

GRZEGORZ JOACHIMIAK  
UNIwersytet Wrocławski  
Akademia Muzyczna we Wrocławiu

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FROM THE COLLECTION OF THE POLISH MUSICOLOGIST  
ALEKSANDER POLIŃSKI: ON THE PROVENANCE  
OF TWO LUTE TABLATURE MANUSCRIPTS HELD IN THE  
BIBLIOTHÈQUE NATIONALE IN PARIS

The Polish music critic and journalist Aleksander Poliński (1845–1916), a collector and researcher of Polish musical culture, owned a wide and extremely valuable collection of sources, of which few have come down to us. His *Dzieje muzyki polskiej w zarysie* [An outline history of Polish music], published in 1907, is probably the most frequently mentioned book in the context of Poliński's publications.<sup>1</sup> It is the first synthetic work on Polish music history in Polish musicological historiography. Despite some mistakes, it contains a wealth of source material, in many cases crucial to modern musicological research. Its significance was recognised in 1908 by Adolf Chybiński,<sup>2</sup> and one can only concur with Katarzyna Morawska, who described it as 'a bridge between the nineteenth-century "outline of Polish music history" and the first synthetic musicological works from this field'.<sup>3</sup> Many of the sources used in this publication came from Poliński's private collection. Unfortunately, most of the collection was lost in flames in October 1944 in Warsaw. We do have some copies, however, and particularly noteworthy are sources which have survived as a result of a particular chain of events. They include a lute tablature manuscript currently held in the special collections department at the Bibliothèque nationale in Paris, under

- 1 Aleksander Poliński, *Dzieje muzyki polskiej w zarysie* [An outline history of Polish music], Lviv 1907 (= Nauka i Sztuka 7).
- 2 Adolf Chybiński, 'Aleksander Poliński: Dzieje muzyki polskiej w zarysie, Lwów 1907' [Aleksander Poliński: An outline history of Polish music, Lviv 1907], *Sfinks* (1908) no. 4, pp. 147–154.
- 3 Katarzyna Morawska, 'Badania nad muzyką dawną w Polsce w XIX wieku' [Nineteenth-century research into early music in Poland], in: *Szkice o kulturze muzycznej XIX wieku. Studia i materiały* [Sketches on nineteenth-century musical culture: studies and materials], ed. Zofia Chechlińska, vol. 3, Warsaw 1976, p. 127.

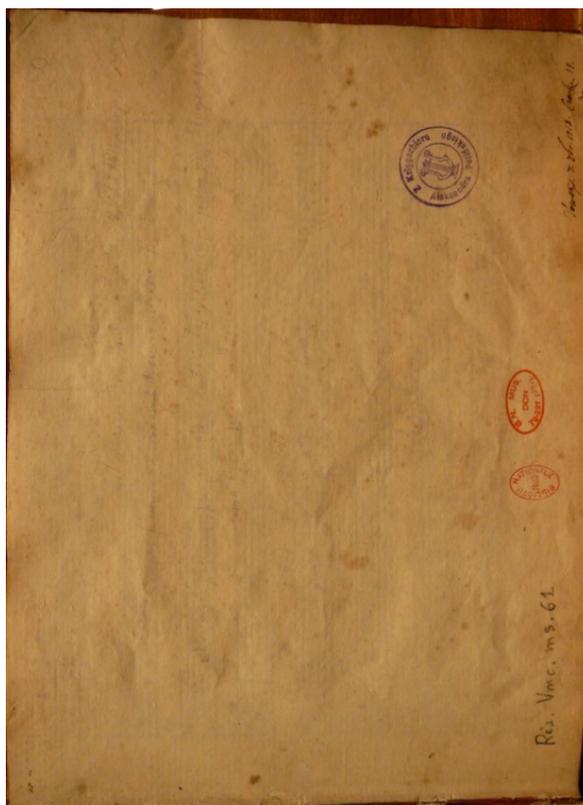
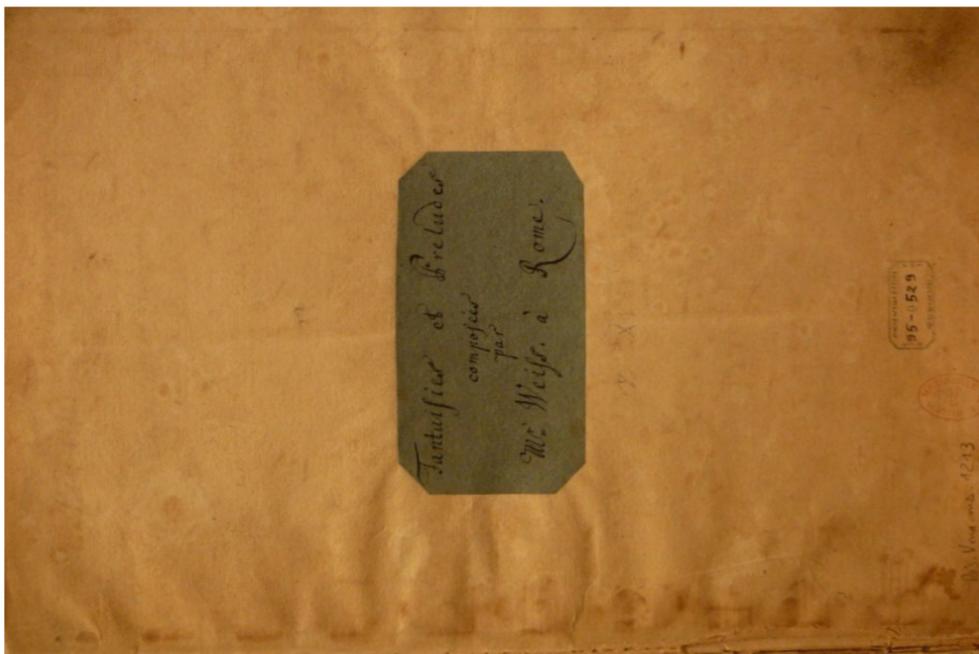


Fig. 1. Lute tablature manuscripts in the Bibliothèque nationale de France: Rès. Vmc. ms. 61 (left), Rès. Vma. ms. 1213 (right).

the catalogue number Rès. Vmc. ms. 61. Although not used for any illustration mentioned in his book, this manuscript contains the characteristic stamp of Poliński's collection (Fig. 6, p. 28).<sup>4</sup> Despite being repeatedly used in repertoire research, this source has yet to be subjected to a detailed analysis in the codicological context, and its provenance, based solely on the stamp, has not yet been verified. Also held in the Bibliothèque nationale is another lute tablature manuscript (Rès. Vma. ms. 1213), commonly known as 'Weiss. à Rome'. In my opinion, this is the second preserved lute tablature manuscript from Poliński's collection (Fig. 1).

