopin’s last chords]. This combination of codes made it possible to create a model adapted to the times and to the expectations of a mass audience. The Chopin anniversary, in which admiration was inseparably intertwined with manipulation, was a pretext for strengthening the national identity.

**KEYWORDS:** Fryderyk Chopin, anniversary, Wielkopolska, concerts, *tableaux vivants*, *tableaux illuminés*, mass audience

Each nation, every part of it, wherever in the world they might happen to be, feels it is their sacred duty to honour their great ones on the anniversary of their death or birth. Not performing that duty would be a denial of their homeland, which is proud of its geniuses because they lived for it and devoted their mind and spirit to it. Their shadows should shine like the dawn. Their works of art should inspire us with an enthusiasm to act, and we should value their ideas and aspirations as the most precious pearls.<sup>1</sup>

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<sup>1</sup> Mieczysław Zagórski, *Jak urządzać widowiska i obchody uroczyste w stowarzyszeniach polskich. Kilka wskazówek oraz wybór pantomin i żywych obrazów z tekstem i bez*

The turn of the centuries carried many national anniversaries: the end of the nineteenth century was filled with the celebrations of Adam Mickiewicz, the Constitution of the Third of May and the Kościuszko Insurrection. The beginning of the twentieth century abounds with significant dates connected with national history (anniversaries of the battle of Grunwald, the uprising of January 1863, Prince Józef Poniatowski and Piotr Skarga) and national culture (Chopin, Artur Grottger, literary anniversaries). Anniversaries provided the occasions to remember glorious events from the past, and celebrated artists/heroes were treated as a “symbolic capital”, invariably used in times of shaping the national identity, facilitating the creation of an intergenerational code and helping to crystallize a homogeneous axiological model.

The celebrations overarched the boundaries of the partitions; the most sumptuous ones were held in Galicia, whereas more modest ones took place within the territories of Prussian and Russian partitions. However, it is worthwhile to look closely at the forms of anniversary celebrations prepared in a more tense political situation. The tradition of common celebration of anniversaries on Polish lands came into being in the second half of the nineteenth century; at that time Wielkopolska exceeded the other provinces in this respect, but the policy of intensified Germanization at the beginning of the twentieth century made it very difficult, or sometimes impossible, to organize mass gatherings. However, a close link was maintained with Galicia, which had much greater autonomy: delegations were sent to all celebrations there, and the Poznań press brought extensive reports from Kraków or Lviv (examples from the Kingdom of Poland or émigré circles were published much more rarely).<sup>2</sup>

A script for celebrating anniversaries produced in Poznań, which had been worked out and unified in the last twenty five years of the nineteenth century, was also the canon for the year which followed. While the later national cultural celebrations did not match those of the previous years, they were characterised by literary and artistic evening celebrations on a significant scale, and in particular by the diversity of spectacles and the multiple channels of communication employed. *Kurier Poznański*, a popular newspaper, had a special section *The year of Chopin in the Prussian annexation*. It not only registered the events but also had an instructional role. An inspirational role

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*tekstu do reprodukcji i naśladowania* [How to arrange spectacles and celebrations in Polish associations. Some guidelines and a selection of pantomimes and living pictures with and without text to reproduce and imitate] (Poznań, 1911), 44.

<sup>2</sup> E.g. reports on the ceremonies in honour of Chopin in Lviv [comp. *Dziennik Poznański* 247 (1910), supp., 1-2; *Kurier Poznański* 246 (1910), 1-2; *Kurier Poznański* 248 (1910), 2; *Kurier Poznański* 250 (1910), 2-3; *Kurier Poznański* 251 (1910), 2-3; *Kurier Poznański* 237 (1910), 3]; in Kraków [*Kurier Poznański* 142 (1910), 2], in Warszawa [*Postępek* 220 (1910), 1-2], in Munich [*Kurier Poznański* 141 (1910), 2].

was played by the jubilee committees, formed by generally respected figures. In the Chopin Year the jubilee committee in Poznań had Bolesław Dembiński as its president, Stanisław Karwowski as its vice president, Ludwik Broeckere as its secretary and Tadeusz Szulc as vice secretary.<sup>3</sup> At the beginning of the year an appeal was published which called for making the celebrations worthy of the occasion and asked for funds for organizational purposes, commemorative plaques or occasional materials.<sup>4</sup>

