

Lesser-known
GIANTS
Of The
Twentieth Century



By Charles M. Aulino

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Acknowledgements

In expressing my appreciation to those who inspired and assisted me with this project, I think it is only fitting to start with my mother, who was a witness to much of the century that is the underlying subject of this work. She was born in 1920 to a family of early immigrants from England and Ireland and so it may have seemed unlikely in her day that she would marry the first-generation son of Italian immigrants. Thus our family is an example of the great American melting pot. My parents' shared Catholic faith eliminated any cultural obstacle that might otherwise have existed. My mother's strategy for the inspiration of all her children was simple: the self-fulfilling prophesy.

Knowing the power of our mother's method, the sixth of her eight children tried to use the technique of expectation management to defeat parental expectations for higher education. Early on, she let it be known that secondary school was going to be enough for her. Of course, that didn't work and my sister Peggy Aulino now holds a graduate degree in journalism in addition to her law degree. She painstakingly reviewed every word in each of these essays, correcting spelling as well as grammar and infusing the kind

of polish that can only be applied by a professional editor. Her efforts have brought us closer as siblings, for which I am extremely grateful.

I also owe a debt of gratitude to Annette, my wife of nearly forty years. All through the process, she cast a weather-eye on the essays to provide a valuable additional viewpoint. Peggy's comments and suggestions were constantly coupled with favorable comparisons to the difficulty she sometimes encounters with material in her regular work. She probably tells the same thing to every writer. In contrast, Annette felt no obligation to sugar-coat her commentary. She seems to think that "I'm sure you can do better than that" is a phrase of endearing encouragement. I became used to seeing exclamations like "oy" and even "ugh" in the margins and I have to admit it forced me to make improvements.

Both of my children have been the source of inspiration, each in his and her unique way. My son Chuck surprised me a few years ago when he gave up a secure job to go into business for himself, something that is perhaps even more of a challenge than figuring out how to get readers to devote time and effort to my creation. My younger child is now nearly at the end of her quest for a PhD. The work ethic she has demonstrated inspired me to undertake this project. On some level, I feel I needed to honor Felicity's accomplishment and dedication. Though the effort to re-search and write these essays has been daunting for me, it seems humble by comparison.

How fortunate I was to encounter young Andrew Sadowski,^{1*} walking along Chestnut Street in Philadelphia, with

¹ * drewsadow@yahoo.com

his sketchbook portfolio in tow. He must have thought I was a crazy man when I asked him, out of the blue, "do you draw?" The result is the original portraits you see on the cover and at the beginning of each essay. I believe he has peered deeply into the character of my subjects and incorporated more than mere physical depictions of them in his drawings.

Thanks, also, to Attorney Ernest Sasso, a specialist in the field of intellectual property law, whose advice and encouragement has been invaluable.

Finally, I must admit that this collection could never have been completed in a single lifetime were it not for the scholarship of the many biographers whose works serve as source material. I have stood on the shoulders of giants to create the essays you are about to read. I sincerely hope you enjoy them, that these stories will warm your heart, and that you will cherish the memory of these eleven people as I know I always will.



Introduction

Giants have inhabited the world throughout history. Not physical gargantuans, but people whose accomplishments in all fields of human endeavor set them apart, make them famous and worthy of admiration. With few exceptions, it seems that fame is ephemeral. What a pity that wonderful stories fade from collective memory so that the life lessons and inspiration they offer are lost to future generations.

The idea of collecting stories of giants who are no longer widely remembered actually resulted from my own lack of intellectual curiosity as a child. When I was a little boy, my mother made me take piano lessons. Typical of her homespun psychology, she assured me that if I practiced every day, I would grow up to play like Paderewski. I did not know the story of Ignacy Jan Paderewski and had no inclination to learn until about three decades later. So I grew up vaguely recognizing the name and supposing that he must have been a great pianist. It seems that, despite the international celebrity he achieved in life, Paderewski had become largely unknown by the time my mom was encouraging me to practice, only a dozen or so years after his death.

In the mid-1980s, my wife and I were on a trip to Paris that included a tour of Versailles. We were having lunch within the palace, in an enormous restaurant designed to accommodate huge tour groups. A larger-than-life reproduction of the signature page of the Treaty of Versailles took up most of one wall. You could easily recognize the names of some of the famous statesmen of the day, including Lloyd George and Clemenceau. There among them, clearly written in beautiful script, was “I J Paderewski.” I remember asking myself “Why would a piano player have signed the Versailles Treaty?” So, finally, after all those years, I had the motivation to find out.

After learning the amazing life story of Paderewski, it occurred to me that there must be other people who accomplished great things in life, became celebrities as a result, but whose stars have grown faint over time. As I began to search, I found myself concentrating on the 20th Century. An appropriate group of overlapping lives could present a tour of the last 100 years from a unique perspective. Early in the process it became obvious that each lesser-known giant crossed paths with scores of other famous and fascinating people during their lifetimes. What fun to insert biographical vignettes here and there.

The search produced welcome diversity. Two of the subjects, though not Americans themselves, identify closely with the American experience of the 20th Century. All the others were either people of long-standing American heritage or the descendants of more recent immigrants. They were Polish, Italian, Jewish, German, African-American and Palestinian. They include figures from professional sports, politics, journalism, entertainment, academe and banking.

Diversity, however, was a happy byproduct. I was looking for stories that amaze. And I found them.

The fact that my paternal grandfather came to America from Italy around the year 1900 made the selection of A.P. Giannini a natural for me. I recall my father’s stories about how he and his father had been the victims of prejudice because of their national origin. Although my grandfather was a skilled cabinetmaker, the only job offered to him was in a casket factory. Dad never complained but simply recounted how they endured. It made me realize that coming just one generation later, I had never really experienced discrimination.

Giannini’s story of school days brought back my memory of growing up with an Italian name that nobody could pronounce or spell. It seems that Giannini’s classmates had trouble pronouncing “Amadeo Giannini,” so they called him “Amador Jennings.”

No one could have predicted that a neighborhood bank formed to serve the needs of immigrant working families would grow into Bank of America. Giannini’s exploits in rescuing the bank’s gold from the ruins of the great San Francisco earthquake, setting up a temporary office on the wharf and making loans on a handshake to help start the process of recovery, are an inspiration. His business savvy and the intriguing battles he waged with Wall Street and the Hoover and Roosevelt administrations are thrilling. Were it not for Giannini, the Golden Gate Bridge might never have been built and “Gone with the Wind,” “Snow White” and other movie classics might never have been produced.

After his rise to prominence, Giannini became the symbol of unlimited opportunity and great achievement, the immigrant’s

dream. During a man-on-the-street interview, when asked what he thought of the banker, an Italian man replied, "I was a dago before Giannini ... Now I am an American."² People like Giannini may provide an explanation of how and why things changed for the Italians. What a contrast with the experience of African-Americans, who have waited too many generations for the equal treatment to which everyone is supposed to be entitled.

How many major league baseball players can you name who graduated *magna cum laude* from Princeton, spoke seven languages and attended the Sorbonne and Columbia in the off-season? What first attracted me to the story of Moe Berg was an urban legend. He secretly shot some film of Tokyo in 1934 while visiting Japan with the American All-Star Team that featured Babe Ruth. According to the story, his movie was used to plan Jimmy Doolittle's famous air raid a few years later. Berg's real-life exploits as an OSS spy during World War II are even more amazing.

Later in life when he found himself surviving on the generosity of siblings and friends, Berg reluctantly agreed to have his life story written. Crestfallen to learn that the publisher mistakenly thought he was one of the Three Stooges, Berg faded into the shadows, something for which he was famous.

At the time of Max Schmeling's death in 2005, his obituaries provided clues to another truly amazing life story. By the time Berg was tracking down the head of Germany's atomic bomb program, Schmeling had lost "the fight of the century" to Joe Louis. As a result, the Nazis banished his name from the press and had him drafted despite age and

sports injuries that should have disqualified him. They might have done worse had they known Schmeling hid two frightened Jewish boys in his apartment on Kristallnacht. The success and the wealth Schmeling acquired after the war is in dramatic contrast to the circumstances of his famous opponent. Through Joe Louis, the story of racial struggle in America begins to emerge. It is a tale that is further developed in the stories of Branch Rickey and Medgar Evers. Louis grew up in a family of sharecroppers who moved from eastern Alabama to Detroit to escape threats from the Ku Klux Klan. Lacking both opportunity and motivation toward his studies, Louis was drawn to professional boxing. The first time he faced Schmeling in the ring in 1936, both were heavyweight contenders and both beloved by legions of fans. By the time of their only rematch two years later, everything had changed. Schmeling was unwittingly cast in role of Champion of the Nazis, while Louis became the American Standard in an allegory of the impending battle between Allied and Axis powers. Louis served in the U.S. Army during the war, though largely in a ceremonial role. He did manage to get a young black lieutenant out of serious trouble resulting from a fist fight. That turned out to be Jackie Robinson. Schmeling sought Louis out after the war, they developed a friendly relationship and, when Louis died broke, Schmeling helped pay for his funeral.

Imagine the irony of a brave and righteous act in college days foretelling the most dramatic event of a lifetime. That is the story of Branch Rickey. Rickey had been hired as paid coach of Ohio Wesleyan University's baseball team while he was still an undergraduate student. When another team refused to play because OWU's first baseman was black,

2 Bonodio, Felice A., *A.P. Giannini, Banker of America*, University of California Press, 1994, ("Bonodio") p. 110.

Rickey stood his ground. More than 40 years later, as president of the Brooklyn Dodgers, Rickey ended segregation in Major League Baseball. He brought a talented infielder up from the minor league Montreal Royals, making Jackie Robinson the first black player on a Major League roster.

Rickey was also the great architect of the farm-team system and the innovator of “come-one-come all” tryouts for professional baseball. He discovered some of the most talented players of all time, including George Sisler, who in turn produced two other baseball greats, his sons, Dick and Dave.

The subtle opposition Rickey faced from Kenesaw Mountain Landis presents a certain side of the character of baseball’s first commissioner. Years earlier, Landis had complimented Moe Berg for placing the national pastime in a favorable light through his erudite performances on the radio program *Information, Please*.