In relation to the first manuscript (Rès. Vmc. ms. 61), there are some references in publications referring to the collection (probably because of the stamp), but there are no such suggestions in the literature for the second manuscript (Rès. Vma. ms. 1213). This article will present the history of both manuscripts and attempt to establish if they were both part of Poliński's collection of early music. If so, in what period, how did they come to survive and what else can we draw from the sources in order to determine their provenance?

#### THE MUSIC COLLECTION OF ALEKSANDER POLIŃSKI: THE STATE OF RESEARCH

Given the complicated history of Aleksander Poliński's collection, it is necessary to establish some basic information about the number of lute tablature manuscripts and to indicate clearly which manuscripts will be discussed here. The collection included three lute tablature manuscripts from the seventeenth and eighteenth centuries.

The first one is Rès. Vmc. ms. 61, with the characteristic stamp that determines the source's provenance. In order to determine when Poliński had it in his collection, we can use the *terminus ante quem* of his transcription of a Bourrée for piano by an unknown composer, published in 1893.<sup>5</sup> In the manuscript copy, it is the fourth movement of a trio for flute, cello and lute, so the notation is quite unusual for a lute tablature (Fig. 2).

The information about the Bourrée appears also in the 'Poliński files' belonging to the catalogues of the collection.<sup>6</sup> These are two volumes containing a list of

4 This stamp is discussed in more detail, along with other codicological and paleographic issues, later in this article.

5 Cf. F-Pn Rès. Vmc. ms. 61, fols. 33v–34r; *Adagio z baletu „Syrena” M. Hertza. Bourrée z XVII wieku. Z tabulatury na lutnię* [sic] [Adagio from the ballet Syrena [The mermaid] by M. Hertz. Bourrée from the seventeenth century. From a lute tablature], transcribed for piano by Aleksander Poliński, Warsaw [1893] Nakładem Redakcyi Echa muz. teatr. i art. Aleksander Rajchman, p. 1141, preserved in the National Library in Warsaw (cat. no. Mus.III.84.803), on line <https://polona.pl/item/adagio-z-baletu-syrena,NzIzNzQwNDI/6/#info:metadata>, accessed 21 October 2018.

6 *Katalogi zbiorów Aleksandra Polińskiego. Zeszyt I. Musicalia II. Książki* [Catalogues of the collection of Aleksander Poliński: I Musical sources; II Books], held in the manuscript department of the National Ossoliński Institute in Wrocław (cat. no. 5658a/b), known as the 'Teki Polińskiego' (hereafter 'Poliński Files').

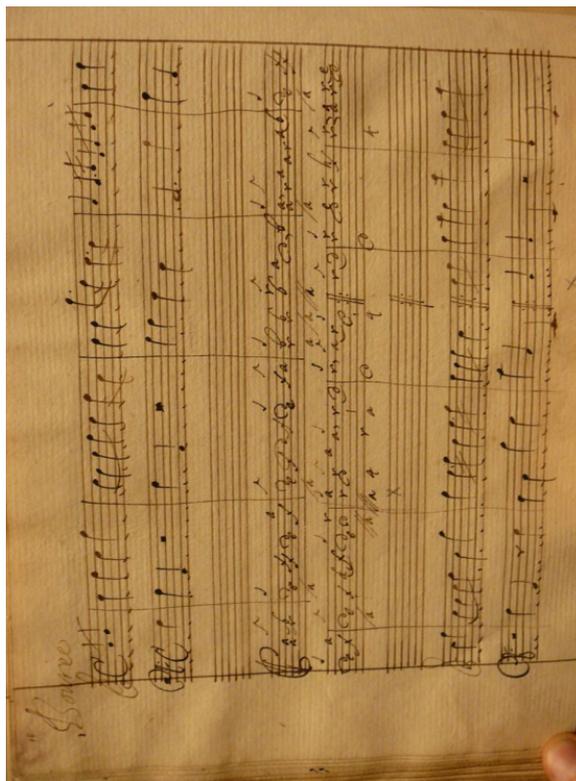
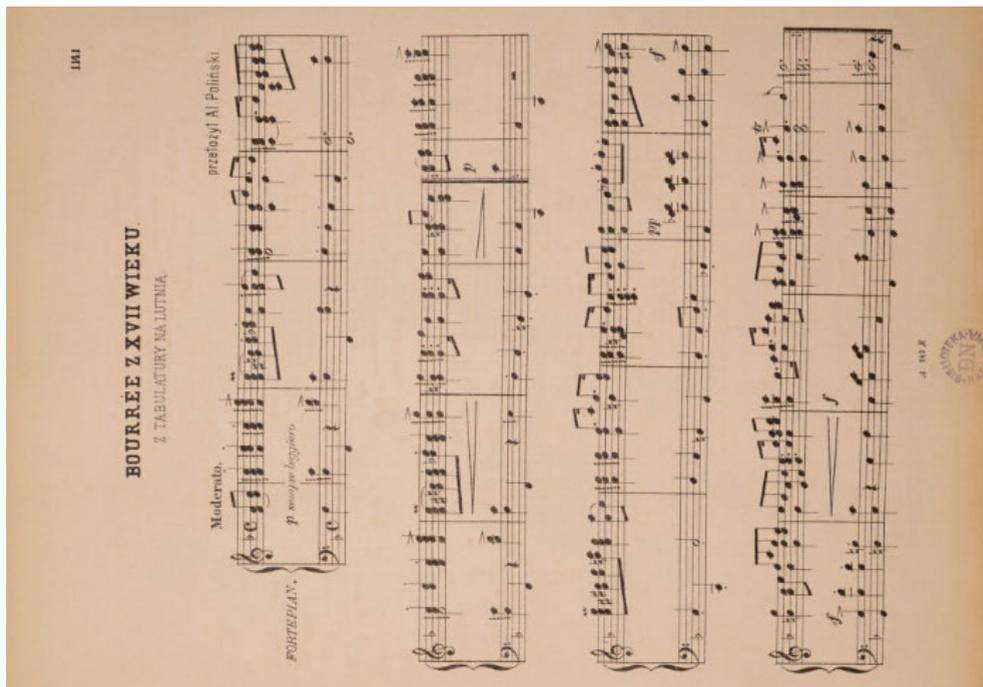


Fig. 2. Trio for flute, cello and lute, Bourrée (excerpt), F-Pn Rés. Vmc. ms. 61, fol. 33v (left); seventeenth-century *Bourrée* from a lute tablature, transcribed for piano by Aleksander Poliński, Warsaw [1893], PL-Wn Mus.III.84.803 (right).