Owing to the efforts of the committee, a brochure, *Fryderyk Chopin: on the hundredth anniversary of his birth*, was published by Szulc “in order to make it easy for societies to organize lectures”<sup>5</sup>. Moreover, as in the case of previous anniversaries, a detailed programme of evening celebrations was prepared; the “guidelines”, which regularly appeared in the press, provided excellent instructions, and their characteristic schematic nature, in particular the repeatability of the model, made them easy to address to mass audiences. Thus it is not surprising that the recommendations in *The guidelines for popular Chopin celebrations*<sup>6</sup> established the same sequence of events throughout, generally using the same works (literary and musical). They suggested that the evening celebrations should begin with a spoken introduction or singing by a choir, followed by a declamation, a piano performance or solo singing, and a lecture, notably enriched by illuminated pictures with explanations provided by Tadeusz Jaworski.<sup>7</sup> The second part was supposed to be filled with declamations (mainly panegyric poems) alternately with vocal performances and, optionally, with instrumental ones. It should be emphasised that these were not just general suggestions; not only were specific titles recommended but also detailed data was given concerning the kind of edition (including even the prices and information where the notes could be obtained). *The guidelines* were undoubtedly used by many organizers of Chopin Year celebrations in Wielkopolska because various societies were strongly

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<sup>3</sup> Bolesław Dembiński – composer, conductor, music activist, organist; Stanisław Karwowski – historian, publicist, vice-president of Friends of Science Society in Poznań, president of the Music Society; Ludwik Broeckere – pianist, conductor, music teacher; Tadeusz Szulc [Schulz] – doctor, social activist, music critic [comp. *Postęp* 18 (1910), 1-2; *Postęp* 63 (1910), 3; *Kurier Poznański* 10 (1910), supp., 2; *Kurier Poznański* 16 (1910), supp., 2; *Wielkopolski słownik biograficzny* (Warszawa-Poznań, 1983), 79-80, 143, 320, 743-744].

<sup>4</sup> Funds were collected to fix a plaque made of red granite with a bronze bas-relief of Chopin’s head into the wall of the museum of Poznań Friends of Science Society (*Kurier Poznański* 16 (1910), supp., 2).

<sup>5</sup> *Dziennik Poznański* 35 (1910), 3.

<sup>6</sup> *Kurier Poznański* 36 (1910), supp., 1.

<sup>7</sup> They could be bought or borrowed from Bronisław Śniegocki in Poznań; *Kurier Poznański* 36 (1910), supp., 1. Tadeusz Jaworski was the author of lectures of other series – a.o. a set of slides devoted to Juliusz Słowacki.

involved, not only musical ones but also associations of industrialists, craftsmen, labourers, merchants, and educational or sports societies.<sup>8</sup>

### “We honour the hundredth anniversary [...]”<sup>9</sup>

The main jubilee celebrations in Poznań were held on 22 February 1910; here for three days the windows of all the houses were decorated with special placards. It is not known, however, whether events were similarly organised in other parts of Poland. After a mourning mass in church where opera singers from Poznań gave performances, a solemn meeting of FoSS and the Preparation Committee was held at the building of the Friends of Science Society, and afterwards a commemorative plaque was unveiled in the courtyard. The invitation to the gala ceremony at the theatre made it clear that, because of the elevated character of the day, “On the ground floor and the first floor appropriate footwear and evening dress are required”<sup>10</sup>. The programme, prepared mainly by professional actors, included a rich musical part (vocal and instrumental: a cantata, a number of songs by Chopin, *Ballade in A flat major*, *Nocturne in F sharp minor*, *Scherzo in B minor*) as well as a declamation (a verse prologue by Kornel Makuszyński) and a fragment of a stage performance (concerning Chopin’s stay in Majorca). The living picture *Chopin at Antoni Radziwiłł’s*<sup>11</sup> was unveiled at the end of the ceremony.

The jubilee ceremony in the theatre was preceded by a folk evening celebration in the spacious Lambert’s hall (Sunday, 13 February). It was organized by a group of amateurs (mainly from music societies) and also had a rich programme:

The committee succeeded in engaging the famous singer Floriani as interpreter of Chopin’s songs. The Singers Club under the direction of Mr Fibak will perform