More than one sports figure faced deep soul-searching when Rickey’s plan emerged. Among them was *The Voice of the Dodgers*, Walter Lanier “Red” Barber, whose southern heritage inspired deep conflict. Barber overcame his concerns and aided the acceptance of the integration of baseball with his very southern accent. Barber became beloved by a new generation of Americans, years after he retired from professional sports, when he appeared as a regular on National Public Radio interviews with “Colonel” Bob Edwards.

When she finally landed a job in a dime store as a young girl, Margaret Chase Smith spent some of her first earnings on a life insurance policy. She figured the proceeds would help offset the economic loss to her struggling family in the event of her death. In 1940, Smith won a special election to

complete the congressional term of her husband, who had died in office. She was re-elected four times in her own right, after which the voters of Maine promoted Smith to the U.S. Senate. By all accounts, she was a strong-minded woman who did not suffer fools lightly. Smith abhorred the fear tactics used by some of her colleagues to gain political capital. As the Cold War was developing, Richard Nixon portrayed his opponent in a race for the U.S. Senate as a communist, calling Helen Gahagan Douglas, “Pink, right down to her underwear.” It helped him win the Senate seat and gained him the epithet “Trickey Dick.” Nixon had followed the fear-mongering lead of Sen. Joseph McCarthy. In 1950, Smith was the only member of the upper chamber who stood in opposition to their tactics in her “Declaration of Conscience.”

Smith’s Senate career lasted until 1972. Besides Nixon and McCarthy, she fought epic battles that were courageous, inspiring and amusing, with Democrats and Republicans alike. Dwight Eisenhower, Eleanor Roosevelt, John F. Kennedy and Barry Goldwater all drew her ire at one point or another. Krushchev called her “Satan in the guise of a woman,” something she considered an honor. When her name was placed in nomination for the presidency at the 1964 Republican National Convention, it was an historic first. Though the move was largely symbolic, through an accident of political maneuvering, she finished second. She had not spent much time on her primary campaign, preferring to remain in Washington, D.C., to fight for passage of the Civil Rights Act. That was more important to Smith than the presidency.

Many of the leaders of the American civil rights movement are more famous and well-remembered than Medgar Evers. None were more courageous. He grew up in the most humble of circumstances but against all odds became the first in his family to graduate from college. Following the lead of his older brother, Charles, Evers quit high school to join the Army during World War II. When he returned, he had to complete secondary school with much younger classmates before applying to Alcorn College. After a brief career in life insurance, Evers was appointed field secretary of the National Association for the Advancement of Colored People in Mississippi. His timing could not have been worse. The U.S. Supreme Court ordered the end of segregation in public school and backlash in the South was widespread, pervasive and menacing.

Evers labored tirelessly against overwhelming adversity. He risked his own life by investigating racist murders, including that of a young black boy from Chicago named Emmett Till. He enlisted the help of Thurgood Marshall, then NAACP legal counsel, to help James Meredith break the color barrier at the University of Mississippi. It was the same institution that had previously denied Evers admission to its law school.

After his murder at the hands of a white supremacist in 1963, Evers' widow and children were consoled at the White House. They stood in awe of President John F. Kennedy, himself the victim of an assassin just months later. Though change was slow to come and never accomplished in Evers' lifetime, it must be recognized that his courageous life helped bring about a new birth of freedom.

Those of us who were young adults in the 1970s will remember the dramatic events of the Pentagon Papers and

Watergate all our lives. A talented and courageous woman was in the thick of it. Unlike many of the other giants whose lives began in poverty, Katharine Graham grew up amid great wealth. Eugene Meyer, her father, was once head of the Federal Reserve. He bought the *Washington Post* during the Great Depression when it was near financial ruin. His fortune made it possible to support the struggling enterprise for the 20 or so years it took to return the business to profitability. Graham had completed college, married, and settled down as a stay-at-home mom by the time Meyer recruited her husband, Phil Graham, to be his successor. Katharine's journalistic training and experience were nothing compared with what she needed to take the reins after Phil took his own life. Somehow, she managed.

The array of characters in Graham's story is vast and fascinating. Imagine Sam Ervin's misfortune when, during the Watergate hearings, he misquoted Shakespeare. Only a journalist with the breadth of knowledge and quick wit of Edwin Newman would have caught it.

As a young boy, I still remember marveling at the early TV performances of Paul Winchell. With greater ease and skill than any other ventriloquist, he seemed to make his dummies, Jerry Mahoney and Knucklehead Smiff, come to life. For me, there was no hint that he was producing their voices. It was both sad and inspirational to learn of Winchell's childhood struggles with the consequences of polio, speech impediments and his mother's physical and psychological abuse. He overcame it all. Winchell got his start in show business as a teen-ager when his supportive high school principal got the boy a tryout on "The Original Amateur Hour." Though I never heard the Depression-era

radio broadcasts, I still remember the TV version that was presented some years later. It turns out that a host of stars got their breaks on that program. Among them are Beverly Sills, Teresa Brewer, Gladys Knight and Pat Boone.

Just as I had been amazed to learn that a pianist signed the Versailles Treaty, I was confounded to discover that a ventriloquist received the first U.S. patent for invention of the artificial heart.

Winchell had helped attract press attention for the first public demonstration of his friend “Hank” Heimlich’s maneuver. Heimlich encouraged Winchell’s endeavors as a pre-med student at Columbia and his budding career as a medical hypnotist. Undoubtedly, Heimlich’s guidance and consultation on the most remarkable of Winchell’s many inventions was invaluable.

Winchell’s life also provides insight into the world of entertainment of the 20th Century. He crossed paths with Hopalong Cassidy, the Dorsey Brothers, Edgar Bergen, Frank Sinatra, Perry Como, Andy Devine, Ed Sullivan, Carol Burnett and many others. I’m sure his acquaintance enriched their lives.

During college, I was befriended by a classmate of Arab descent and through his family learned a little of the richness of their language and culture. More than others, I had reason to understand that the vast majority of Palestinians are not terrorists, but are victims of one of the great tragedies of the 20th Century. It was only upon learning about the life of Edward Said that I began to realize how uninformed and ignorant was my impression of his beleaguered people.

Said’s story is one of incredible repression followed by an intellectual awakening and ultimately by a call to become a lonely voice of advocacy in the Western World for the Palestinian cause. He was born in Jerusalem and educated in the abusive atmosphere of English colonial private schools in Egypt. It proved a disaster and wreaked havoc on the psyche of an extraordinarily brilliant and sensitive child.

I couldn’t help but sympathize with his experience at the hands of an oppressive piano teacher. He was made to practice the exercises of Czerny and had to learn in secret the pieces he really wanted to play, including the Beethoven “Sonata Pathetique.” It is a wonder that he persevered and became an accomplished pianist, something he maintained and cherished for the rest of his life.

Ultimately, Said’s father concluded that the only hope for his son was to continue his education in America. After some initial struggle with the adjustment, Said received degrees from Princeton and Harvard, ultimately achieving the highest academic rank at Columbia, where he was professor of English and Comparative Literature.

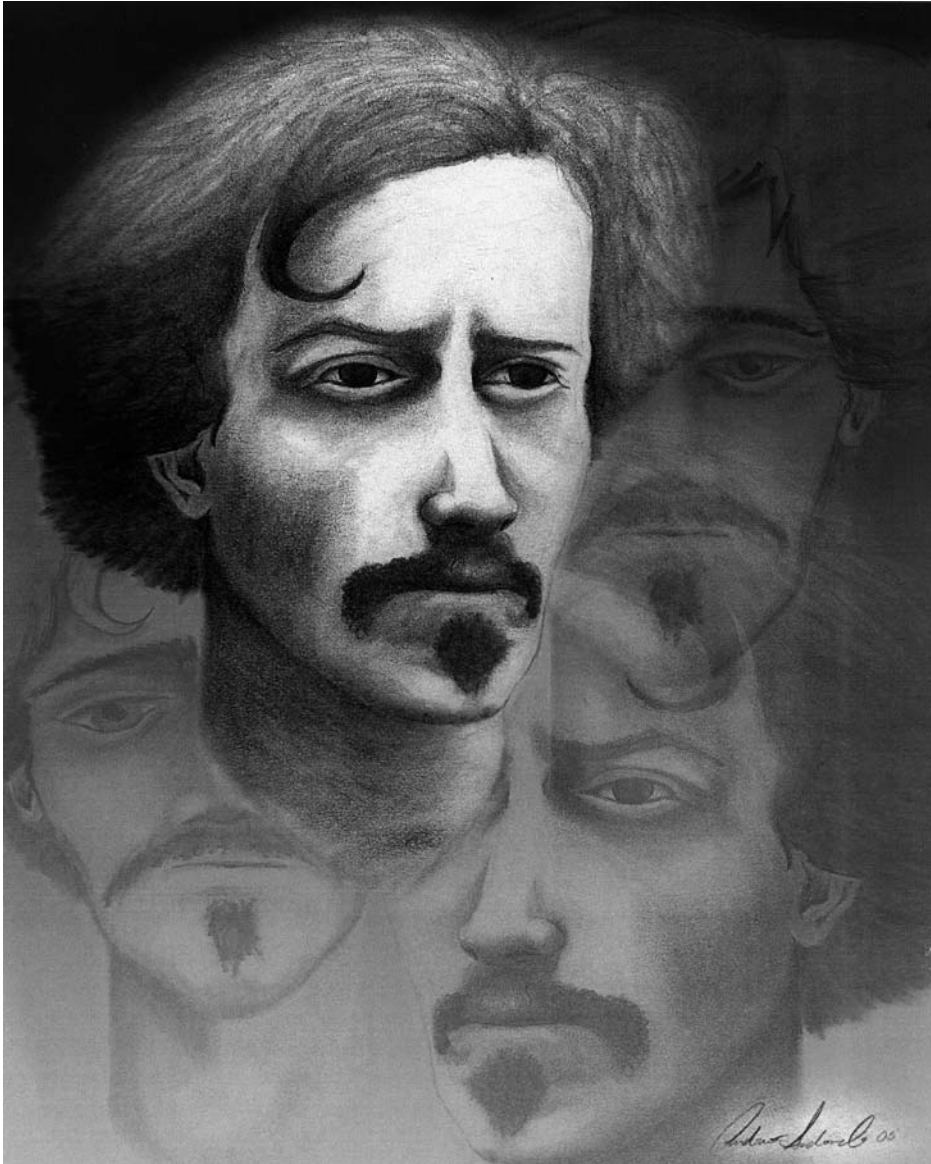
The 1967 Arab-Israeli War was a transformational event in Said’s life. Until then, he had been essentially apolitical. He became more and more active and more and more vocal in support of the cause of his homeland. He served on the Palestinian National Council in exile until his dramatic break with Yasser Arafat, who decided to support Saddam Hussein in the first Gulf War. Said became as critical of ineffectiveness and corruption in Arafat’s administration as he was of the oppressive treatment of Palestinians at the

hands of the Israeli government. As a result, Said became the target of extremists on both sides of the conflict.