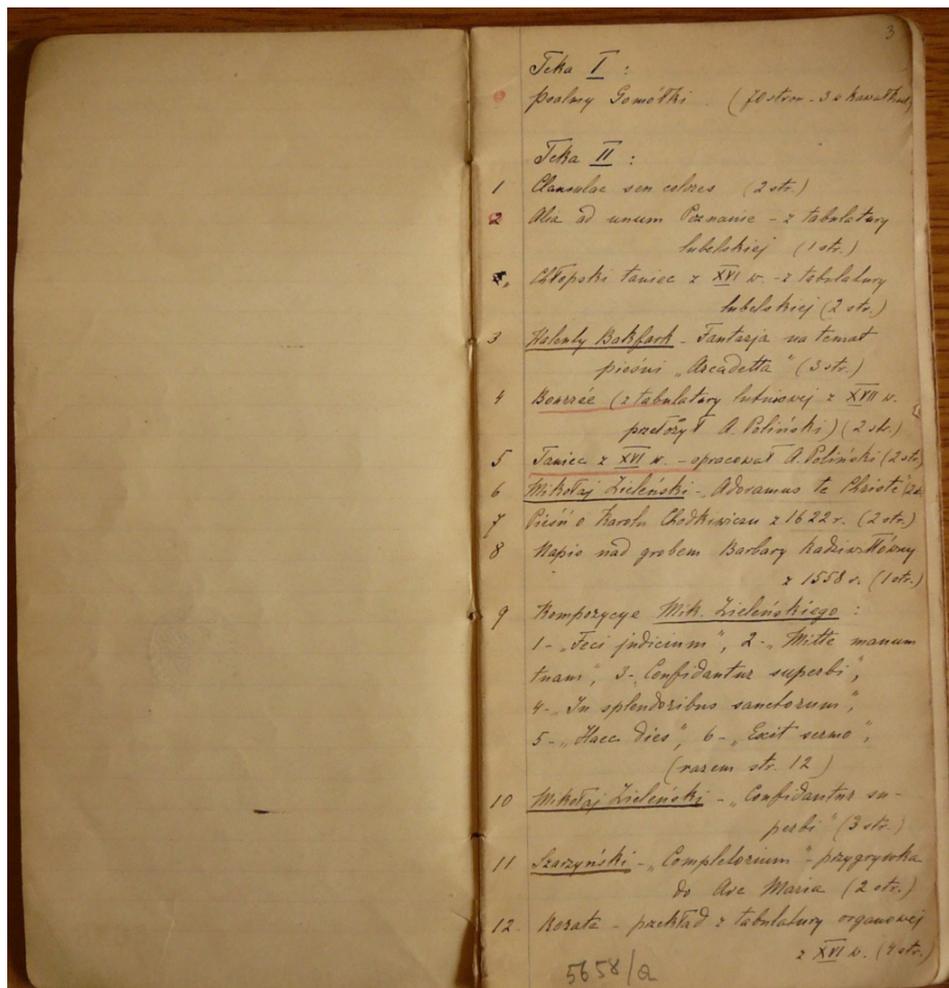


Fig. 3. 'Poliński Files', vol. 1, file II, no. 4: *Bourrée* from a seventeenth-century lute tablature, transcribed by A. Poliński, 2 pp.; National Ossoliński Institute Library in Wrocław.

sources: *Musicalia* [Musical sources] and *Książki* [Books]. Our *Bourrée* is the fourth item in the second file of 'Musical sources', but the information in brackets about two pages (see Fig. 3) may suggest a copy of the composition from the manuscript, not the transcription, because this *Bourrée* takes up two pages in the manuscript.<sup>7</sup>

7 'Poliński Files', vol. 1, file II, no. 4: *Bourrée* from a seventeenth-century lute tablature, transcribed by A. Poliński, 2 pp.

Interestingly, item 20 in the same file mentions three composers, one of whom is given as ‘Weiss – “Bourrée”’.<sup>8</sup> This name is so characteristic that we may assume it belongs to the Weiss family of lutenists, probably the famous Silvius Leopold Weiss. The ‘Bourrée’ in question is probably a different one from the same manuscript, since neither of the other two lute tablatures belonging to Poliński, from the seventeenth and eighteenth centuries, contains a Bourrée.<sup>9</sup> The list of sources and studies mentioned in the ‘Poliński Files’ allows us to assume that it is not a full list of all the materials that Poliński had in his collection.<sup>10</sup> A turning point in the history of Poliński’s collection is the date of his death, 13 August 1916 (Warsaw).<sup>11</sup> It is not known what exactly happened to his collection later, because according to Jerzy Gołos, it was not until 1926 that Poliński’s widow donated the collection to the Library of National Music Collections at the Royal Castle in Warsaw, a catalogue of which is held in the Library of Adam Mickiewicz University in Poznań.<sup>12</sup> Sonia Wronkowska, examining ‘Elsneriana’ from Poliński’s collection, indicated that his collection was included in the Library of the Directorate of State Art Collections (DSAC) and formed the basis for the Music Department. In 1934 the catalogue numbers were given, probably by Alicja Simon, who was head of the Music Department at the DSAC Library at that time.<sup>13</sup> In 1935 the music sources were given to the Music Department of the National Library.<sup>14</sup> Then the collection was fully catalogued and was the best researched part of the National Library music collections, comprising 654 manuscripts and 1387 musical prints.<sup>15</sup> In 1940 and 1943, when Wolfgang Boetticher was preparing his habilitation work, he wanted to use this manuscript (later call number Rès. Vmc.

8 ‘Poliński Files’, vol. 1, file II, no. 20.

9 Cf. F-Pn Rès. Vma. ms. 1213; Christian Meyer, Tim Crawford, François-Pierre Goy, Peter Király and Monique Rollin, *Sources manuscrites en tablature. Luth et theorbe (c.1500–c.1800). Catalogue descriptif*, vol. III/2, Baden-Baden 1999, pp. 168–169 (= Collection d’Etudes Musicologiques. Sammlung Musikwissenschaftlicher Abhandlungen 93).

10 My own further research will probably yield new findings.

11 Unless otherwise stated, all biographical information about Aleksander Poliński comes from Katarzyna Morawska, ‘Poliński Aleksander’, in: *Encyklopedia Muzyczna PWM. Część biograficzna* [PWM music encyclopedia. Biographical part], ed. Elżbieta Dziębowska, vol. 8, Kraków 2004, pp. 145–146.