<sup>8</sup> E.g. The Singers’ Society, “Lutnia”, Singing Clubs; Polish Craftsmen Society, Industry Societies, Feminine Mercantile Youth Society; “Straż”, Folk Reading Rooms Society, “Ogniwo” Educating Youth Society, Folk Lectures Society; “Sokół”. cp. a.o.: *Dziennik Poznański* 48 (1910), 3; *Dziennik Poznański* 71 (1910), 3; *Dziennik Poznański* 73 (1910), 3; *Dziennik Poznański* 145 (1910), 3; *Dziennik Poznański* 232 (1910), 3; *Dziennik Poznański* 242 (1910), 2; *Dziennik Poznański* 276 (1910), 3; *Kurier Poznański* 60 (1910), supp., 2; *Kurier Poznański* 84 (1910), supp., 1; *Kurier Poznański* 107 (1910), supp., 1; *Kurier Poznański* 115 (1910), 3; *Postęp* 83 (1910), 3; *Postęp* 86 (1910), 3.

<sup>9</sup> As subheadings I used parts of *Prologue* by Maria Paruszevska published in *Kurier Poznański* 77 (1910), 2.

<sup>10</sup> *Dziennik Poznański* 39 (1910), suppl., 1.

<sup>11</sup> *Dziennik Poznański* 39 (1910), 3; *Kurier Poznański* 39 (1910), suppl., 1; *Kurier Poznański* 43 (1910), 1; *Kurier Poznański* 44 (1910), 3 (the performed part (*Czy to sen*) [Is it a dream] was from Łuskińska and Stępkowski’s play *Chopin*, showing Chopin’s emotional evolution from a lover to an artist devoted to his country).

*Polonaise in A major* and *Hulanka*. Miss Okoniewska will recite one of Jan Kasprowicz's works to honour Chopin. Next, Maecenas Mieczkowski will declaim a well-known poem by Kornel Ujejski to the melody of *Funeral March*. Finally, Mr Kędzierski will recite with piano accompaniment. Chopin's life will be presented through illuminated pictures which will be explained by Dr Marian Seyda.<sup>12</sup>

Due to popular interest, the evening celebration was repeated on 6 March.<sup>13</sup> There were further Chopin events in Poznań. The ones that are worth mentioning are a concert by Professor Aleksander Michałowki in Bazar, and the much later November ceremony. This was prepared and performed by members of the "Lutnia" choir, a lecture was delivered by the "honourably known here Henryk Opieński from Warsaw", and "the most famous interpreter of Chopin's music, Raul Koczalski, whose concerts in Berlin, Hamburg, Dresden, etc. had recently stirred up general enthusiasm, performed as the pianist"<sup>14</sup>.

Provincial societies also celebrated the anniversaries; the first chord is said to have been struck in Krotoszyn, and the last one, probably, in Śrem. On 13 January the united societies organized an evening celebration in Krotoszyn and on 4 December the Singers Club from Śrem presented a similar anniversary programme.<sup>15</sup> The programmes became particularly frequent at the end of February and beginning of March, but in fact each month the press brought information about either instrumental-vocal-declamatory meetings or concerts (very often supplemented with a lecture or declamation). Moreover, the subject of anniversaries was discussed at the meetings of closed circles of members of different societies.<sup>16</sup> During the Chopin Year, the community of Wielkopolska conducted among wide social spheres a planned and targeted communications campaign that involved the simultaneous use of various systems (linguistic, music, optical), while the degree to which the spectacles were

<sup>12</sup> *Dziennik Poznański* 34 (1910), 3.

<sup>13</sup> *Dziennik Poznański* 44 (1910), 3.

<sup>14</sup> *Kurier Poznański* 43 (1910), 1 (a concert by Prof. Michałowski's); *Dziennik Poznański* 232 (1910), 3 and *Dziennik Poznański* 274 (1910), 3 ("Lute" concert).

<sup>15</sup> *Dziennik Poznański* 59 (1910), 4 (Krotoszyn); *Dziennik Poznański* 276 (1910), 3 (Śrem).

<sup>16</sup> Examples from Poznań: *Kurier Poznański* 57 (1910), supp., 1 (A Reading Room for Women); *Kurier Poznański* 60 (1910), supp., 2 and *Kurier Poznański* 77 (1910), supp., 1 (Industrial Society); *Kurier Poznański* 84 (1910), supp., 1 (Singing Club and Polish Craftsmen Society). *Dziennik Poznański* 48 (1910), 3 ("Sokół"); *Dziennik Poznański* 71 (1910), 3 ("Chopin" Singing Club); *Dziennik Poznański* 73 (1910), 3 (Industrial Society). Examples from the provinces – *Dziennik Poznański* 68 (1910), 4 (Ostrzeszów); *Dziennik Poznański* 103 (1910), 3 (Trzemeszno); *Dziennik Poznański* 113 (1910), 3 (Kępno); *Dziennik Poznański* 145 (1910), 3 (Kruszwica); *Dziennik Poznański* 276 (1910), 3 (Śrem); *Dziennik Poznański* 242 (1910), 2 (Środa). *Kurier Poznański* 63 (1910), supp., 1 (Kozmin); *Kurier Poznański* 61 (1910), supp., 2 (Inowrocław); *Kurier Poznański* 240 (1910), 3 (Ostrów). *Postępowanie* 86 (1910), 3 (Krobia); *Postępowanie* 260 (1910), 3 (Pobiedziska).