Said's political writings recognize the horrors endured by the European Jews before and during the Holocaust and acknowledge the need for a Jewish Homeland. But he also asks the Western World to face up to something upon which it has heartlessly turned its back since 1948: that the plight of the dispossessed and oppressed Palestinians is also morally compelling and must be addressed in a humanitarian way. Said shines light on the irony of those who suffered through the Holocaust. Shortly thereafter, many of them fled to Israel only to become the perpetrators of unspeakable cruelty against a people who had nothing to do with their suffering in Europe. The Palestinians, according to Said, had become "the victims of victims." His political writing, though full of outrage, is devoid of hatred.

Common contacts, shared by the first and last of these lives, are fascinating. Said's doctoral dissertation concerns the work of Joseph Conrad, who had been born within a few years and within a few miles of Paderewski's birth. After surviving his childhood piano instruction, Said took advanced lessons from Ignaz Tiegerman. Tiegerman had studied under Theodor Leschetitzky, Paderewski's master instructor. Leschetitzky, in turn, had studied under Carl Czerny, and Czerny under Beethoven. Clearly, the lives of giants cross paths.





Ignacy Jan Paderewski The Lion of Paris

As the 18th Century drew to a close, history was witness to the decline of the Royal Polish Republic, portions of which were occupied by neighboring countries Austria, Prussia and Russia. For their part, the Russians were oppressive and the Poles reacted with patient determination boiling over into armed rebellion in 1794, 1812, 1830 and 1863.³

Jan Paderewski managed the property of a wealthy man whose wife was sent into exile in Kursk. The family followed and, upon securing her release, moved to France, leaving Jan in charge of their property back home. Poliksena Nowicka, whom Jan married, came from a family that had also suffered repression at the hands of the Russians. After the 1830 uprising, her parents were sent to prison where Poliksena was born. Jan and Poliksena produced two children, daughter Antonia in 1858 and her younger brother, Ignacy Jan Paderewski, born November 6, 1860 in Kurylowka, a large community in the province of Podolia.⁴

³ Zamojski, Adam, Paderewski, a Biography of the great Polish pianist and statesman, Atheneum, New York, 1982, ("Zamojski") p6.

⁴ Zamojski, 7.

Poliksena died of infection only a few months after the birth of her son.

This is the same part of the world that was the birthplace of Józef Teodor Konrad Korzeniowski, known to us as Joseph Conrad. Born three years before Paderewski, Conrad remembered that part of the Ukraine as "...a kindly, bread-giving land of low rounded ridges."⁵ Paderewski seems to have been a carefree boy who loved to feast on the plentiful fruit of the Ukrainian orchards and to climb trees. That ended abruptly one day when he found himself surrounded by Cossacks who circled his house and took his father away in chains. Following the troopers and pleading for his father's freedom, the little boy was rebuffed with the lash of a Cossack whip.

The elder Paderewski had played a secret role in the 1863 insurrection. He wound up losing his job and spending a year in prison in Kiev, obtaining release only because the Russians were unable to prove any charge against him. Meanwhile, Antonia and Ignacy were cared for by their father's sister. In 1867, Jan gained a new position managing a property in the town of Sudyłkow. Situated next to a Jewish cemetery, the new home inspired sadness. Paderewski could not avoid witnessing funerals of the poor conducted in the most humble of circumstances. This contributed to a growing aspect of the young, impressionable boy's personality – melancholy derived from the awareness of poverty and hardship by which he was surrounded.⁶ He confided in Michal Babianski, who had returned from exile and come to live with the family in exchange for serving as tutor. Paderewski told Babianski that

he wanted to "to become *somebody*" and "to help Poland."⁷ Jan's desire to make a better life for his children inspired him to hire a poor musician to teach them the piano, and they quickly became adept at simple duets. Perhaps due to his teacher's ineffectiveness, Paderewski lacked discipline in his study of music, later noting "I did not know *how* to practice."⁸ Nevertheless, he seemed to be able to learn any piece, to play it acceptably and to excel at improvisation.

In 1871, young Antonia and Ignacy were invited to play in a charity concert near their home. In addition to playing duets with his sister, the boy performed a solo that so enchanted the audience as to remind them of Chopin, who years earlier had also made his debut at a charity concert at age 8. Frederic Francois Chopin was born in Poland in 1810. His father was French and his mother was a descendant of the Polish royal family. He began his study of the piano at age 6 and, by the time he graduated from the Warsaw Lyceum at age 17, his accomplishments as a composer as well as a keyboard virtuoso were widely acclaimed. After the 1830 uprising when the Czar placed Warsaw under martial law, Chopin moved to Paris where he remained for life. He performed concerts, taught and composed, all under the influence of the feminist novelist Aurore Dupin, who wrote under the pseudonym George Sand and with whom Chopin was romantically linked. His circle of friends included exiles from his homeland as well as the elite of Paris society. At the pinnacle of fame, however, Chopin became the victim of tuberculosis, which claimed his life at

5 Ibid

6 Zamoyski, 8-9.

7 Zamoyski, 10.

8 Zamoyski, 11.

the age of 39.⁹ In the years that followed, his works for the piano, later extensively edited by Paderewski, became universally regarded as the highest achievement in the literature for that instrument and remain so today.

Noticed by an aristocratic family, Paderewski was taken to spend a week in the winter with them in Kiev where he first attended an orchestral concert in which accomplished musicians performed. This adventure nearly ended in tragedy when, on the sleigh ride home, his party was surrounded by a pack of wolves. Only the resourcefulness of the family's agent saved them. He released one team of horses and set afire the sleigh they had been pulling to help keep the wolves at bay until morning when they returned to their lairs.¹⁰

In the summer of 1872, Jan decided to take his son to Warsaw where he could obtain competent instruction. After playing just a few pieces, Paderewski was immediately accepted for studies at the Institute of Music in that city, the entrance exam having been waived by the director. While searching for a place for his son to stay and for a piano to rent, the expenses of which might have bankrupt Jan, the two met Edward Kerntopf, who worked in his family's business, a leading manufacturer of pianos in Warsaw. The Kerntopfs simply took young Paderewski into their family. Although he and three of Kerntopf's sons occupied a single bedroom, he soon adapted to his new surroundings. Amazing as it seems with hindsight, Paderewski's aspirations to become a pianist were discouraged by the professors at the institute, one of whom said "Now, I'll give you some

good advice – do not try to play the piano, because you will never be a pianist. Never."¹¹ Instead, he was guided toward music theory and composition. He tried his hand at the flute, bassoon, horn and trumpet finally finding a measure of success with the trombone.¹² He demonstrated a penchant for mischief, including refusals to attend rehearsals that got him expelled from the institute more than once,¹³ and on one such occasion, he set out on a concert tour of Russia with his friend, a violinist named Cielewicz who had already graduated from the institute. They would enter a town, borrow a piano which Paderewski often had to tune himself, and perform for the curious in any venue that could be had. The audiences were small and the take meager, but, like gamblers, the two seemed to be heartened by the smallest success. They were often cold and hungry, and they once had to appeal for financial help from Paderewski's father. When Cielewicz left for Warsaw, Paderewski found himself alone and in despair. He used another handout from his father to return home where Jan Paderewski convinced his son to beg for readmission to the institute, which was ultimately granted.

In 1878, Jan Paderewski traveled to Warsaw to attend his son's graduation performance of the Grieg Piano Concerto.¹⁴ A romantic composition of haunting beauty, the work had been completed by Norwegian composer Edvard Grieg (1843–1907) just 10 years earlier and had first been performed in Copenhagen in 1869.¹⁵ Completion of

11 Zamoyski, 19.

12 Zamoyski, 17.

13 Zamoyski, 18-19.

14 Zamoyski, 18-21.

15 <http://www.lasr.cs.ucla.edu/geoff/prognotes/grieg/pianoCon.html>

9 <http://www.geocities.com/Vienna/4279/>

10 Zamoyski, 15.

his studies at the institute did not launch a concert career for Paderewski; the opportunities for performance seem to have been few and far between. He gave lessons, played at social gatherings and took part in concerts now and then. He liked to tell a story that illustrates the paucity of musical equipment as well as lack of music appreciation of audiences in Poland in the day. Once, Paderewski had the chance to perform at a remote location where the only piano was in such poor repair that the hammers stuck whenever the keys were pressed. The performer was at the point of despair when a young student who accompanied him on the trip suggested he might be able to push back each hammer as Paderewski played. What ensued must have been a real spectacle, a kind of three-way contest between performer, helper and piano from which, as Paderewski said, “the piano always came out victor.” Intent on learning the true impression he had made on the audience, the pianist entered the hall quietly to overhear their conversations. It seems they judged the other pianist who was playing at the back of the instrument to be the more skilled performer of the two!¹⁶

At the end of his conservatory studies, Paderewski realized how lacking his education had been, having spent the years between ages 12 and 18 focused exclusively on music. He became gluttonous in his self-taught studies. The lack of opportunities to perform took its toll in several ways. Paderewski devoted much of his attention to musical composition, attaining some success, and he longed to settle down.¹⁷ Early in 1880, Paderewski married Antonina

Korsak, a fellow institute student with whom he had fallen in love and who bore a son they named Alfred. Tragically, history repeated itself: she died nine days after childbirth. Accepting the responsibility to carry on for the sake of his infant son, Paderewski contributed what was left of a small dowry to a trust fund for the child, whom he placed in the care of his mother-in-law.¹⁸

Paderewski’s grief gradually turned to re-dedication to the cause of achievement. He worked hard and saved so he could go to Berlin to continue his studies with a composition teacher. There he was taken into the circle of Hugo Bock, that also included the violinists Joseph Joachim and Pablo de Sarasate as well as pianist and composer Richard Strauss. Paderewski observed a certain trait of Strauss when he played – making extreme facial contortions. It so impressed him that he spent months practicing the piano in front of a mirror to develop his skill at playing without revealing how challenging certain passages could be through his own expressions. Soon Bock began to publish Paderewski’s compositions.¹⁹

A turning point in his life occurred in Berlin, when the most renowned pianist of the day, Anton Rubinstein, asked to hear Paderewski play. Rubenstein predicted a brilliant career for the young Pole as a performer. Rubinstein had been a child prodigy who toured Europe and met the greatest pianists of the time, including Chopin and Liszt. Some put him on a par with Liszt as a performer, others even suggesting he was Liszt’s superior. He helped to found the Russian Musical Society and the St. Petersburg

16 Zamoyski, 22-23.

17 Zamoyski, 23-26.

18 Zamoyski, 26.

19 Zamoyski, 28.

Conservatory, where he was instructor to Tchaikovsky in composition and theoretical analysis. Rubinstein was the first great pianist to earn fame and fortune performing works composed by others and it was toward that endeavor he was encouraging Paderewski.²⁰ This, more than anything, seems to have rekindled the young man's determination to become a recognized virtuoso.