12 Cf. Library of Adam Mickiewicz University in Poznań (cat. no. A. Ch. V 4/12); microfilm available at the National Library in Warsaw (cat. no. Mf. 35304). I appreciate Sonia Wronkowska’s help in acquiring a copy of this source; Zbigniew Nykiel, ‘Biblioteka Sztuk na Zamku Królewskim w Warszawie i jej zbiory w latach 1919–1939’ [The Arts Library at the Royal Castle in Warsaw and its collections in the years 1919–1939], *Roczniki Biblioteczne* 24 (1980) no. 2, pp. 249–253; Jerzy Gołos, ‘Przedmowa’ [Foreword], in: *Warszawska tabulatura organowa (XVII w.)* [A Warsaw organ tablature (17th century)], based on Czesław Sikorski’s copy, prepared by Jerzy Gołos, ed. Stanisław Moryto, Łódź 1990, p. VI.

13 Sonia Wronkowska, ‘Elsneriana zachowane z przedwojennego zasobu Biblioteki Narodowej. Charakterystyka, losy i znaczenie kolekcji’ [Elsner sources preserved from the pre-war collection of the National Library: The features, fortunes and significance of the collection], *Rocznik Biblioteki Narodowej* 45 (2014), pp. 48–49.

14 Cf. Z. Nykiel, op. cit., p. 256; S. Wronkowska, op. cit., p. 49.

15 Julian Pulikowski, *Dział muzyczny* [The music department], Warsaw 1935, p. 3 (typescript), National Library Archive, cited after S. Wronkowska (op. cit., p. 49).

ms. 61), but it was already unavailable.<sup>16</sup> On the basis of a description given in 1920 in an auction catalogue relating to the special music collection belonging to the late French musicologist and collector Jules Ecorcheville (1882–1915), we can surmise that this manuscript was already missing from Poliński's collection much earlier:

nr 349: TABLATURE. Pièces en tablature de luth. – Manuscrit allemand (?) du XVIIIe siècle. Il contient plusieurs pièces de Weiss et des luthistes français du XVIIe siècle: Gallot, Mouton, Dubut, etc. La plupart des pièces sont anonymes. – In-4 oblong de 50 ff. rel. veau.<sup>17</sup>

This description corresponds exactly to the features of our manuscript. The tablature belonged at that time to Henry Prunières (1886–1942). From 1905, together with Ecorcheville, Prunières started to collect sources of music from the sixteenth to eighteenth centuries.<sup>18</sup> The further fortunes of Prunières's collection is connected with post-war history and linked to a huge collection of old musical sources and instruments owned by musicologist and collector Geneviève Thibault de Chambure (1902–75), author of a doctoral dissertation about John Dowland.<sup>19</sup> Her collection included this manuscript from Poliński's collection. As a curiosity or anecdote, we can recall here the words of Barbara Bieńkowska, who described an episode concerning Aleksander Poliński's collection in an article from 1997:

Meanwhile, in 1970, Zofia Lissa (1908–80), a musicology professor at Warsaw University, informed the BN [National Library] that while abroad she had access to a microfilm of a manuscript of polonaises by Lucjan Silvanus Weiss. The work contained a stamp that read: 'Collection of A. Poliński'. The microfilm was lent to her privately by a musicologist from West Germany. He also informed her that Poliński's collection was held in a German library. Neither the name of the informant nor the library name was revealed, probably at the concerned person's request.<sup>20</sup>

Today we can guess what manuscript that concerned. Boetticher also eventually gained access to this manuscript, but not in Germany, as it then belonged to Geneviève Thibault. In RISM B VII, this manuscript is described as located in

16 Wolfgang Boetticher, *Studien zur solistischen Lautenpraxis des 16. und 17. Jahrhunderts*, postdoctoral dissertation, typescript available in Staatsbibliothek Preußischer Kulturbesitz zu Berlin, Berlin 1943, p. 367.

17 André Desvougues, René Ballu and Henry Prunières, [Preface], in: *Catalogue des Livres Rares et Précieux composant La Collection Musicale de Feu M. Jules Ecorcheville*, Paris 1920, p. 52, no. 349 (cat. no. F-Pn Musique Vmb 638).

18 Katarzyna Morawska, 'Prunières Henry', in: *Encyklopedia Muzyczna PWM*, op. cit., vol. 8, pp. 219–220.

19 Catherine Massip and Florence Gétéreau, 'Les collections Henry Prunières et Geneviève Thibault de Chambure: formation, composition, interaction, valorization', in: *Collectionner la musique: histoires d'une passion*, eds. Catherine Massip, Denis Herlin, Dinko Fabris and Jean Duron, Turnhout 2011, pp. 217–256.

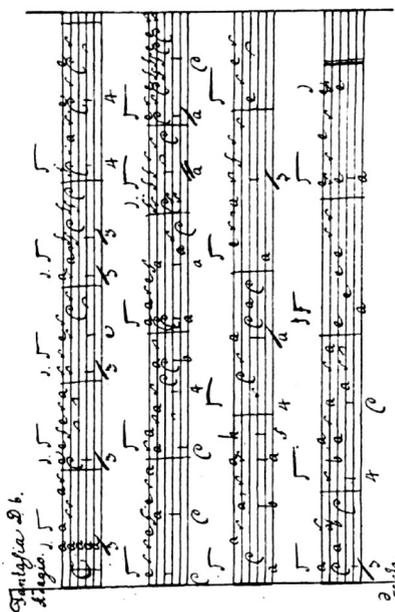
20 Barbara Bieńkowska, 'Straty bibliotek. Czy wszystkie bezpowrotnie?' [Library losses. All irretrievable?], *Cenne, bezcenne / utracone* (1997) no. 6, p. 6, <http://mbc.cyfrowemazowsze.pl/Content/60580/00065149%20-%20Cenne%20obezcenne%201997%20nr%206.pdf>, accessed 22 October 2018.

## DZIEJE MUZYKI POLSKIEJ

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panoszył się teraz na dobre i objął wszystkie działy sztuki muzycznej. Nawet sasiad teorię uprawiali nie muzycy fachowi — z wyjątkiem Mikołaja Dyckiego — lecz amatorowie, jak Aleksander Gorczyń, z zawodu sztycharz, i Szymon Starowolski, historyk.

Ów Dylecki, rodem z Litwy, wykształcenie muzyczne otrzymał w Wilnie. W r. 1677 wydat w Smolensku „Gramatykę śpiewu”; w rok później powołano go do Moskwy na stanowisko kapelmistrza orkiestry. Młody car Fedor



Początek fantazyi na lutnię z XVII w. (Ze zbiorów A. Polińskiego.)