integrated depended on the appropriate choice of particular elements. The diversity of forms ensured that the campaign would be effective as a means of persuasion.

### Illuminated Pictures

“ ... For you were your homeland’s pride –  
its faithful son”

Chopin was being included in the national pantheon not only by means of verbal elements (articles, poems, lectures, brochures) but also – mostly – by a visual code. He could be seen in jubilee decorations and through forms of visual character which were included in the programme of evening celebrations, in other words through live or illuminated pictures. In February 1910 the window panes of all apartments and Polish shops in Poznań were covered with illuminated placards made by the local art factory Pilczek and Putiatycki, displaying “the image of Chopin with a heart wrapped with thorns above it; at the bottom one could see a lyre”<sup>17</sup>. They could strengthen in the collective consciousness a typical neoromantic faith in the power of a bard (a poet, a musician, a painter) whose works were inspired by the national spirit and interwoven in his martyrdom.

The factor that stimulated the mass imagination and acted as a guide to culture, which helped the public to become familiar with the composer and his musical achievements, were illuminated pictures. They were very popular even as early as the beginning of the twentieth century, and although the form was transitory (it could only be experienced at the moment of projection), it could have a significant influence on strengthening the cult of Chopin due to the fact that it could reach vast audiences. While showing the slides, organizers simultaneously used two channels, visual and verbal, as each displayed slide was usually accompanied by a commentary which put random fragments in the right order, helped to understand significant events and episodes and supplemented the display; was thus a factor which broadened plastic narration. This way of uniting the codes made it possible to create a precise model, adjusted to the mental abilities of the collective audience, and strengthen it on the basis of repeated imaginary schemas.<sup>18</sup> Illuminated pictures were be-

<sup>17</sup> *Kurier Poznański* 33 (1910), supp., 1. The Jubilee Committee announced a competition (it advised the use of 35x45 cm format and four colours for producing the reproductions). They were offered by the Leitgeber bookshop for the price of 10 phen. People were encouraged to illuminate their cities [comp. *Dziennik Poznański* 4 (1910); *Dziennik Poznański* 35 (1910), 3; *Kurier Poznański* 42 (1910), supp., 1].

<sup>18</sup> Comp. Barbara Lewandowska-Tomaszczyk, ‘Konstruowanie znaczeń i teoria stapiania’ [Creating meanings and the theory of fusion], in *Kognitywizm w poetyce i stylistyce*

coming a new tool, adapted perfectly to the specificity of the times and horizons of the audience's expectations – a tool which served to fill the popular memory.

Although neither the slides nor a commentary that went with them have survived to our day, we can hypothetically point to the direct and indirect sources of their inspiration. On the one hand, the pictures could quite precisely duplicate popular iconography; they probably referred to illustrations from various publications and periodical press, and it is also possible that some of them were of a more original character. Moreover, one should take into account the fact that the beginning of the twentieth century saw an intensive development of illustrated postcards which, without a doubt, could provide the model for some illuminated pictures. It would be possible as well to try and identify the character of the Poznań slides dedicated to Chopin with the help of the catalogue published in 1910/1911 which contains information about a set which included the *Chopin* series that was supposed to be supplemented with the commentary by Tadeusz Jaworski.<sup>19</sup>

The composition of the recommended series, which includes 52 slides, complied with the pattern applied in other anniversary–biographical sets. The whole usually opened with the hero's portrait, his ancestors and family were presented next, as well as the places with which he was associated. Different stages of the hero's life were presented on portraits, various memorabilia (manuscripts, medals), as well as evidence of worship (tombs, plaques, monuments). A very important part of the cycle was the environment associated with Chopin (his family house and its surroundings, places where the hero spent time). This rule was also applied in the act of choosing slides dedicated to Chopin; apart from a number of portraits of the composer, the set showed his parents and siblings, as well as some of the significant people (Józef Elsner, Prince Antoni Radziwiłł, Maria Wodzińska, George Sand, Duchess Marcelina Czartoryska). It included drawings of places associated with Chopin's stay (the family home, the Conservatory in Warsaw, his house in Majorca) and also slides showing the last moments of the composer's life (*Chopin on his deathbed*, *Death mask*). A separate group consists of Chopin's autographs, letters and drawings and manuscripts of compositions (*Funeral March*, *Polonaise in A major*); additionally, material evidence of worship would also be presented (Parisian vault, monuments, memorials).

