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PORTRET MATRONY AND STARZEC.
NORWID'S UNKNOWN DRAWINGS

The register of the artistic legacy of the creator of *Solo* has recently been made greater by two unknown drawings, which for various reasons are worthy of the attention of researchers of Norwid's biography and creative output.

PORTRAIT OF A MATRON WITH THE PIERZCHAŁA COAT OF ARMS

Norwid's drawing *Portret matrony z herbem Pierzchała (Kolumna)* [*Portrait of a Matron with Coat of Arms the Pierzchała (Column)*] (catalogue no. 80)¹ was put up for sale at the auction organized on 26 March 2017 by the Warsaw auction house AGRA-ART. The drawing, made in black and brown ink on smooth, cream-coloured paper sized 13,1 x 9,2 cm, is signed and dated (ill. 1). In the top right corner, vertically along the margin, the caption reads: "rysował Cyprian NORWID. / 1864" ["drawn by Cyprian NORWID. / 1864."]. The entire surface of the drawing is glued onto a pad, framed by thin strips of gold paper, drawn over with a black pen. The asking price for the work was 10,000 PLN, however, this price more than quintupled during the auction, and the work was sold into private hands for 51,000 PLN.²

¹ <http://www.agraart.pl/nowe/nowe/objectn.php?curr=PLN&idd=23095&aid=348#wyniki> (accessed: 18.06.2018). While this text was being edited the drawing was published in the article: A. Cedro, *Do dziś odszukane. O ostatnio odkrytych norwidianach*, "Przegląd Humanistyczny" 2017 no. 4, p. 45 (along with a short informational note, p. 46).

² The significance of the final selling price is apparent when compared to the prices of the drawings of Jan Matejko or Teofil Kwiatkowski sold through Agra-Art over the last few years.



II. 1. C. NORWID, Portret matrony z herbem Pierzchała
[Portrait of a matron with the Pierzchała coat of arms]

The portrait shows the half-figure of a middle-aged woman, turned slightly to the left. The woman's face is characterized by distinctive features, large dark-outlined eyes, a mouth with a clearly defined contour, and a dimple chin. She has dark, symmetrically-parted hair, pinned up in locks, peeking out from under the lace cap covering her head, its ribbons tied into a large bow under her chin. It is difficult to provide further details of her attire, because her dress is hidden by a heavy shawl embroidered with fringes. She is holding a small book with its spine up and a pince-nez in her lap.

An extremely important element of the portrait is the simplified copy of the Pierzchała coat of arms, depicting a column within an area topped with a crown, in the top left corner of the drawing, inviting us to try to guess the identity of Norwid's

“matron.” Comparing the list of surnames associated with this coat of arms (Kolumna, Roch, Pierzchała, Trzaski)³ with Norwid’s social circle allows us to point out two women, that Norwid could have depicted in his drawing: Laura Górka and Maria Tyzenhauz. Both belonged to Norwid’s close group of friends, and both adopted the Pierzchała coat of arms after getting married. In addition, there are indicators suggesting that either of them could have been the subject of Norwid’s sketch.