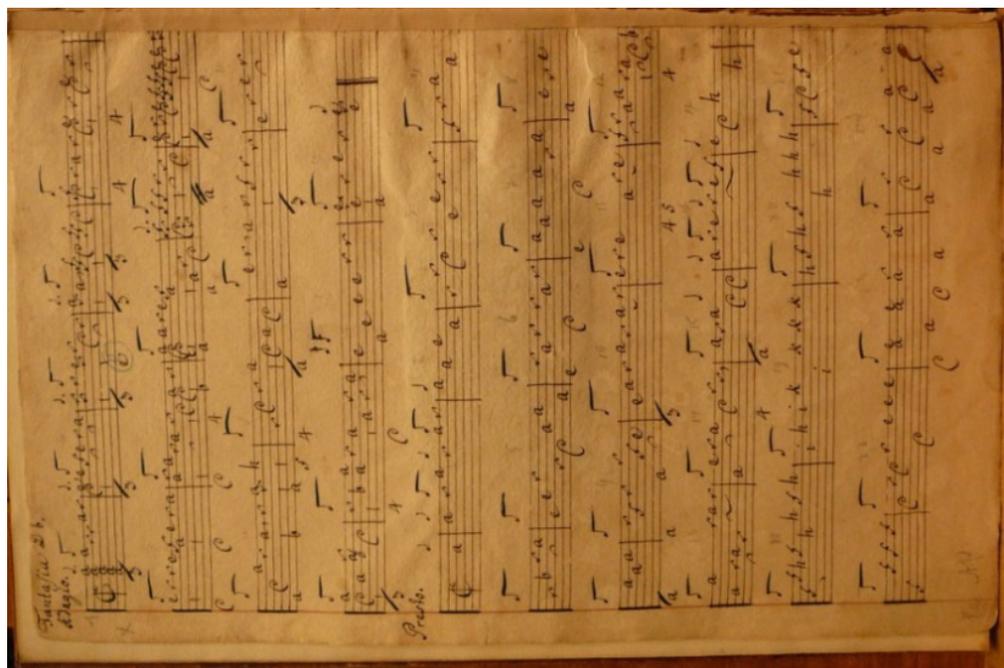


Fig. 4. Lute tablature manuscript F-Pn Rès, Vma. ms. 1213, p. 1 (left); a copy of part of this page included in Aleksander Poliński's book *Dzieje muzyki polskiej w zarysie* [An outline history of Polish music] (Lviv 1907, p. 153), with the annotation 'Ze zbiorów A. Polińskiego' [From the collection of A. Poliński] (right).

Neuilly-Sur-Seine, where Poliński's provenance is taken into account.<sup>21</sup> In this context, it is worth drawing attention to the catalogue prepared by Josef Klima, in which he listed almost all the manuscript's owners, from Poliński, through Prunières, to Thibault.<sup>22</sup> After the death of Madame Thibault, part of her collection was donated to the French government, while the rest was sold at auction. About 600 manuscripts and old prints and also 71 rare musical instruments were bought by the French Ministry of Culture for the Museum of Musical Instruments in Paris, and in the 1990s the other part of the Thibault collection was bought by the Bibliothèque nationale in Paris.<sup>23</sup>

As for the second lute tablature manuscript, its history – as we shall see – is almost identical to that of the first. This tablature is also held in the Bibliothèque nationale in Paris (Rès. Vma. ms. 1213). In the auction catalogue relating to Jules Ecorcheville's collection, this manuscript was given the following description:

nr 362: WEISS (S. L.). Fantaisies et Préludes composées par M. Weiss, à Rome. Tablature de luth Manuscrite du XVIII<sup>e</sup> siècle, 46 pages in-fol. reliure moderne en veau, [in small font:] Très intéressantes pièces de Weiss qui fut le dernier des grands luthistes. (cf. Chilesotti. *Rivista Musicale* T. XIX, 4).<sup>24</sup>

This description matches the first page of our manuscript. Evidence of the presence of this lute tablature in Aleksander Poliński's collection is given by Poliński himself. In his 1907 history of Polish music, he included part of one page from the manuscript (Fig. 4).<sup>25</sup>

The copied extract in Poliński's book reproduces part of the first page from the lute tablature manuscript F-Pn Rès. Vma. ms. 1213, titled 'Fantasia Db. | Adagio'. The music and the character of the scribe's hand, as well as the placement of the titles and music, including the staves, bars and bar lines, are exactly as in the manuscript. The caption clearly states that this is the opening of a seventeenth-century *Fantasia* for lute and that the manuscript comes from Poliński's collection: 'Początek fantazyi na lutnię z XVII w. (Ze zbiorów A. Polińskiego)'.<sup>26</sup> The illustration in Poliński's book provides evidence that the second lute tablature manuscript from Poliński's collection was extant. Interestingly, this manuscript (now Rès. Vma. ms. 1213) was not included in the catalogue edited by Christian Meyer or in the habilitation work by

21 Wolfgang Boetticher, *Handschriftlich überlieferte Lauten und Gitarrentabulaturen des 15. bis 18. Jhs. Beschreibender Katalog*, Munich 1978 (= Répertoire International des Sources Musicales, vol. B VII), pp. 230–231.

22 Josef Klima, *Die Hs. Venetiis, 7. Z[7]br 1712 aus der Bibliothek Geneviève Thibault... Themenverzeichnis*, Vienna 1978 (= Wiener Lautenarchiv 20), Preface.

23 Rachele Taylor, 'Hubert Bédard (1933–89): A visionary of the early keyboard movement', in: *Perspectives on early keyboard music and revivalism in the twentieth century*, eds. Rachele Taylor and Hank Knox, London 2017, n. 45.

24 A. Desvougues, R. Ballu and H. Prunières, op. cit., p. 54, no. 362.

25 A. Poliński, op. cit., p. 153.

26 *Ibid.*, p. 153.

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dworskiej, przez Adama Jarzembkiego, muzyka J. K. M. i budowniczego Ujazdowskiego. Wydany r. P. 1643. „Gościńce” jest napisany marnym wprawdzie wierszem, ale ma wielką wagę dla badaczy starożytności naszych, opisuje bowiem wcale dokładnie pałace, świątynie i różne osobliwości Warszawy, oraz kapelę i teatr królewski. Syn Adama, Szymon Jarzembki (ur. 1630 umarł 1677), był również muzykiem królów polskich, a zarazem skarbnikiem „saliń soleckich”.

Piotr Elert, skrzypek, śpiewak i kompozytor, równie jak i Jarzembki, prócz muzyki poświęcał się innemu zawodowi: ten ostatni budownictwu, Elert zaś pisarstwu i drukarstwu. Zaznaczył to wyraźnie w swoim dziele „Hooglosson etc.” (r. 1646), na którym podpisał się: „typographus et musicus”. Kilka szczegółów zajmujących z życia Elerta przechowało się w Wassenberga „Johan. Casim. carcer Gallicus”, Jarzembkiego „Gościńce” i „Pamiętnikach o dawnej Polsce” Niemcewicza.