Paderewski continued his composition during this period as well as his serious study of performance technique. His works were generally short, pleasant and comparatively easy to learn. The result was a measure of success in publication which provided a reasonable source of income by 1882. One piece, for which he is perhaps best remembered, sold copies in the millions, the "little" Minuet (op. 14, no. 1).²¹ By the summer of 1884, Paderewski was back in Poland in the mountain village of Zakopane where he was introduced to a famous actress, Helena Modrzejewska, who encouraged him to begin his concert career immediately. Paderewski explained that he considered it essential to study with a great master first and that he was without financial means to do so. Modrzejewska told him to earn what he would need by giving a concert at Krakow, where she would lend her star quality by making poetic recitals during intermissions in the musical performance, to help ensure success. It worked. Paderewski was soon bound for Vienna where he studied with Theodor Leschetitzky who, in turn, had studied under Carl Czerny, a once-pupil of Beethoven. It is as if the greatest pianists were passing along their genius from generation to generation. Though he recognized the inherent talent of his new pupil,

Leschetitzky found it necessary to start with monotonous fingering practice. Though somewhat discouraged at first, the student began to realize that this was the very basic discipline he had lacked all along. An already recognized pianist and composer, Paderewski nevertheless showed no disdain for the simple beginnings of his new studies, throwing himself into his lessons with the master he proclaimed "the greatest teacher of his generation."²²

Paderewski returned to Poland in 1885 and performed some of his own compositions in Warsaw to no particular acclaim. He was overshadowed by Anton Rubinstein, who gave several concerts in the city.²³ Next, through Leschetitzky, he was appointed to a position at the Strasbourg Conservatoire where he would spend time as a teacher. As part of his work requirements, he gave concerts that were well-received and resulted in invitations for additional appearances, gaining him a measure of recognition. Soon, musicians and others of influence were encouraging Paderewski to begin his concert career. Suffering from lack of confidence, he hesitated. He performed in Warsaw then returned to Vienna where, after another round of lessons, Leschetitzky finally convinced him the time was right.²⁴

The debut of Paderewski in Paris on March 3, 1888, was such a dazzling success as to foretell the frenzied performances of modern rock stars. He began with Beethoven's C minor Variations, betrayed by stage fright that was palpable at first. Soon, his self-consciousness melted away and his play took on a more gentle quality.

20 <http://www.classical-composers.org/cgi-bin/ccd.cgi?comp=rubinste>

21 Zamoyski, 29.

22 Zamoyski, 34.

23 Zamoyski, 37.

24 Zamoyski, 40.

The audience was carried away. Even famous musicians in attendance, including Saint-Saens, Tchaikovsky and Gounod, were captivated. Women swooned. The pianist was bewildered by the enthusiasm of the audience, by which he was forced back to the piano even after he had played a number of encores.²⁵ Paderewski's premier was followed by several additional performances in Paris, all met with unheard of acclaim from audiences and critics alike. It was the Paris correspondent of London's *Daily Telegraph* who referred to Paderewski as "the Lion of Paris," in describing the musician's impact.²⁶ The young artist's physical appearance was a decided advantage. He had grown into a young man of slender, delicate yet masculine physique, blessed with blue eyes and red hair that, some reported, gave him an angelic appearance.²⁷ He was later described as lion-like by another aspiring Polish concert pianist, Arthur Rubinstein. Twenty-seven years Paderewski's junior, Rubinstein said of his first meeting with Paderewski that it was as if he had been brought into the presence of the Sun itself, explaining "... a shock of golden hair, a moustache of the same color, and a little bush of hair between his mouth and his chin gave him the look of a lion."²⁸ It took Rubinstein many years of struggle to achieve a level of success that approached that of Paderewski. His debut in New York's Carnegie Hall in 1906 met with tepid response, and it was more than 30 years before he made a triumphal return to that venue. During his early European

25 Zamoyski, 3-4.

26 Zamoyski, 42.

27 Zamoyski, 43-44.

28 Zamoyski, 100.

tours, he was often equipped with a placard containing the words "no relation," to avoid the constant inquiries about whether he was a relative of Anton. Beginning in 1937, however, he became recognized in America for performing from the heart in a manner that transcended mere technical skill and was perhaps Paderewski's equal in that achievement.²⁹

The next year, 1889, Paderewski performed at the Universal Exposition in Paris. He had arranged to have a Kerntopf piano available for his use. That resulted in the award of a gold medal to the house of Kerntopf, a tangible expression of Paderewski's lifetime gratitude to the benefactor of his youth.³⁰ Leaving Paris, he made appearances in Belgium, the Netherlands, Germany, Hungary, Bohemia and Poland, his performances receiving high praise throughout. Sought after by the elite of Paris society, Paderewski made the most of it. He found himself in the presence of the likes of Sarah Bernhardt and Marcel Proust, but he also spent time with the Polish community of the city. There, he came to know Maria Sklodowska, who was just then beginning her studies at the Sorbonne and later to become famous as Marie Curie.³¹

In stark contrast to his smashing Paris success, Paderewski's London debut was a shocking failure, partly attributed to an inexperienced impresario and to the unfortunate use of the phrase "The Lion of Paris," in promotions. The English, hardly Francophiles and completely unacquainted with Paderewski, stayed away in droves, and

29 http://www.pbs.org/wnet/americanmasters/database/rubinstein_a.html

30 Zamoyski, 46.

31 Zamoyski, 47-49.

the critics were merciless. Except one, who seemed inclined to reserve judgment, even comparing Paderewski's playing style with that of the German virtuoso Hans von Bulow. That particular critic was an aspiring playwright, who was employed as a writer of music and theatre reviews for *The Star* under the pseudonym "Corno di Bassetto." It was none other than Bernard Shaw.³² In his unique style, the critic concluded the first of his many written remarks about Paderewski with a back-handed compliment of sorts, "His Parisian vogue is not to be wondered at: he makes a recital as little oppressive as it is in the nature of such a thing to be."³³ That comment, in contrast to the early unappreciative criticism by others, calls to mind one of Shaw's own famous lines: "One man that has a mind and knows it can always beat ten men who haven't and don't."³⁴

A number of factors contributed to improvement of the public reception of Paderewski's subsequent London performances. One was the organization of efforts by his many society friends, including Lady Randolph Churchill. Another was, ironically, the extremism of the adverse press the virtuoso had received. After touring the English provinces, he returned to London to great critical acclaim. Back in France late in 1890, the pianist had little wealth to show for his efforts but a feeling of accomplishment.³⁵ He returned to London in 1891 after a triumphal Paris season. He seems to have been at the center of the artistic life of the city, capped off with an invitation to perform at Windsor Castle for Queen Victoria,

who wrote in her diary "Such power, and such tender feeling. I really think he is quite equal to Rubinstein."³⁶

Although Paderewski was enjoying success in his young career, he was plagued with financial insecurity, largely a problem of his own making. Given the emotional and physical strains of the concert hall, he could not tolerate modest accommodations. Besides indulging himself, he was by nature overly generous. He was also supporting three generations, including his father, his son and himself.³⁷

America remained to be conquered, and Paderewski attacked it with help from the piano manufacturer Steinway. He contracted to play 80 concerts in the United States in return for all expenses plus a guarantee of £6,000 augmented by all of the profit over a break-even figure. The venue for Paderewski's debut in America was then called "the New Music Hall," later known as Carnegie Hall, on November 17, 1891. He felt moderate satisfaction with the recital and was shocked by unparalleled praise that appeared in the newspapers the next day. His fingers were described as if moving by electricity, and he was compared with Anton Rubinstein, but with technical perfection.³⁸ Scheduled to perform with an orchestra the very next evening, he practiced all night at the Steinway warehouse. The last of his New York appearances, a series of recitals, had to be moved from the smaller Madison Square Garden back to Carnegie Hall because the demand for tickets was so great; all of the standing places were sold out in addition to all seats. His tour took him all over

32 Zamoyski, 53.

33 Zamoyski, 53, quoting a piece that appeared in *The Star* of May 16, 1890.

34 *The Apple Cart* (1930), act I.

35 Zamoyski, 57.

36 Zamoyski, 62.

37 Zamoyski, 59.

38 Zamoyski, 66.

the country and everywhere he was met with praise and excitement bordering on adulation. It is said that ordinary people throughout America walked the length and breadth of counties for the lifetime memory of having heard Paderewski play.