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[Cognitivism in poetics and stylistics], ed. Grażyna Habrajska, Joanna Ślósarska (Kraków, 2006), 8-10.

<sup>19</sup> *Katalog przezroczy do obrazów świetlanych pracowni i wypożyczalni przezroczy B. Śniegockiego w Poznaniu, ul. Rycerska No 33* [A catalogue of slides for illuminating pictures of B. Śniegocki's ateliers and slide rentals in Poznań, 33 Rycerska Street] (Poznań, 1910/1911).

The Poznań set was characterised by thematic unity and based on clear stereotypes which, while simplifying reality, at the same time made it easier to understand for mass audiences. The order in which the slides were shown guided the commentator towards a simultaneous presentation of the composer's life and musical inheritance in the right chronological order. Combining particular pictures into chain-like sequences allowed the different forms to conceptually complement each other. Displaying a manuscript or a drawing of the late artist enriched the image created in the percipient's imagination, and stimulated a fuller vision especially – as in the case of nineteenth-century historical painting – the focus was on a small number of biographical episodes, for

In order for these works to participate in the national religion of patriotism, the choice of topics had to combine generally known historical and literary content with an accessible, traditional way of illustrating it.<sup>20</sup>

This rich set of slides prepared in the Poznań workshop was presented on numerous occasions, although not always as a whole; probably only some of them were displayed during evening celebrations with an extensive and diversified programme. Much depended on the way in which the commentary was given: printed annotations provided, as a rule, only a basic introduction, whose meaning could be significantly strengthened by the individual knowledge and oratory talent of the commentator. Not everyone was in possession of pictures with annotations; quite frequently the annotations were therefore dealt with by people who were known and respected in the milieu, usually members of the intelligentsia or clergy who were equipped with historical knowledge and were familiar with the art of rhetoric.<sup>21</sup> The press – from both Wielkopolska and Galicia, as well as from Warsaw – published texts which could greatly simplify the reception of the slides. The audience was presented with the composer as a hero – a bard equal to Mickiewicz and Kościuszko.

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<sup>20</sup> Waldemar Okoń, 'O niektórych kryteriach wartościowania sztuki polskiej w XIX wieku, czyli o nienapisanej historii polskiego malarstwa dziewiętnastowiecznego' [Some criteria of judging Polish art in the nineteenth century, or the unwritten history of Polish nineteenth-century painting], in Waldemar Okoń, *Przeszłość przyszłości. Studia z dziejów sztuki XIX i XX w.* [The past of the future. Studies in the history of art in the nineteenth and twentieth centuries] (Wrocław, 2005), 34.

<sup>21</sup> E.g. during the evening celebration in Lamber hall in Poznań and in Inowrocław the slides were being explained by Marian Seyda – *Dziennik Poznański* 34 (1910), 3; *Kurier Poznański* 61 (1910), supp., 2.



## Chopin *tableaux vivants*

“We lay a wreath on your precious temples [...]”

A living picture show was frequently an integral part and, at the same time, the climax of evening celebrations. It is worth mentioning that the *tableaux vivants*, which were closely connected with the courtly culture of the eighteenth century, broke out of these narrow circles in the nineteenth century and, presented in the halls of diverse societies, became a spectacle for the masses. In the first decade of the twentieth century they partially gave way to illuminated pictures, although some promoters treated them as a sophisticated setting for anniversary celebrations. A significant context that made it easier to understand their symbols could be provided by the earlier items of the programme; quite often the visual message was accompanied by a musical background or declamation full of pathos which undoubtedly must have reinforced the solemn atmosphere.