Jeden z tych szczegółów przytaczamy. W r. 1638 Elert towarzyszył Janowi Kazimierzowi w podróży do Hiszpanii, w czasie której zostali zatrzymani w Marsylii, z rozkazu Richelieugo. Wkrótce jednak Elerta wypuszczono na wolność, a Jana Kazimierza osadzono w więzieniu Salon, potem Sистерon, na koniec w zamku Vincennes, pod strażą surową.



Tablatura lutniowa z XVII w. (Ze zbiorów A. Polińskiego.)

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Polsche Lautentabulaturen.

Eine polnische Lautentabulatur des 17. Jahrhunderts aus dem Besitze Poliński's in Warschau setzt bei dem zehnten Chore mit der Zahl 3 ein, wie ein Faksimile in Poliński's „Dzieje muzyki polskiej w zarysie” auf S. 153 darthet.

Ist als Grundprinzip der Lagerung der Saiten bei französischer Lautentabulatur die tiefste Saite entsprechend der tiefsten Linie anzunehmen, so begegnen auch auf polnischem Boden Tabulaturen mit umgekehrter Lagerung. Ein charakteristisches Beispiel hat Poliński<sup>1</sup> in seiner polnischen Musikgeschichte im Faksimile mitgeteilt. Ein Ausschnitt daraus sei hier in der Originalschrift dargeboten:



Auch die Besaitung im allgemeinen unterliegt Schwankungen. So gibt Robert Dowland in seinen „Varieties of Lute-lessons” 1610 den sechsten Chore zwei gleichdicke, also Einklangssaiten, und gebrauchte Gabriel Bataille in seinen „Airs de differents auteurs” (1608—18) bei D E F G Oktav- und bei e f a d Einklang-Begleitsaiten. Merseune<sup>2</sup> scheint dagegen durchweg Oktav-Begleitsaiten anzunehmen.

In Deutschland entspricht ebenfalls die Einstimmung der Begleitsaiten nicht immer dem alten Modus. Johann Christian Beyer (1760) hat für den zweiten bis fünften Chor Einklang- und für

<sup>1</sup> „Dzieje muzyki polskiej w zarysie” S. 150.

<sup>2</sup> „Harmonie universelle” (Paris 1637) Livre second Proposition XI S. 86f.

Fig. 5. The only facsimile copy of the seventeenth-century lute tablature manuscript included in A. Poliński, *Dzieje muzyki polskiej w zarysie* [An outline history of Polish music] (Lviv 1907, p. 130), with the annotation ‘Ze zbiorów A. Polińskiego’ [From the collection of A. Poliński] (left); a copy in Johannes Wolf, *Handbuch der Notationskunde* (vol. 2, Leipzig 1919, p. 88) (right).

Wolfgang Boetticher; only in RISM B VII is there a description of the source with the provenance specified as the former library of Jules Ecorcheville.<sup>27</sup>

The third lute tablature manuscript was also included in *Dzieje muzyki polskiej w zarysie*. Additionally, it was reproduced in a work on musical notation by Johannes Wolff, who called this source an example of a Polish lute tablature (Fig. 5).<sup>28</sup>

The history of this manuscript differs, however, from that of the other. In the literature, it is described as belonging to Poliński's collection and held in the Library of Warsaw Philharmonic.<sup>29</sup> Unfortunately, only a copy of it remains.<sup>30</sup> This manuscript was mentioned by Krystyna Wilkowska-Chomińska in an article written in 1958.

<sup>27</sup> W. Boetticher, *Handschriftlich überlieferte Lauten*, op. cit., pp. 231–232.

<sup>28</sup> Cf. A. Poliński, op. cit., p. 130; Johannes Wolf, *Handbuch der Notationskunde*, vol. 2, Leipzig 1919, p. 88.

<sup>29</sup> Ch. Meyer, T. Crawford, F.-P. Goy, P. Király and M. Rollin, op. cit., pp. 168–169.

<sup>30</sup> W. Boetticher, *Studien*, op. cit., p. 352. Regarding this manuscript, Boetticher wrote that he saw it in 1940 and 1943, but he was probably referring to a different lute tablature manuscript. See also W. Boetticher, *Handschriftlich überlieferte Lauten*, op. cit., p. 344.

During a lute colloquium held in Neuilly-Sur-Seine, she presented her experience connected with research into lute music from the Polish perspective, as editor of *Monumenta Musicae in Polonia*.<sup>31</sup>

Taking this information into consideration, it may be concluded that the 'Poliński Files' take into account all the lute tablature manuscripts that Poliński had at his disposal even in the period up to 1916.<sup>32</sup> His collection included three lute tablature manuscripts from the seventeenth and eighteenth centuries. Two of them have survived and are currently located in the Bibliothèque nationale in Paris. The similarity of these two manuscripts' history is supported by some codicological and palaeographic elements.

THE LUTE TABLATURE MANUSCRIPTS IN THE BIBLIOTHÈQUE NATIONALE DE  
FRANCE: CODICOLOGICAL AND PALAEOGRAPHIC RESEARCH

The assertion that the lute tablature Rès. Vmc. ms. 61 belonged to Poliński's collection is based on the stamp that reads: 'Z księgozbioru Aleksandra Polińskiego' [From Aleksander Poliński's book collection], with a lyre placed in the centre (Fig. 6).



Fig. 6. The characteristic stamp that reads 'Z Księgozbioru Aleksandra Polińskiego' [From Aleksander Poliński's book collection], placed on the first page of the lute tablature manuscript F-Pn Rès. Vmc. ms. 61.

It turns out that this stamp was not placed on all the sources from Poliński's collection, but it can be compared with the stamp on one of the pages of organ tablature photocopies from the Holy Spirit Monastery in Kraków.<sup>33</sup> There is no doubt that this

31 Krystyna Wilkowska-Chomińska, 'A la recherche de la musique pour luth (Expériences polonaises)', in: *Le Luth et sa musique. Neuilly-sur-Seine, 10-14 Septembre 1957*, ed. Jean Jacquot, Paris 1958 (= Colloques internationaux du Centre national de la recherche scientifique, Sciences humaines), p. 196.

32 These lists do not exhaust all the musical sources from his collection.

33 More information about these unknown photocopies of organ tablatures, which have been recently accessed, will be presented in a separate article.



Fig. 7. Inscription 'Regina di Polonia', in blue pencil. F-Pn Rès. Vmc. ms. 61, fol. 41r (inscription circled by G.J.).

kind of stamp appeared in Poliński's collection, and it can prove the provenance of sources, since both the organ tablature and the lute tablature manuscripts are mentioned as Poliński's property, including in the 'Poliński Files'.