Let us first introduce a handful of facts from the turbulent biography of the first woman. Laura Górka, of the Bożawola coat of arms, (1815-before 1881) married Janusz Czosnowski of the Pierzchała coat of arms on 19 December 1830. The marriage was exceptionally brief, however, as Czosnowski, grieved by the infidelity of his young wife, committed suicide in 1831 (or 1832). In the 1840s, the widow had an affair with Edmund Chojecki (in 1847 the couple gave birth to a daughter, Maria, whose existence was kept secret, to avoid scandal), and in 1854 she married the English viscount Jean-Alexandre Labarthe-Giscaro.⁴ Norwid’s association with Laura Czosnowska goes back to his Warsaw days; he was friends with her mother, Maria Wasilewska (Górka after her first marriage, Dziekońska after her second). Their acquaintance continued throughout his stay in Italy (in the mid-1840s he travelled with Czosnowska to Mount Vesuvius) and Paris. It is worth adding that in 1850 Laura became involved in the efforts to publish *Promethidion*, which was released the following year thanks to the funds donated by her mother. Although there are no traces of any subsequent contact with Czosnowska in Norwid’s biography, in a letter to Konstancja Górka from 1881 he writes: “Pytałem się o dzieci ś.p. Laury Czosnowskiej: córka jest w zakonie w Sedan, a syn oficerem kawalerii francuskiej [...]” [“I asked about the late Laura Czosnowska’s children: her daughter is at the convent in Sedan, and her son is an officer in the French cavalry”] (PWsz X, 155). We cannot exclude the possibility that Norwid stayed in touch with Czosnowska after her second marriage, however, it seems unlikely that in 1864, ten years after this event, when she was already the mother of two children, Norwid would draw her portrait, especially with the image of Pierzchała’s coat of arms. Unfortunately, we do not have any other portraits of Laura Czosnowska with which we could compare the image and draw more decisive conclusions. This being the case, it is worth looking at known images of Laura’s close female relations. In Norwid’s *Książka pamiątek* [*Book of Mementos*] there is a water colour portrait of her

³ T. GAJL, *Nowy herbarz polski*, Gdańsk–Gdynia 2016, p. 459-643.

⁴ Edmund Chojecki’s biographer wrote a lengthy article about Laura Czosnowska, E. Desurville (*La Comtesse Laura Czosnowska ou le Malheureux destiné à une Lionne*, „*Studia Norwidiana*” 32: 2014, p. 207-231). Cf. IDEM, *Charles Edmund Chojecki. Patriote polonais, explorateur, soldat, poète, dramaturge, romancier, journaliste, bibliothécaire*, vol. I: 1822-1856, 2013, p. 187 [n.p.].

mother, Maria Dziekońska (1792-1853), that he made in the 1840s or 50s (ill. 2). Assuming that the drawing sold at the Agra-Art auction is of Laura Czosnowska, both women would have had their portraits made around the age of 50. The image of the General's wife actually shows the profile of her silhouette and face, which is why it is hard to make any specific analogies, but both portraits depict dark-haired, somewhat stouter women. Furthermore, what may seem interesting is that both women's outfits bear a striking resemblance. Emmanuel Desurvire's early photograph of Laura's daughter, Maria Chojicka, showing a thin, ethereal blond with delicate features⁵ provides decidedly fewer opportunities for comparison.



Il. 2. C. NORWID, Generałowa Maria Dziekońska
[Portrait of the General's wife Maria Dziekońska]

⁵ E. DESURVIRE, *La Comtesse Laura Czosnowska*, p. 221.

The other possibility we should consider, that is, that the woman whose face we see in Norwid's drawing is Maria Przeddziecka (née Tyzenhauz) (1823-1890), also requires setting forth some biographical facts as well as arguments to support her identification. Norwid met the married couple Aleksander and Maria Przeddziecki in 1847 while he was living in Rome, and continued his acquaintance with them after moving to Paris in 1849. Admittedly, the Przeddziecki is returned to the fatherland and settled in Warsaw in the spring of that year, but from 1853-1865 Maria Przeddziecka spent most of the year in Paris on account of the education of her sons: Konstanty and Gustaw. The Przeddzieckis' archive contained at least a few letters from Norwid, whose main contents, according to the memoirs of Zygmunt Wdowiszewski, the curator of the Przeddziecki Library, were "rozmyślenia filozoficzne i słowa podziękii za pomoc finansową" ["philosophical musings and words of thanks for financial support"].⁶ Quite a bit of Norwidiana are contained within the memorial *Album de Marie*, begun in 1845, and destroyed along with nearly the entire family archive and library in the Przeddziecki palace at 6 Foksal Street in Warsaw in September 1939.⁷ In Rome, the poet wrote the poem *Scherzo* [I] into the album, providing it with a drawn vignette,⁸ and maybe even a few of his other illustrated poems, given that there were several of Norwid's drawings within the pages of this collection.⁹ The jewelry designs (pins, earrings, bracelets, brooches) with their author's explanations, deserve special attention because they – in Rajnold Przeddziecki's opinion – are proof of his discussions on the topic