Unfortunately, circumstances conspired to exact a physical toll on the artist. At first, Paderewski had found the action of the Steinway piano to be overly hard and persuaded the factory to regulate it to his liking. However, one of the instruments was returned to the factory for repair, where a technician who was unaware of Paderewski's requirements had returned it to its original regulation. Not realizing a change had been made, at a performance in January 1892 he seriously damaged tendons in his right arm and injured one of his fingers. He had to learn to play with only four fingers of his right hand. A physician warned him that he might never recover, but he decided to press on despite excruciating pain. He feared this would be his last opportunity to earn large sums as a performer. His last performance was back in New York at the Metropolitan Opera, and he played for no pay. The entire \$4,000 earned was devoted toward the cost of building the Washington Arch.³⁹ Paderewski returned to Europe with \$95,000 to show for his pains and efforts, an enormous sum in the day. He recuperated at Lake Geneva. The process was slow, and it was successful only because a masseur was retained who had the skill and perseverance to work long hours. Eventually, Paderewski recovered the strength in his arm and the use of his injured finger.

³⁹ Zamoyski, 72.

Both Paderewski and Steinway had learned valuable lessons from his first experience in America. When he returned to New York in November, 1892, a private railroad car was waiting for him, equipped with a room for his piano in addition to separate dining and sleeping spaces. There was also enough room for his staff.⁴⁰ Despite the improvement in accommodations, Paderewski suffered additional injury to a finger that plagued him throughout the tour. However, he returned to Paris by way of London in 1893, \$160,000 richer.

Paderewski spent the next few years intermittently performing and composing, devoting much of his attention to an opera. By this time, he had developed a lifestyle that was expensive to maintain. He spent fortunes on clothing, fur coats, watches and other personal items. He acquired a collection of precious Chinese figures and porcelains at great expense, prompted by an interest that proved to be but fleeting. All the while, Paderewski was supporting or helping to support his father, son, sister and his lover, Helena Gorska. She was the estranged wife of a violinist with whom he had collaborated early in his career. Helena and Ignacy had been carrying on a romantic relationship for several years.

Famous for his hospitality, Paderewski would accommodate any friend or acquaintance who arrived at his door, sometimes for a week or more. World-renowned musicians who often visited during concert tours included Leopold Stokowski, Enrique Granados, Camille Saint-Saens and Nellie Melba, the internationally renowned soprano from Australia who was to become prima donna

⁴⁰ Zamoyski, 74.

of Covent Garden and known as “the Queen of Song.”⁴¹ He loved entertaining, and the dinner parties he gave were grand events. July 31, the feast of Paderewski’s namesake, St. Ignatius, might include a whole day of festivities and fine food, culminating in a fireworks display.⁴²

Paderewski also acquired estates in Poland on which vast sums were invested even though he spent little time there.⁴³ This, however, had nothing to do with frivolous spending but everything to do with one of his main purposes in life – to do something for Poland. His acquisition of land in his home country, followed by lavish expenditures on development, grew out of his desire to improve conditions locally, to turn the estates into model farms and to set an example for others who might be in a position to make similar contributions to society. He also established an investment group to build the impressive Hotel Bristol in Warsaw.⁴⁴ This seemed destined to pay a good return until, at the beginning of its profitability, it was requisitioned by the German military.⁴⁵ Paderewski’s lifestyle coupled with his generosity had a price: It meant that he could never realize an early dream of working hard on his concert career for a time in order to amass a sufficient fortune so that he could retire to composing and enjoy financial independence for the rest of his life. No matter how much he earned, he spent and gave away even more.

41 http://www.rba.gov.au/CurrencyNotes/NotesInCirculation/bio_dame_nellie_melba.html

42 Zamoyski, 113.

43 Zamoyski, 83.

44 Zamoyski, 115.

45 Zamoyski, 129.

In the 1890’s, Paderewski made the transition from instant success to enduring international celebrity. His earnings multiplied during his frequent American tours. He acquired a reputation for a kind of electricity in his performances and a conveyance of the feelings of music directly from his mind and heart to the minds and hearts of his audiences. The American music critic Henry T. Finck wrote of Paderewski: “He seems to shake the notes from his sleeve like a prestidigitateur; ... there is no such thing as a difficult piece,” and even more telling: “There are many persons who shun piano recitals as intolerable bores, but who never miss a Paderewski concert because, when he plays, Bach and Beethoven are no longer riddles to them but sources of pleasure.”⁴⁶ He communicated with his audiences without words during his concerts. He seemed to sense those in attendance who were favorably drawn in by him as well as those who were not. Often, he singled out individuals, particularly repeat attendees, and he gave them the feeling he was playing just for them. One young man was alarmed to notice that Paderewski seemed to be glancing at him. During an introduction afterward, Paderewski said, “I already know this young man; tonight I played for him. This youth is predestine.” That young man grew up to have a brilliant future as the Spanish cellist and conductor Pablo Casals.⁴⁷

Even after becoming and remaining an accomplished performer and despite an elaborate preparatory routine, Paderewski suffered from stage fright all his life. He always

46 Zamoyski, 93 & 98, quoting from Finck, H.T., *Paderewski and His Art*, New York, 1895, p.23, and Finck, H.T., *Success in Music and How It is Won*, London, 1910, p. 314.

47 Zamoyski, 103.

arose late on the day of a concert in order to be fully refreshed and to keep the time period of his mental anguish to a minimum. He exercised, soaked his hands in hot water and massaged them. He ate nothing before the performance. He insisted on low lighting on stage, had special chairs made and, to be sure these would be available anywhere he played, kept duplicates in Paris, London and the United States. After the ordeal of the performance, he required a massage, champagne and cigarettes before dining. He played bridge for relaxation before he could sleep.⁴⁸

Besides the depth of his talent, his striking appearance and his ability to mesmerize, Paderewski was developing a worldwide reputation for his extraordinary generosity on both the personal and the public level. In addition to giving money, he would perform charity concerts. He responded generously to virtually any request for assistance and made gifts for the slightest of reasons. During his American tours, he instructed his servants to have food or money available for the indigent so that his railroad car became a traveling respite for those in need.⁴⁹ When Paderewski read a news story about a workman who had been killed in a train accident, he sprung into action without being asked. The victim had left a pregnant widow who gave birth in the midst of her grief. Unable to pay her bill, she would have been sent away from the hospital. Paderewski showed up, paid the bill, moved mother and child to a hospital in Manhattan and saw to it that they were provided for.⁵⁰ Nor was his generosity limited to the material. When he learned that

the father of noted British orchestral conductor, Sir Henry Wood, was a regular at his concerts, Paderewski asked the maestro to be introduced. By this act of kindness, the conductor's father was moved to tears, declaring, "Of all the great artists appearing in Queen's Hall, possibly not one ever gave a thought or wondered whether you ever *had* a father – except Paderewski, the greatest of them all."⁵¹

In California, during one tour, Paderewski was approached by two entrepreneurial students who were working their way through Stanford. Having heard of the performer's powerful draw, they offered Paderewski a substantial "guaranteed" fee for a single performance they were planning to organize and promote in nearby San Jose. They expected to do some good while doing well: increase public appreciation of classical music and make a quick profit that would help pay their tuition and board.⁵² Through misjudgment and inexperience, the enterprise did not go as planned. It was inadequately advertised, the seat price was set too low, and the performance was scheduled during Christian Holy Week. Many stayed away for religious reasons and few students were around because of the semester break. The boys collected less in total revenue than they had promised Paderewski and they had yet to pay the expense of renting the hall. According to one account, they gave Paderewski the total they had collected plus a promissory note for the balance, stating they reckoned they could work off the debt within a couple years. "No" replied Paderewski, "that won't do." He tore up the note, gave the funds back to the would-be promoters, told them

48 Zamoyski, 127.

49 Zamoyski, 102

50 Zamoyski, 103

51 Ibid, quoting Wood, Sir Henry, *My Life in Music*, London, 1938, pp. 167-'68.

52 Zamoyski, 125.

to pay all the bills, keep a share of what remained for their efforts and send him whatever was left.⁵³ He accepted the students' pledge to re-pay him, somehow, some day, but the kindhearted man must have been so accustomed to these acts of generosity that he gave it little or no thought for years to come.

Given his physical appearance as well as his fame and fortune, it is not surprising that Paderewski was the object of affection of many women. However, in 1895 Helena Gorska obtained an annulment of her marriage, and she and Paderewski wed. Ignacy's relationship with Helena was complex and longstanding. Besides romantic involvement, Gorska had become the caregiver for Paderewski's son, Alfred, during his many travels. Alfred had, in turn, developed a brotherly relationship with Helena's own son, Wacjo Gorski, and Paderewski provided both financial and parental support. Helena was an anchor in Ignacy's life, handling a host of details and taking on many responsibilities that enabled her husband to concentrate on music. They spent their first summer as a couple together in southern Poland, at Paderewski's lavish estate. The Paderewskis also acquired the Villa Riond-Bosson in Morges, Switzerland on 500 acres that extended to the shore of Lake Geneva and within view of Mont Blanc.⁵⁴ It was an efficient location from which to launch concert tours, and the climate was favorable to son Alfred's health. Riond-Bosson proved to be a place of respite for the couple for most of the rest of their lives. Among other things, Helena developed her passion for cultivating and breeding chickens. She brought

poor women from Poland to the estate to develop skill in breeding techniques and received more than 300 prizes for her accomplishments over a five year period beginning in 1899. The enterprise produced considerable revenue, though far less than the capital contributed to it.