The lute tablature also contains some inscriptions not yet subjected to research, possibly because they have almost completely faded with time. It is worth mentioning just a few of them, or some of the most interesting fragments, such as that placed on the title page of the lute tablature manuscript with the stamp:<sup>34</sup>

Tabulatura na lutnię z k[oi]ńca XVII w. i począt[ku] XVIII. | (istniejąca w różnych kompozycji barok) | N.B. może początek przez polskiego lutnistę, nie wiem jedna z kompozycji | ma tyt. polski „Taniec” | z [?]

[Lute tablature from the end of the 17th century and beginning of the 18th century | (containing a variety of Baroque compositions) | N.B. the beginning possibly by a Polish lutenist, I don't know, one of the compositions | carries the Polish title 'Taniec' [Dance] | from [?]].

The title 'Taniec' is underlined in blue pencil, probably because it was of interest to the Polish collector. On folio 6 verso, in the top left corner, there is a faint pencil

<sup>34</sup> The text given in square brackets was added by the author of this article. However, some parts were impossible to read, hence the question marks.

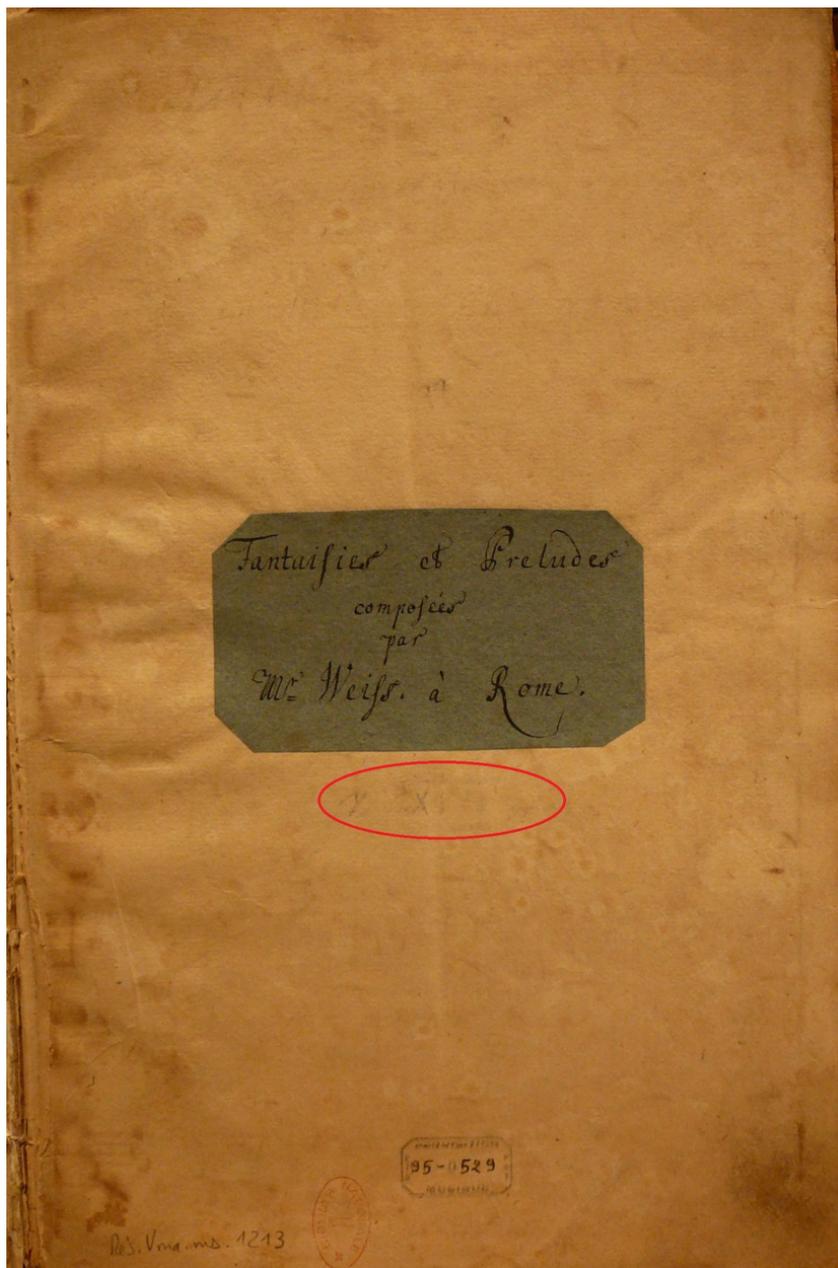


Fig. 8. Title page of lute tablature manuscript F-Pn Rès. Vma. ms. 1213, inscription 'z XVII w.' [from the 17th c.], written in blue pencil (inscription circled by G.J.).

inscription probably also written by Poliński: 'Początek z Weies | Weiss Sylwiusz | Muzyk [?] Polski [?] | w powiązaniu [?] | w | towarzystwie | Konstantego | Sobieskiego' [Beginning from Weies | Weiss Sylwiusz [Silvius Leopold Weiss] a Polish [?] Musician [?] in connection [?] | in the company of | Konstanty Sobieski].<sup>35</sup>

The title of this composition is *Bourée | del Sig.<sup>r</sup> S. L. Weiss*, so it may be the composition which was mentioned in the context of entry no. 20 as 'Weiss – "Bourée"' in the 'Poliński File'. The inscription 'Regina | di Polonia' in blue pencil in the outer margin on folio 41 recto was probably written by Poliński too (Fig. 7).

With regard to the second lute tablature manuscript (Rès. Vma. ms. 1213), the first page seems particularly important. In its bottom left corner, we find the initials 'A<sub>o</sub>[?] A.P.', written in pencil (see Fig. 4), which probably indicate the owner, namely, A[leksander] P[oliński]. Under the piece of blue paper stuck onto the title page, there is a note written in blue pencil that reads: 'z XVII w.' [from the 17th c.] (Fig. 8).