⁶ Z. WDOWISZEWSKI, *Straty artystyczne i kulturowe zbiorów Przeddzieckich w Warszawie*, „Rocznik Muzeum Narodowego w Warszawie” 1958, p. 396. The contents of only a single short letter of Norwid to Maria Przeddziecka (from 7 February 1849) are known, published by J.W. Gomułicki on the basis of a copy made by Tadeusz Newlin-Wagner: J.W. GOMULICKI, *Nieznanne listy Norwida*, „Przegląd Humanistyczny” 1957, no. 3, p. 61.

⁷ The album contained, besides the works of its owner, drawings and water colours of artists such as: Eugène Delacroix, Paul Delaroche, Horace Vernet, Piotr Michałowski, Marcin Zaleski. Cf. A. BIERNACKI, *Aleksander Przeddziecki (1814-1871). Życiorys uczonego i mecenasa*, Kraków 2005, p. 136.

⁸ R. PRZEDDZIECKI, *Aleksander Przeddziecki. Historyk i literat z XIX w.*, Toruń 2003, p. 98. The original poem *Scherzo* [I] had the following annotation: „wielki poeta podczas pobytu w Rzymie w roku 1847 był gościem hr. Przeddzieckich i wtedy to wpisał do albumu hr. T. Marii *Scherzo*, ilustrując je pięknym szkicem piórkowym,” [“the great poet was the guest of Count Przeddziecki during his stay in Rome in 1847, at which time he wrote *Scherzo* into the album of Countess T. Maria, illustrating it with a pen sketch”] „Czas” 1939, no. 1, p. 13.

⁹ Norwid's other creations included in the album, are the drawings: *Antonio z „Kupca weneckiego*,” a fishing scene, a self-portrait caricature, an image of Christ, Warsaw city characters and watercolours: scenes from the Roman campaign, folk characters from the Naples area. Cf. Z. WDOWISZEWSKI, *Straty artystyczne*, p. 396.

with the owner of the album.¹⁰ These sketches should therefore be associated with the artistic activity of Przeddziecka, a talented amateur painter,¹¹ who designed her own jewelry and liturgical vestments for countless churches and monasteries, in cooperation with the most eminent Parisian goldsmith François-Désiré Froment-Meurice, known as “the Goldsmith of Paris.”¹² Given the context, this fragment of a letter from Norwid to Jan Koźmian from 9 October 1851 is very interesting: “Robię także kompozycje dla Froment-Meurice, pierwszego na świecie dziś rzeźbiarza-złotnika, aby tym sposobem i ze strony rzeźby rzecz moją w europejską sztukę przeprowadzić” [“I am also making compositions for Froment-Meurice, the best sculptor-goldsmith in the world today, so that I may introduce my own work into European art through sculpture”] (DW X, 347). According to Bogusław Biela’s research, there is no evidence in the French archives or the firm’s accounting books that would confirm this cooperation.¹³ Nevertheless, we may cautiously presume that Norwid’s sketches from Przeddziecka’s album are among those mentioned in the letter about the compositions for Froment-Meurice.

Norwid’s biographical calendar does not yield much information regarding his later contact with Maria Przeddziecka. We know from the poet’s correspondence that in 1869 she bought Norwid’s watercolour *Les Portes des Enfers*. Wanting to support the artist who was constantly struggling with financial problems, she offered him double price, and when the poet refused it, accepted only the sum established beforehand, and entrusted the remaining 150 francs to Aleksander Jełowicki to help the poor.¹⁴ In his *Autobiografia Artystyczna* [*Artistic Autobiography*] from 1872 Norwid noted that his watercolour *Niewinność otoczona potwarzami* [*Innocence*

¹⁰ R. PRZEZDZIECKI, *Aleksander Przeddziecki*, p. 99.