Models taken from plastic arts were very often used as a pattern to follow while making living pictures, and in the Chopin Year these could be taken from popular reproductions. In Wielkopolska, Henryk Siemiradzki's *Chopin Playing the Piano in Prince Radziwiłł's Salon*<sup>22</sup> frequently served as the model; people were also being encouraged to purchase another one:

A beautifully made heliogravure- a copperplate, a reproduction of Męcina Krzesz's painting *Chopin's final chords* appeared in the book market. The picture shows Chopin afflicted with illness, sitting in front of the piano with his arms stretched towards the keyboard. Outside the window, which lets lunar light into the room, one can see a Polish landscape, a peaceful river, the river bank covered with bushes, a cottage and a wide horizon. Outside the window is a silhouette wrapped in a mourning shroud, a personification of Melancholy, with one hand covering her face and the other one stretched towards Chopin. In Poznań this reproduction can be found at Rose's warehouse.<sup>23</sup>

A painting with a title identical to the canvas by Józef Męcina Krzesz (*Chopin's final chords*) was that by Adam Semkowicz, which became popular thanks to a postcard that had been known as early as 1906. It shows Chopin leaning against the pillow, deep inside the room, next to the window there is an angel, who is almost embracing Chopin with his enormous wing. The two visions of the dramatic hours mentioned above could provide the basis for arranging a specific form of *tableaux vivants* – apotheosis.

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<sup>22</sup> E.g. at a Poznań theatre [*Dziennik Poznański* 39 (1910), 3] and in Krotoszyn [*Dziennik Poznański* 59 (1910), 4].

<sup>23</sup> *Dziennik Poznański* 36 (1909), 4.

In an apotheosis, a realistic plan co-operates with the symbolic one; allegorical concepts take on a visual form, visual signs coexist and complement each other, producing a strong influence on the audience's imagination. Appropriate choice of lighting is a significant element – it functions like a gesture, extracting from the darkness a silhouette (Chopin's face), an item (a piano) or a characteristic landscape. An apotheosis shown during anniversary evening celebrations was supposed to be clear, therefore, in order for the crowds to understand its symbolic message, easily recognizable characters and symbols were introduced. Those which were used would represent universal content, which might have derived from a common cultural heritage, but might also "constitute an element of a historical past common to a particular community, or express ideas that were current and significant for the whole audience [...]"<sup>24</sup>. An apotheosis based on pomposity did not aim to show a realistic portrait of a character but to sacralize him; it became a theatrical equivalent of a monument, which established even more strongly in the audience's imagination a sublime, morally the highest image in accordance with Christian axiology.

Over the years the form of organised celebrations remained unchanged, which is reflected in the duplication of the anniversary model. With time, the same schema came to be utilized with only the hero – the object of worship – being exchanged. Such duplication of established conventions came to fill "the Polish calendar"<sup>25</sup> with numerous pages devoted to prominent figures of leaders or artists, and produced a belief in the necessity of their constant worship. Hence the nature of the celebration of the Chopin jubilee in 1910, which was aimed less at familiarising the audience with the artistic value of the composer's works, and more at emphasizing Chopin's place in the pantheon of national heroes and the role of his works as almost an antidote to the reality of those times.

Poland has Chopin – the master of tones, who creates eternally memorable works, who is a teacher and educator of his nation, who pours balm into wounds, who makes fire of enthusiasm burn in those who are desperate, who resurrects those who are somnolent and who brings life into the higher spheres of spirit. And, in Chopin, Poland has, as if David come again, so that it can be cooled from the fire of its troubles and eased in its suffering and pain.<sup>26</sup>

<sup>24</sup> Małgorzata Leyko, *Reżyser masowej wyobraźni Max Reinhardt i jego teatr dla pięciu tysięcy* [A director of mass imagination – Max Reinhardt and his theatre for five thousand] (Łódź, 2002), 42.

<sup>25</sup> Comp. Magdalena Micińska, *Między Królem Duchem a mieszczaninem. Obraz bohatera narodowego w piśmiennictwie polskim przełomu XIX i XX w. (1890-1914)* [Between Spirit King and a burgher. Images of national hero in Polish literature at the turn of the nineteenth and twentieth centuries] (Wrocław, 1995), 382.

<sup>26</sup> 'Kazanie biskupa Bandurskiego wygłoszone podczas nabożeństwa w katedrze lwowskiej' [Bishop Bandurski's sermon given at a mass in Lviv cathedral] – *Kurier Poznański*

The centenary of Chopin's birthday was a time when, – like the notes of one chord – admiration became inextricably entwined with manipulation, and reinforced national identity.

*Translated by Anna Marszał-Olejniak*