The two lute tablature manuscripts from Poliński's collection have similar bindings:<sup>36</sup> brown leather on the front and back, with identical double golden borders. On the back of Rès. Vma. ms. 1213, we find a characteristic gilded print: 'WEISS-FANTAISIES ET PRÉLUDES', which tallies with the description in the auction catalogue of Jules Ecorcheville's collection from 1920. Given the musical contents of the two manuscripts, it may be assumed that a mistake occurred during binding and the manuscripts were switched, as it is Rès. Vmc. ms. 61 not Rès. Vma. ms. 1213 that contains repertoire references to Weiss's sojourn in Rome (despite the mention of Venice on the initial card of the manuscript).<sup>37</sup> It must be emphasised that while the manuscript with the stamp containing the inscription 'Venetijs. 7. 7br. 1712. Czesk. II.' in the lower part of the title page (Rès. Vmc. ms. 61) suggests the specific time when Silvius Leopold Weiss stayed at the Sobieskis' court in Rome (1710–14), the repertoire context confirms those dates, as do the fragments of watermarks, which indicate Italian paper, probably from Venice.<sup>38</sup> As Tim Crawford points out in the source commentary to the edition *Silvius Leopold Weiss. Sämtliche Werke*, the manuscript with the stamp indicating Poliński's collection

35 According to the latest research, Weiss's music patron was more likely Aleksander Sobieski than his brother, Konstanty. However, it is possible that Poliński had a source supporting his information at that time which is not now available. For more on this topic, see Grzegorz Joachimiak, *Rękopiśmienne tablatyry lutniowe z I połowy XVIII wieku ze zbiorów cystersów z Krzeszowa. Repertuar – praktyka wykonawcza – mecenat artystyczny* [Handwritten lute tablatyres from the first half of the eighteenth century from the collection of the Cistercians of Krzeszow (Grüssau): Repertoire, performance practice and artistic patronage], PhD dissertation, University of Wrocław 2016, pp. 473–478.

36 I am grateful to François-Pierre Goy of the National Library in Paris for sharing this suggestion with me.

37 We can also assume, of course, that this manuscript contains repertoire from the time when Weiss was in Venice, but nothing more is known for sure about his presence there at this time.

38 I am grateful to Professor Tim Crawford for sharing his remarks on attempts to identify these watermarks, which are unfortunately incomplete.

(Rès. Vmc. ms. 61) contains the earliest works of the Baroque lute master.<sup>39</sup> The second tablature manuscript (Rès. Vma. ms. 1213), despite the handwritten vignette indicating the connection between Weiss and Rome, dates from much later, around the mid eighteenth century. This whole manuscript was written out in the highly characteristic hand of Weiss's student Luise Adelgunde Victorie Gottsched (1713–62).<sup>40</sup> Both these manuscripts are crucial material for research into lute music and lutenists both before Weiss and during his lifetime.

#### CONCLUSION

The presented research results concerning the music collection of Professor Aleksander Poliński, specifically lute tablature manuscripts from the seventeenth and eighteenth centuries, provide information that enables us not only to learn of their complicated history but also to indicate another source from this collection. Inscriptions written in Polish confirm that we are dealing with manuscripts which previously belonged to this collection. The materials and information revealing what sources he had at his disposal when preparing, for example, his *Dzieje muzyki polskiej w zarysie* [An outline history of Polish music] are still very valuable.

#### Z KSIĘGOZBIORU ALEKSANDRA POLIŃSKIEGO. O PROWENIENCJI DWÓCH RĘKOPIŚMIENNYCH TABULATUR LUTNIOWYCH Z BIBLIOTEKI NARODOWEJ W PARYŻU

Artykuł dotyczy prywatnej kolekcji źródeł muzycznych Aleksandra Polińskiego, autora książki *Dzieje muzyki polskiej w zarysie* (Lwów 1907). Poliński wymienia w niej dużą liczbę źródeł, które w większości znajdowały się w jego posiadaniu. Pośród tych materiałów wyraźnie przeważały muzyczne polonica. W październiku 1944 r. w Warszawie kolekcja spłonęła, przez co obecnie nie ma już dostępu do tych zbiorów. Istnieją natomiast wyjątki w postaci odpisów, a na szczególną uwagę zasługują źródła, które w wyniku różnych spłotów wydarzeń ocalały. Należy do nich rękopis tabulatury lutniowej przechowywany obecnie w Bibliotece Narodowej w Paryżu w dziale zbiorów specjalnych pod sygnaturą Rès. Vmc. ms. 61. Zawiera charakterystyczny stempel, który stał się podstawą wskazania przynależności do zbiorów Polińskiego. W tej samej bibliotece zachowany jest również inny rękopis tabulatury lutniowej, prze-

39 Silvius Leopold Weiss, *Sämtliche Werke für Laute. Complete works for lute*, vol. 10, *Works from miscellaneous manuscripts. Transcription*, eds. Tim Crawford and Dieter Kirsch, Kassel 2011, pp. VII, XI.

40 On Luise Adelgunde Victorie Gottsched and the lute, see Frank Legl, 'Erwähnung von Lautenisten in den Briefen von Friedrich Melchior Grimm an das Ehepaar Gottsched', *Die Laute. Jahrbuch der Deutschen Lautengesellschaft* 9–10 (2011), pp. 17–40. For more literature on this subject, see G. Joachimiak, op. cit., pp. 474 ff.

chowywany pod sygnaturą Rès. Vma. ms. 1213, określane potocznie w literaturze przedmiotu jako „Weiss. à Rome” (dotyczy on pobytu jednego z najśłynniejszych lutnistów doby baroku S.L. Weissa, który dzięki polskiemu królewiczowi Aleksandrowi Sobieskiemu wyjechał ze Śląska i w l. 1710–14 przebywał w „rzymskiej Arkadii” wdowy po królu Janie III Sobieskim, Marii Kazimierze Sobieskiej). Autor artykułu wskazuje argumenty przemawiające za tym, że jest to drugi zachowany rękopis tabulatury lutniowej pochodzący również z dawnej kolekcji Polińskiego, czego w historiografii muzycznej dotychczas zupełnie nie brano pod uwagę.

*Grzegorz Joachimiak*

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**Grzegorz Joachimiak**, PhD, musicologist, assistant professor on the Department of Historical Musicology of the Institute of Musicology at Wrocław University and lecturer on the Department of Organ, Harpsichord and Early Music at Karol Lipiński Academy of Music in Wrocław. He deals with the modern era, especially the musical culture of Silesia and the former territories of the Commonwealth of Poland and Lithuania. He specialises in music written in tablature notation, particularly for solo lute and chamber forces, and he also addresses issues related to music patronage and music editing; he pursues research devoted to aspects of musical source studies, working with the Répertoire International des Sources Musicales (RISM) and the International Musicological Society Study Group 'Tablature in Western Music'. He has written numerous academic publications and conference papers and taken part in research grants in that area.

grzegorz.joachimiak@uwr.edu.pl

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## ***Wydawnictwa Instytutu Sztuki PAN***

***Bronisława Wójcik-Keuprulian. Korespondencja do Szwajcarii.  
Listy do Henryka Opieńskiego (1925–37) i Ludwika Bronarskiego (1929–38)***  
*opracowanie, wstęp i komentarze Małgorzata Sieradz*

~

***Zygmunt Mycielski – Andrzej Panufnik. Korespondencja  
Część 2: Lata 1970–1987***  
*opracowanie, wstęp i komentarze Beata Bolesławska-Lewandowska*

*isnydawnictwo@ispan.pl*

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