¹¹ Maria Przeddziecka was the author of many things, including a richly illuminated copy of Pope Pius IX’s *Ineffebilis Deus*, from 1854, which depicted scenes from Polish history and images of Polish saints, kings, hetmans and scholars (unfinished), that she worked on for a dozen or so years. She was also the author of an album showing churches and monasteries in the Inflanty Voivodeship and Żmudź (both works are in the Vatican Library collection). She was also involved in copying the works of old masters, and portrait-making. J. POLANOWSKA, *Przeddziecka (Tyzenhauz) Maria*, [in:] *Słownik artystów polskich i obcych w Polsce działających (zmarłych przed 1966 r.). Malarze – rzeźbiarze – graficy*, vol. VIII, ed. U. Makowska, K. Mikoćka-Rachubowa, Warsaw 2007, p. 102.

¹² In the Musée D’Orsay collection there is a monstrance commissioned by Przeddziecka through the Froment-Meurice studio <http://www.musee-orsay.fr/fr/collections/catalogue-des-oeuvres/notice.html?numid=30466> [accessed 8.03.2018].

¹³ <http://akcentpismo.pl/spis-tresci-numeru-42003/boguslaw-biela-zyc-z-pracy-rak-swoich-w-warsztacie-pracodawcy-norwida/> [accessed 8.03.2018].

¹⁴ Cf. PWSz IX, 407, 627.

Surrounded By Insults] also wound up in the hands of Przeddziecka.¹⁵ In the biography of his cousin, Aleksander Przeddziecki, Rajnold Przeddziecki noted that the last evidence of mutual contact was Norwid's letter written to Maria Przeddziecka at the beginning of 1872, after the death of her husband, "pełen głębokich myśli, przy tym nadzwyczaj ciekawy, bo autor opowiada o swoich przeżyciach w czasie oblężenia Paryża" ["full of deep thoughts, and exceptionally interesting, at that, because the author writes about his experiences during the siege of Paris"].¹⁶



II. 3. F.X. WINTERHALTER, *Portret Marii Przeddzieckiej*
[Portrait of Maria Przeddziecka]

¹⁵ PWSz VI, 558.

¹⁶ R. PRZEDZIECKI, *Aleksander Przeddziecki*, p. 99.

Unlike in the case of Laura Czosnowska, we do have several images of Maria Przewdzicka, including the photograph of a portrait by Franz Xaver Winterhalter from 1856/1857 (ill. 3) as well as a medallion portrait in white marble, showing her bust from the left profile, made around 1892 by Antoni Olesiński (ill. 4). Unfortunately, the juxtaposition of these images with Norwid's sketch does not allow us to draw any unequivocal conclusions. Winterhalter's portrait appears to contradict the suggested identity, despite the fact that like the "matron with the Pierzchała coat of arms" sketch, it depicts a brunette with large, dark, beautifully-shaped eyes. It is difficult not to notice that the woman we see in Norwid's sketch is far from the spectacular beauty depicted by the favourite portraitist of noble European ladies. The comparison of the image of an intimate, private nature, with the representative portrait of an idealized figure, creates a substantial margin of doubt, but nevertheless leaves a shadow of possibility, that Norwid made the portrait with the coat of arms of his close friend and kindred artistic spirit, Maria Przewdzicka (née Tyzenhauz).



II. 4. A. OLESIŃSKI, *Maria Przewdzicka*

I will thus leave the matter of identifying the woman using the Pierzchała coat of arms, whose portrait Norwid made in 1864, unresolved, with a sizable dose of uncertainty, leaning nevertheless – mainly because of the watercolour portrait of

the General's wife Maria Dziekońska from Norwid's *Książka pamiątek* – towards the hypothesis, that it could be the image of Laura Górka (Czosnowska after her first marriage, Labarthe-Giscaro after her second).

