

From the Editors

We hereby present the ninth volume in the series *Interdisciplinary Studies in Musicology*, entitled *1810-1910-2010: Chopin's Shadow. Transformations of the composer's image in culture and the arts*. As the title indicates – its first part is indebted to a poem by the once exceptionally popular Young Poland poet Kazimierz Przerwa-Tetmajer – our interest was aroused more by the resonance of his music in the history of culture as broadly understood than by the composer's actual oeuvre, around which an imposing, multi-storeyed library of Chopin scholarship has already been erected. Yet the shifting of the thematic accent to the extra-musical domain does not mean that we exclude remarks concerning echoes of Chopin's work in the output of other composers or in other branches of music. Quite the opposite: musicological perspectives also find their due place in our publication, although on this occasion they are in the clear minority. But the choice of Przerwa-Tetmajer's poem as a sort of motto has another significance, as well, since the present publication, inscribed within the broad context of analogous anniversary books accentuating the passage of two centuries since the birth of the genius from Żelazowa Wola, is centred quite unusually on the celebrations of the centenary of the composer's birth – celebrations which on the territory of a Poland that did not exist as an independent political entity at that time, took a very interesting form.

Besides musicologists, who also willingly venture into the realms of art, history and sociology, we also invited representatives of other humanistic disciplines – above all literary studies, most widely represented, as well as film studies and cultural anthropology – on our journey around the impressions made by Chopin on culture and the arts. We hope that our publication, thanks to its interdisciplinary formula and the multiplicity of scholarly orientations represented, will cast some light on those areas of the collective awareness which have proved more receptive to the influence of the music and personality of Fryderyk Chopin, and whose transformations do not ordinarily stir heightened interest among scholars.

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