Alfred's health had been an important reason for moving to Switzerland. The climate seemed to benefit the child. Not long after the boy's birth, a crippling affliction manifested itself and progressed throughout his lifetime. Though never able to diagnose the exact nature of the disorder, physicians attributed it to a bone disease. Paderewski was convinced that his son could be cured if only he could find the right medical attention for him. However, by the time the family moved to Morges, Alfred was confined to a wheelchair. Ironically, his lifelong condition did not cause death. Alfred contracted pneumonia and passed away suddenly in June, 1900.⁵⁵

Concert tours were the way of life from 1896 until 1914. Performance venues were found in Europe, Russia, the United States, South America, Australia, New Zealand and South Africa. The proceedings must have competed in spectacle with Barnum & Bailey. The performer's troupe included Helena, her maid, a piano technician, manager and secretary. They burdened themselves with piles of luggage. On arrival, the entourage was augmented with a local agent and his staff. They became accustomed to being greeted as if royalty. However, once in St. Petersburg, Paderewski had arranged for Erard pianos because no Steinways were available. Just before his first recital, Paderewski noticed damage to the pedal mechanism and pins concealed between the keys that might have caused serious injury. A

53 Edward W. Bok, *Perhaps I Am* (New York: Charles Scribner's Sons, 1928).

54 Zamoyski, 109-110.

55 Zamoyski, 112.

local manufacturer of pianos, miffed that his instrument was not chosen, had sabotaged the Erard. In Australia, a manager presented Paderewski with a talking parrot. So enchanted was Helena that she quickly acquired dozens more. Only when the group departed for San Francisco to begin the next American tour was she persuaded to part with all but the first of the creatures. Returning with the company to Riond-Bosson where it survived for many years, the bird was as beloved as it was loquacious; with a vocabulary full of salty terms, it eventually learned to utter words in Polish and to nestle on the master's shoe while he played from which perch it would exclaim "Oh, Lord! How beautiful!"⁵⁶

Paderewski's celebrity offered him the opportunity to meet numerous members of royalty, world leaders and the rich and famous. His love of learning, voracious reading and particular interest in the countries he visited helped him to impress and endear himself to them. This was enhanced by his language skills; he was fluent in English, French, German, Italian, Polish, Russian and Spanish.⁵⁷

In England, he came to know Herbert Asquith, who served as Prime Minister from 1908 to 1916, and Richard Haldane, whom Asquith appointed as Lord Chancellor in 1912 and whose efforts as Minister of War put England in a state of preparedness for the conflict to come. He also got to know A.J. Balfour, Prime Minister from 1902 to 1905 and later Foreign Secretary.

In America, Paderewski became a close friend of Joseph Pulitzer through whom he met many notables in New York.

These included Chauncey Depew, a Yale man who had been a U.S. Senator and a famous wit, remembered for such quotes as "I get my exercise as a pallbearer for my friends who exercise."⁵⁸ Others of influence whom Paderewski came to know were George Vanderbilt, Andrew Carnegie, J.P. Morgan and William Waldorf Astor.⁵⁹ The editor, writer and poet Richard Watson Gilder kept open house for the literati, and it was through him that Paderewski became acquainted with Bram Stoker and Mark Twain.⁶⁰

Paderewski performed at the White House for presidents William Howard Taft and Theodore Roosevelt and he also made acquaintances with William McKinley and Grover Cleveland.⁶¹ Paderewski spoke of Poland and the centuries-long struggle for freedom of its people whenever the opportunity presented itself. During his Polish concerts, he always made statements, though disguised, counseling his countrymen to maintain hope for the future.⁶²

In 1900, after a concert in Kansas City, Missouri, Paderewski was asked to meet a serious young piano student of Mrs. E. C. White, herself a former pupil of Theodor Leschetitsky. The master taught the young man to play his little minuet. Although the boy's interest ultimately turned to public life, he was able to play the piece for the rest of his life, and Harry S. Truman did so during a reception at the Yalta conference.⁶³

58 <http://www.bioguide.congress.gov/scripts/biodisplay.pl?index=D000264>

59 Zamoyski, 123.

60 Zamoyski, 124.

61 Zamoyski, 125.

62 Zamoyski, 138.

63 Truman, David McCullough, Simon & Schuster, 1992, pps 61-62.

56 Zamoyski, 118-119.

57 Zamoyski, 136.

In 1910, 500 years after the original event, Paderewski commissioned the Polish sculptor, Antoni Wiwulski to create a monument in honor of a great Polish military victory. Beginning in 1226, the Teutonic Knights had begun to seize control of much of Eastern Europe. With the Pope's blessing, they conquered and annihilated populations under the guise of cleansing the world of pagans. But in 1410, they were defeated in the desperate battle of Grunwald by the forces of King Wladyslaw Jagiello.⁶⁴ At the monument's unveiling in Austrian-ruled Krakow in July, 1910, Paderewski spoke before an audience of 150,000. The address was cleverly designed to stir patriotism among the Poles without being taken as an expression of rebellion or enmity to any nation. He told those present "The work which we see before us did not spring from hatred ... We ardently hope that every Pole and every Lithuanian, from every one of the former provinces of Poland, and from beyond the ocean, will look on this monument as the sign of a common past, a token of common glory, and the herald of better times ..."⁶⁵ That same year was the 100th anniversary of the birth of Chopin, and Paderewski took the opportunity to further inspire the cause of Polish freedom in a speech about Chopin delivered at Krakow University that included these remarks: "Chopin doubtless did not know how great he was. But we know that he was as great as our greatness, as strong as our strength, as fine as our culture ... Let us therefore brace our hearts to endure, to hold out; let us offer ourselves for action, for great and just deeds; let us lift up our souls toward faith – for a nation

does not perish when it possesses a great immortal soul."⁶⁶ It seems that Paderewski had been predicting World War I since 1900 and he foresaw the possibility of a free Poland rising like a phoenix from the ashes of the Great War.

Paderewski was, above all else, optimistic about the future of Poland, no matter how dreadful its prospects seemed to everyone else in the world. Around 1912, when he was visiting at Downing Street, Prime Minister Herbert Asquith told him, "There is no hope for your country, sir, none!" to which Paderewski deferentially replied, "There are certain things under the sun which even a Prime Minister of England cannot foresee and foretell!"⁶⁷ In 1914, at the outbreak of the war, Paderewski began a personal crusade on behalf of his homeland. He started with the creation of committees for relief of suffering in Poland. The first of these was established in Switzerland with the cooperation of the Polish novelist Henryk Sienkiewicz. Moving on to Paris, Paderewski began to experience the effects of complex international politics. While the French may have been sympathetic to his cause, they could not risk alienating their ally, Russia, then in control of large portions of Poland. A solution was recommended by the British Ambassador to France, Sir Francis Bertie: Paderewski would invite both the former President of France, Emile Loubet, and the Russian Ambassador, Aleksandr Izvolsky, to be honorary members of a committee. This satisfied the French, and Paderewski went on to form a committee of French notables.⁶⁸ In England, he formed a Polish Victims' Relief

64 <http://www.kresy.co.uk/grunwald.html>

65 Zamoyski, 139, quoting from Orłowski, Josef, Paderewski i. odbudowa Polski, Chicago, 1939, I, 65.

66 Zamoyski, 141. quoting from Paderewski's speech, *Chopin*, Rome, 1945.

67 Zamoyski, 147.

68 Zamoyski, 148.

Fund with the support of Count Benckendorff, the Russian Ambassador, succeeded in getting Asquith to be honorary chairman and assembled a board of the rich, famous and powerful that included Lloyd George, the Dukes and Duchesses of Norfolk and Somerset, Sir Edward Grey, Winston Churchill, Thomas Hardy and Rudyard Kipling. Nellie Melba gave a concert in Sydney with the proceeds going to the committee in the amount of £15,000.⁶⁹ Paderewski had accomplished all he could have hoped in Europe. The nations that were not enemies of Poland: England, France and Switzerland, all had Polish relief committees in place even though two of those countries were military allies of Russia. His greatest prospect for the strongest ally lay across the Atlantic and that is where Paderewski next traveled.

Paderewski had three objectives in America: First, create a relief fund; second, spread the message of the Polish cause; and, third, unite Polish-Americans into an effective coalition.⁷⁰ His Polish Relief Committee in America was chaired by former President William Howard Taft and included Cyrus Curtis of the *Saturday Evening Post* as well as Cardinals Gibbons of Baltimore and Farley of New York. While it was contrary to his nature to ask, Paderewski turned to his many American friends, describing himself as one "... for whom it is easier to give a thousand than to ask for hundreds." He also obtained a generous contribution from the Rockefeller Foundation. By this point, his finances were becoming an issue, so he began to perform again, and he accompanied his concerts and recitals with an address on the "Polish question." His great ability as a

speaker emerged. He would begin by telling audiences "I have to speak about a country which is not yours in a language that is not mine."⁷¹ So magnetic was his personality and so skillful his oratory, that he is said to have brought an audience of journalists to tears and, after a speech in Chicago, he collected \$43,000.⁷² In fact, while Paderewski was in America during World War I, the collections totaled upward of \$9 million.⁷³

Near the end of 1915, Paderewski learned something about one of President Woodrow Wilson's closest advisers, Colonel Edward Mandell House. Born in 1858, the seventh son of a seventh son, House's father was a prosperous banker and sugar and cotton plantation owner in Texas. During the Civil War, he increased his wealth by using ships he owned to run Union blockades. At that time, Edward may have learned a valuable lesson from his father – that he could let others on those ships take the risk while exercising control from shore. This was to become the boy's way of life in politics, never the elected official, always the kingmaker and man of influence. A graduate of Cornell, House had been an adviser to several governors of Texas, one of whom designated him an honorary colonel in the state militia.⁷⁴ Paderewski had the same kind of premonition about House that had struck him when he first spotted Casals

71 Zamoyski, 151, quoting from Paderewski's speech, *Poland Past and Present*, New York, 1916.

72 Zamoyski, 151.

73 Zamoyski, 166.

74 See, for instance, www.library.yale.edu/un/house/chrono.htm, www.publicbookshelf.com/public_html/Mirrors_of_Washington/presidenti_f.html, www.u-s-history.com/pages/h1051.html, www.pbs.org/wgbh/amex/wilson/peopleevents/p_house.html, www.answers.com/topic/house-edward-mandell

69 Zamoyski, 149.

70 Zamoyski, 150.

attending one of his concerts. "This is the man who must help me, and I shall do anything to meet him."⁷⁵ He secured an interview through Robert W. Wooley, Director of the U.S. Mint. House was immediately impressed. He promised to help Poland and used his influence with the president to do so. By presidential declaration, the American Red Cross began collections for Polish relief on New Year's Day 1916, and in March of the same year Paderewski was a dinner guest at the White House where President Wilson was drawn to him. How timely was the strong impression Paderewski made on the president who was just beginning to formulate his thoughts on the future of Europe.⁷⁶

The need and opportunity to demonstrate the skills of the politician and statesman presented itself late in 1916 when the "Proclamation of the Two Emperors" was published. A clever ploy by Austria and Germany to get Poles to fight against the allies, the proclamation promised an autonomous Polish State in the parts of Poland occupied by Russia if the Poles sided with the Central Powers. Not fooled by this maneuver, Paderewski took immediate action, contacting Wilson through House and writing a public declaration, purportedly on behalf of American Poles, that condemned the Central leaders "... who, having stripped Poland of her robes, now offer her rags in return for the last drops of her blood" and went on to assert "... we do not wish Polish hands to sully themselves by bearing arms against nations which never did us harm, for which our forefathers nourished respect and friendship."⁷⁷ The state-

ment did not necessarily reflect the view of the majority of Poles in America at the time, many of whom regarded the Germans and Austrians as less oppressive to the Polish people than the Russians were. However, at a subsequent meeting, President Wilson said "My dear Paderewski, I can tell you that Poland will be resurrected and will exist again."⁷⁸ This convinced those Poles who were in doubt of the wisdom of Paderewski's strategy and further impressed them with his leadership skills and his influence with America's leader.