THE RUNNING OLD MAN

A pencil drawing made on smooth, yellowed paper, bearing the ordinary title *Święty Piotr spieszący nad morze* [*Saint Peter Hurrying Towards the Sea*] (16,8 x 10,2 cm in *passe-partout* light) (ill. 5) was recently retrieved from a private collection. It depicts a barefoot, bent-figured man running to the right. The man is elderly, and has noble, somewhat idealized facial features: a high forehead, straight nose and a not too long, curly beard and wavy hair falling slightly around his neck. He is dressed in a shirt and loose trousers with the legs rolled up, with a long coat thrown over his left shoulder, whose folded coat-tail he is holding up before him with both hands. The drawing was made very carefully, with a delicately drawn dense grid of crosshatching, which reveals the chiaroscuro modeling of the figure. In the bottom right corner there is an ornate signature in the form of the monogram “CKN.”

The drawing comes from one of Norwid's three sketchbooks, which are in the collection of the National Museum in Krakow (inventory no.1894, section III drawings and watercolours).¹⁷ Around 1910-1916 Zenon Przesmycki made a detailed description of the entire collection, while it was still in the hands of its previous owner, the Krakow collector Adolf Sternschuss.¹⁸ The description reveals that before the sketchbook was donated by the deceased owner's siblings to the museum, 11 sheets of sketches were torn out (including all the sheets with the author's signatures), and their fate is currently unknown.¹⁹ Among the missing sketches there are a few scenes known from their reproductions in various publications: *Metternich odznaczający Jakuba Szełę* [*Metternich Honouring Jakub Szela*], *Scena w karczmie* [*Scene at the Inn*], *Odoczynek podczas ucieczki do Egiptu* [*Rest During the Flight to Egypt*], *Joachim Lelewel i nietoperze* [*Joachim*

¹⁷ Cf. E. CHLEBOWSKA, *Cyprian Norwid. Katalog prac plastycznych*, vol. I, *Prace w albumach I*, Lublin 2014, p. 429-497.

¹⁸ The description of the sketchbook is in Zenon Przesmycki's Norwid Archive, in the collection: *Materiały do twórczości malarzkiej i rysowniczej Cypriana Norwida* (Biblioteka Narodowa, sgd. ms. III 6330, sh. 421-444).

¹⁹ For the register of missing sheets cf.: E. CHLEBOWSKA, *Cyprian Norwid. Katalog prac plastycznych*, vol. I, p. 431-432.

Lelewel and the Bats] and *Scena przy źródle* [*Scene at the Spring*]. A careful reading of Przesmycki's description allows us to include the drawing we are discussing, which in a later period was given the title: *Święty Piotr spieszący nad morze* in this set. Let us recall the corresponding fragment of Miriam's description:

sh. 35

Pencil drawings.

1. A barefoot old man, with a folded coat over his shoulder, runs to the right. The entire figure is from the profile. At the bottom, sgd. "CKN."
2. The bust of a priest wearing glasses facing the right. Profile.
3. Sketch of an old man in a flowing robe. To his knees. En face.
4. A sleeping child, with its head resting on a pillow, facing the viewer.²⁰



II. 5. C. NORWID, *Biegący starzec*
[*The running old man*]

²⁰ Z. PRZESMYCKI, *Materiały do twórczości malarzkiej*, sh. 437-438.

The recovered drawing is undoubtedly a fragment of the 35-page sketchbook described above and identical to the sketch listed as number 1. The person who came into possession of the page torn from the notebook decided, probably on account of the signature, to cut the fragment out and frame it as an independent drawing. The identification of the drawing allows us to simultaneously determine its creation date: 1846 (this exact date accompanied three signatures found in the pages of the sketchbook). Before we conclude, we should address the identity of the figure presented by Norwid. And so, if only because of the man's outfit, we should question the heretofore common identification of the man as Saint Peter. This is probably just one of Norwid's many figures of noble elders of the prophet or pilgrim variety. The artistic legacy of the creator of *Solo*, and especially the poet's sketchbooks and *Album Berliński* [*Berlin Album*] abound in such silhouettes, often in antique-styled dress (ill. 6).