In January, 1917, Colonel House unexpectedly called on Paderewski in New York City, just as the musician was preparing for a concert the next day. House requested a detailed explanation of Poland's plight for President Wilson and explained that he needed it in three days when he was to return to Washington. Never willing to neglect diligent practice before a performance, Paderewski delayed beginning the project until after the concert the next evening, then poured himself into the task, working without break until moments before the departure of House's train, and handing over the document on the station platform. Only days later, in addressing the Senate, Wilson stated the need for a "united, independent and autonomous Poland." The American leader had been won over, or so it seemed. What is more, the countries of Europe, other than the Central Powers, were coming around to the same conclusion. The Russian revolution put an end to any opposition from that quarter and on March 29, the provisional Bolshevik government declared Poland's right to independence. The U.S. declaration of war against Germany was made on April 6, and by January of the following year, the

75 Zamoyski, 153.

76 Zamoyski, 154.

77 Zamoyski, 155.

78 Zamoyski, 156.

leaders of Great Britain, France and Italy issued statements similar to Wilson's.⁷⁹ In October of that year, Paderewski won approval to seek recruits from American Polish communities for a Polish army forming in France. Only those who were not U.S. citizens were allowed to join. Paderewski was disheartened by the results: there were only 22,700 volunteers. Meanwhile, Helena was doing some recruiting of her own: seeking volunteers for a corps of nurses to accompany the troops that became known as the "White Cross."⁸⁰

President Wilson had no intention of supporting Paderewski's goals blindly. Instead, he was essentially starting with a blank slate in exploring the possibilities of independent countries in Europe. He came to believe that it was necessary to avoid the tendency of large European empires to gain control over the territories of individual cultures to which they had no claim. In general, he wanted to grant autonomy to many small countries and rely on a league of nations to guarantee their freedom.⁸¹ As a result, Lithuanian, Czech, Ukrainian and other diplomats began to converge on the U.S. Capital, all seeking some special accommodation, many of which ran counter to Paderewski's objectives for a Poland that would be large and strong enough to defend itself against invading forces. However, Paderewski had grown in his political skills sufficiently to recognize the danger of being drawn into petty squabbles and he succeeded in avoiding it.⁸² At the eleventh hour of the eleventh day of the eleventh month of the year 1918 when the Armistice was signed, Paderewski realized he had

79 Zamoyski, 157-159.

80 Zamoyski, 160.

81 Zamoyski, 167.

82 Zamoyski, 165.

done all he could do in America and decided to return to Europe.

His arrival in London was the subject of anxious anticipation by Foreign Secretary Balfour. Because of startling developments in Poland, the British and their allies wanted and needed Paderewski's help. By the end of 1918, Austria, Germany and Russia, the nations that had held Poland captive for so long, were in a state of collapse. Seizing the moment, the citizens of Warsaw took control away from German forces and Josef Pilsudsky assumed power as head of state. The allies were informed by telegram on November 16.

Pilsudsky was born in the Russian controlled part of Poland in 1867. For his political activities, he was sent to Siberia at age 20. After his return in 1892, he resumed his trouble making ways by involvement with an armed unit that murdered policemen and robbed banks to raise money for the cause. He was even involved in an attempted Polish and Austrian invasion of Russia in 1914. Pilsudski held a position on the Polish Council of State from November, 1916 until March, 1917, but clashed with the Germans who controlled the Council and ended up in prison until the Armistice.⁸³ After the end of the Great War, Pilsudski continued the struggle against Russia. He achieved military success that culminated in 1921 with the Treaty of Riga. Beginning in 1926, he assumed total control through a coup and played the role of dictator of Poland until his death in 1935.⁸⁴

83 <http://www.firstworldwar.com/bio/pilsudski.htm>

84 <http://www.spartacus.schoolnet.co.uk/FWWpilsudski.htm>.

The allies had been preparing a “National Committee” in Paris to establish an effective government in Poland only to learn that Pilsudski had appropriated control for himself. Pilsudski, neither well known nor trusted, must have impressed them as a loose canon. Balfour wanted Paderewski to go to Poland as a unifying influence and confidant of the allied leaders. Savvy enough to realize that he had plenty of fame and adulation but little political credibility in his homeland, Paderewski devised a stratagem to get the attention of those controlling Poland. He insisted that the British deliver him to Europe in one of their warships. Despite reservations, Balfour made the arrangements and on Nov. 19, 1918, H.M.S. *Concord* departed Harwich for a voyage to Danzig. There was a stop-over in Copenhagen where two British officers, constituting a military mission to Poland, came aboard.⁸⁵ From Danzig, the group traveled over land to Poznan, an ancient city that was one of the original capitals of Poland and, according to legend, the place where its first king, Boleslaw the Brave, was crowned.⁸⁶ There, despite the fact that Poznan was still under German military control, they were greeted by local dignitaries, soldiers, citizens and a procession of school children. Although fighting soon broke out, Paderewski remained in the city and the presence of the British military delegation gave the impression that their government sanctioned the taking of the city and surrounding region on behalf of Poland. Having hardly lifted a finger, Paderewski had managed to terminate German control over an entire province, a feat that gave him some measure of political clout.⁸⁷ Arriving in

85 Zamoyski, 169-171.

86 <http://www.cs.put.poznan.pl/poznan/general.html>

87 Zamoyski, 172.

Warsaw, Paderewski delivered a speech in which he declared “I have not come to seek fame, honours or high office; only to serve,” a signal to Pilsudski that Paderewski was not a new political rival. In fact, Pilsudski had little choice but to welcome Paderewski as a colleague. Future U.S. President Herbert Clark Hoover had been appointed by Wilson to head the American Food Mission for Europe. Hoover let it be known that Paderewski’s participation in the government was a condition of continuing relief.

Paderewski is said to have thanked Hoover from the bottom of his heart for helping to save so many of his countrymen. He did not even realize at first that they had met once before. As Hoover explained, aside from the fact that relief of the suffering in Poland was his assignment, he welcomed the opportunity to repay a benevolence Paderewski had shown him a long time before. Herbert Hoover, it seems, had been one of those two Stanford men whose debt, arising from an ill-managed concert in San Jose, Paderewski had forgiven. A simple act of kindness was being repaid millions of times over.⁸⁸

At the first meeting of Poland’s new parliament, Pilsudski and Paderewski received unanimous votes of confidence as head of state and as premier, respectively. The Big Four, France, Italy, Great Britain and the United States, all officially recognized the government within a couple of months. Pilsudski was in Paderewski’s debt, though it is not likely he ever acknowledged or acted on it. In addition to providing him with favorable regard in the eyes of the allies, Paderewski shared Pilsudski’s views on the need for a strong Poland, if not his intended means to attain that goal. Furthermore,

88 Edward W. Bok, *Perhaps I Am* (New York: Charles Scribner’s Sons, 1928).

Paderewski's political success detracted from and stymied the advance of one of Pilsudski's chief rivals, Roman Dmowski. A noted biologist, Dmowski had devoted much of his life to the Polish cause. In 1891, he was given a six month prison term for organizing a demonstration to commemorate the Polish Constitution, signed 100 years earlier. A staunch political conservative, his vision of Poland was that of a nation of ethnic diversity with common loyalty to the new state but in which only those who were Roman Catholic and spoke the Polish language would be at the forefront. He favored advancing the economic status of Polish Catholics at the expense of the Germans and Jews and was widely regarded as anti-semitic. From his perspective, his opposition to the Jews was purely political; he was quoted as saying "A Poland without Jews would be like a soup without pepper: tasteless." Because of common efforts with Dmowski on behalf of Poland in America before the war, Paderewski had been tarred with the brush of anti-semitism as well, even though there was no evidence of it. Only with concerted effort was Paderewski's name and reputation salvaged both in the United States and in Europe.⁸⁹ Paderewski used his new position to secure the office of Foreign Minister for himself. Dmowski, as leader of the most powerful opposition party, was Poland's other delegate to the conference at Versailles.⁹⁰

The proceedings in preparation for the treaty conference and its outcome were simply not favorable to Poland. The objectives of the Big Four were to obtain reparations from Germany and to redraw national boundaries. Though victorious, these powers were not disposed to further

military action if necessary to impose the outcome they sought, an outcome on which they disagreed over a great many details. It is unlikely that the nations (somewhat) in control of the treaty negotiations would even have pressed for the independence of Poland had Czarist Russia survived that country's Bolshevik revolution and been represented at the conference. As things stood, however, the allies regarded Polish Independence as their gift to an ungrateful nation. Of course the Poles saw things differently. Their country had borne the greatest devastation of the war, their citizens had fought against the Central Powers and, when the opportunity presented itself, they had disarmed the Germans. The predicament of the Polish nation was, however, that it had no leverage and nothing with which to bargain.⁹¹

While there seems to have been comparatively little method to the madness by which the pie of Europe was carved up, the guiding principle was that areas were to be placed under the control of that country representing the largest proportion of the population: Polish majorities to Poland, Czech majorities to a Czech nation and so on. An exception might be made in case of what was considered overriding economic need. So, for instance, if an area with a mostly Polish population was rich in resources essential to the functioning of another country's economy, it might be placed under the control of that other country. Lost among these competing priorities was the need for national boundaries that could be defended and, in Poland's case, a seaport. Initially, Dmowski and Paderewski seemed to be making progress toward the goal of convincing the

⁸⁹ http://en.wikipedia.org/wiki/Roman_Dmowski

⁹⁰ Zamoyski, 179.