II. 6. C. NORWID, *Szycownik III* [*Sketchbook III*], sh. 24 recto

The detailed documentation Zenon Przesmycki made in the first decades of the 20th century, encompassing a significant portion of Norwid's artistic legacy,

made it possible to precisely place the sketch depicting the running old man on the artistic map of the creator of *Solo*, and to confirm once again the enormous significance and importance of Miriam's efforts to recover every last one of Norwid's literary and artistic works.

The history of the above-described drawing allows us to hope, that at least some of the drawings filling the pages torn from Norwid's sketchbook before 1916 have not been lost forever and – just as the image of the old man presented in this sketch – are in the hands of private owners, and in the future will be revealed, adding to the register of Norwid's creations.

Translated by Monika Lutostanski

LIST OF ILLUSTRATION

1. C. NORWID, *Portret matrony z herbem Pierzchała* [*Portrait of a matron with the Pierzchała coat of arms*], 1864, ink, pen, private ownership, photo Agra-Art.
2. C. NORWID, *Generalowa Maria Dziekońska* [*Portrait of the General's wife Maria Dziekońska*], watercolour, ink, pen, in the collection: C. NORWID, *Książka pamiątek*, sh. 37, Biblioteka Narodowa.
3. F.X. WINTERHALTER, *Portret Marii Przeddzieckiej* [*Portrait of Maria Przeddziecka*], 1855, oil, canvas, from: https://commons.wikimedia.org/wiki/File:Maria_Prze%C5%BAdziecka_-_Winterhalter.jpg
4. A. OLESIŃSKI, *Maria Przeddziecka*, ca. 1892, whitemarble, National Museum in Warsaw, from: *Rzeźba polska od XVI do początku XX wieku. Katalog zbiorów*, ed. D. Kaczmarzyk, Warsaw, National Museum in Warsaw, catalogue no. 384 (mistakenly as Aleksandra Przeddziecka).
5. C. NORWID, *Biegący starzec* [*The running old man*], 1846, pencil, private ownership, previously in the collection: C. NORWID, *Szkicownik III* [*Sketchbook III*], sh. 35, photo E. Chlebowska.
6. C. NORWID, *Szkicownik III* [*Sketchbook III*], sh. 24 recto, 1846, pencil, National Museum in Krakow.

PORTRET MATRONY ORAZ STARZEC
NIEZNANE RYSUNKI NORWIDA

S t r e s z c z e n i e

Artykuł ma na celu prezentację dwóch rysunków Norwida, dotychczas nieznanymi, które zostały w ostatnim czasie rejestr spuścizny artystycznej twórcy *Solo*. Pierwszy z omawianych szkiców to *Portret matrony z herbem Pierzchała* z 1864 r., będący najprawdopodobniej wizerunkiem Laury z Górskich Czosnowskiej lub Marii z Tyzenhauzów Przezdzieckiej. Drugi rysunek, przedstawiający biegnącego starca, pochodzi z Norwidowskiego szkicownika, przechowywanego w zbiorach Muzeum Narodowego w Krakowie.

Słowa kluczowe: Cyprian Norwid; rysunek polski XIX wieku; portret.

PORTRET MATRONY AND STARZEC
NORWID'S UNKNOWN DRAWINGS

S u m m a r y

The article aims to present two previously unknown drawings by Norwid which have recently been added to the artistic legacy of the creator of *Solo*. The first of the discussed sketches is *Portret matrony z herbem Pierzchała* from 1864, which is most likely the image of Laura Czosnowskanée Górská or Maria Przezdziecka née Tyzenhauz. The second drawing, showing the running old man, comes from Norwid's sketchbook kept in the collection of the National Museum in Krakow.

Keywords: Cyprian Norwid; Polish drawing of the 19th century; portrait.

Translated by Rafał Augustyn

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