⁹¹ Zamoyski, 180-181.

leading powers that Polish control of the seaport city of Danzig was critical, only to see that objective fade away in the bewildering tangle of political trade-offs.⁹²

A poignant example of the condescending treatment shown the Polish representatives is the story told about Paderewski's meeting with Clemenceau. Greeting Paderewski like a Cheshire cat, the old Tiger asked if he was a cousin of the famous pianist. When Paderewski replied, "It is I," Clemenceau, feigning surprise, observed, "And you the famous artist have become Prime Minister? What a come-down!"⁹³

Though it paled in comparison with the territorial disappointments, perhaps the greatest insult was delivered to Paderewski by Wilson, who proposed a separate treaty in which Poland would pledge to protect its Jewish minorities. In a formal speech on the matter, Paderewski observed that Poland had a record of toleration that put to shame other countries, including Great Britain and the United States. He noted that Poland had provided a haven of safety for Jews expelled from every other country in Europe. He declared that his country was fully aware of and committed to its responsibilities toward the Jews. Finally, he concluded that he would be pleased to sign the treaty on the sole condition that every single country represented did so as well, insinuating that Polish Jews were sure to receive better treatment in Poland than American blacks or Indians of the British Empire could expect in their homelands.⁹⁴

92 Zamoyski, 184-185.

93 Zamoyski, 186-187.

94 Zamoyski, 194-195.

Undoubtedly the adventure of Versailles was the greatest disappointment in the life of Wilson, whose altruistic intentions were dashed on the shores of international political intrigue and who was ultimately unable to win ratification of the treaty in his own country. An entry in the diary of Colonel House on June 29, 1919, as he was departing France sums things up with these insightful and prophetic words:

"It may be that Wilson might have had the power and influence if he had remained in Washington and kept clear of the Conference. When he stepped from his lofty pedestal and wrangled with the representatives of other states upon equal terms, he became as common clay. To those who are saying that the Treaty is bad and should never have been made and that it will involve Europe in infinite difficulties in its enforcement, I feel like admitting it ... To create new boundaries is always to create new troubles."⁹⁵

As Paderewski returned to Poland, obtaining ratification of the Treaty must have seemed unattainable. After all, the Allies had left the country in a poor military and economic position. The unfavorable terms had sapped much of his credibility; nevertheless, Paderewski obtained ratification by a majority of seven to one.⁹⁶

The task of rebuilding a country shattered by war as Poland was at the end of World War I proved more than

95 www.spartacus.schoolnet.co.uk/FWWversailles.htm

96 Zamoyski, 201.

Paderewski could handle. Agrarian reform and finances were overwhelming problems. Concerning the latter, Paderewski demonstrated no more skill than he had in handling personal financial matters. To make things worse, he lacked political ambition and so was the natural target of those many around him who were not so lacking. All the while, he was demonstrating his naive trust in everyone. His habits from performance days prevailed; he worked late into the night but rose late in the day and had no concept of punctuality even for important meetings. Helena, who had been carrying on her efforts for the “White Cross,” was more hindrance than help. She broke up meetings when she thought her husband was too tired to continue and she intercepted mail, misplacing items of importance that she feared would distress him.⁹⁷ On December 10, 1919, he submitted his resignation to Pilsudski and left what he then considered to be his ungrateful country to return to Switzerland.⁹⁸

Life resumed at Riond-Bosson much as it had before the war. There were the parade of visitors, the grand dinners, and the celebrations on St. Ignatius’ day were more lavish than ever. Paderewski loved the movies and often brought along his many guests to screenings. He was partial to Charlie Chaplin films and Westerns. Instantly taken in by any love story, he would be disconsolate for days if it did not have a happy ending. Paderewski was called back to the service of Poland in the summer of 1920 when the Russians reached Warsaw. He functioned for a time as his country’s delegate to the League of Nations, but the

humiliating treatment shown to Poland by the allies finally caused him to resign all his positions in May 1921.⁹⁹

His personal fortune dissipated, Paderewski was taking refuge at his estate in California, known as Rancho San Ignacio, at Paso Robles. He loved the place but recognized its financial burden. He described it as “another gold-mine – a mine you pour gold into.” It was there that he sat down at the piano, touching that instrument for the first time in five years. As he began with basic exercises, he discovered to his surprise that his fingers felt more flexible than when he had last played. Unable by his nature to work up to it gradually, Paderewski immediately began a practice regimen of 12 hours a day. Within two months he was contacting his old American manager who was delighted to arrange a concert tour. Paderewski’s re-debut occurred at Carnegie Hall on November 22, 1922. Those present must have been waiting in anxious anticipation, not knowing whether they would witness a triumphal return or a spectacular embarrassment. After standing in honor of the virtuoso’s appearance, the audience sat down holding their collective breath. Paderewski thought he played better than before his hiatus, and the audience and critics agreed. He received a standing ovation. Music critic Henry Finck expressed his excitement at the most thrilling performance he ever attended. Osip Gabrilowitsch, a leading virtuoso of the day who also happened to be Mark Twain’s son-in-law, suggested to other pianists present that perhaps they would all need to become prime ministers before returning to the concert stage.¹⁰⁰ From the tour, Paderewski earned half

⁹⁷ Zamoyski, 202-205.

⁹⁸ Zamoyski, 209.

⁹⁹ Zamoyski, 212

¹⁰⁰ Zamoyski, 216-217.

a million dollars, putting his finances back on an even keel for a time.

Far from holding grudges about the treatment he and his homeland had received, Paderewski traveled throughout the Allied countries. In addition to his paid performances, he gave numerous charity concerts. The British Legion Appeal received 4,000. The Orfani di Guerra in Italy and the war charity of the Queen of Belgium also received benefits and the \$28,600 that went to the American Legion Fund, made Paderewski that charity's largest contributor. He performed a concert in the Hall of Mirrors at Versailles, the same room where he had signed the Treaty. While playing for the Belgian war charity in Brussels in May 1924, the King and Queen rose from their seats as Paderewski came to the platform, possibly the first time in history a monarch rose for a pianist.¹⁰¹ During the depression, he also gave charity performances to aid unemployed musicians, raising \$37,000 in 1932 from a concert at Madison Square Garden and 4,000 the following year at Albert Hall in London.¹⁰²

The list of universities that conferred honorary doctoral degrees on Paderewski is extensive: Lwow in 1912, Yale in 1917, Krakow in 1919, Oxford in 1920, Columbia in 1922, Southern California in 1923, Poznan in 1924, Glasgow in 1924, Cambridge in 1926 and New York University in 1933.¹⁰³ He was idolized in America where, in his travels during the Prohibition era, a cache of whiskey would mysteriously appear in his railroad car. Whenever he returned

to Riond-Bosson, the streets of Morges were decorated in his honor.¹⁰⁴

In the late 1920s, Helena's health was failing. She was unable to leave her room by 1931. In the last stages of her illness, she could not understand a single word Paderewski spoke to her during his hours-long daily visits. She passed away on January 16, 1934, leaving her widower with a countenance of gloom and eyes that showed his sadness. He took her remains to Paris where her burial place was beside that of his son, Albert.¹⁰⁵

During the 1930s, his tours continued, though somewhat diminished, but his popularity never waned. After an inquiry from Paderewski to assess the prospects for a tour of 70 concerts or so, his agent would put in a just a few calls then cable the reply, "Tour all booked."¹⁰⁶

Paderewski never again sought public office, but his political involvement continued after a fashion. During Pilsudski's term as dictator, Paderewski's help was sought by members of the opposition. He conferred with and advised them, enabling different factions to find common ground and form a coalition. He played the role of leader in spirit. His efforts increased with the invasion of Poland by the Germans in 1939. He implored Gandhi for support of Britain's struggle against the Nazis and wrote Mussolini a letter reproaching him for a statement about Poland's defeat.¹⁰⁷ Later that year, he accepted an invitation to become president of the National Council of Poland, a symbolic

¹⁰¹ Zamoyski, 219.

¹⁰² Zamoyski, 227-228.

¹⁰³ Zamoyski, 219.

¹⁰⁴ Zamoyski, 220.

¹⁰⁵ Zamoyski, 222-223.

¹⁰⁶ Zamoyski, 224.

¹⁰⁷ Zamoyski, 231.

office designed to call attention to the plight of his country and garner international support for its relief.

It finally became necessary for him to leave Switzerland in order to continue his work on behalf of Poland in America. His travel was harrowing. He was briefly detained in Spain after which President Franklin Roosevelt cabled Francisco Franco to request safe passage. While crossing the Atlantic aboard S.S. *Excambion*, the ship was stopped and searched by the crew of a German submarine. He arrived in New York City on November 6, 1940, his eightieth birthday, and was greeted by tumultuous crowds and a representative of Roosevelt.¹⁰⁸ Paderewski's continuing efforts included a broadcast on the Columbia radio network in an attempt to counter American isolationism and encourage support for the Allies. His health, however, was quickly fading.

On June 29, 1941, after days of lapsing consciousness, The Lion of Paris revived, sipped a glass of champagne, then settled back into a sleep from which he would never awaken.¹⁰⁹ Funeral mass was celebrated on July 3 by Archbishop Francis J. Spellman before a capacity crowd of 4,500 in St. Patrick's Cathedral. There were 35,000 more gathered outside. Since return to Poland was not an option, the body was moved to Washington, D.C., and placed near the mast of the battleship *Maine* in Arlington National Cemetery. There it would remain, under order of Roosevelt, until Poland was once again free. For the next 50 years, only the most optimistic on earth would ever have expected that to occur, but in 1992 the coffin was turned over to Lech

Walesa. Only 2 years old at Paderewski's death, Walesa had grown up to be the champion of the Solidarity movement and, after years of struggle, had finally become the leader of a free Poland. He oversaw interment of most of the remains in their final resting place, the catacombs of the Basilica of St. John in Warsaw. Most, that is, because according to his wishes, the heart of Paderewski had been separated from his body and is permanently entombed at the National Shrine of Our Lady of Czestochowa, near Doylestown, PA. It will remain forever in the land, called by Paderewski in his memoir, "America, the country of my heart, my second home."¹¹⁰



¹⁰⁸ Zamoyski, 235.

¹⁰⁹ Zamoyski, 238.

¹¹⁰ www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=1585