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NORWID'S FRIENDS FROM MARIA DE BONNEVAL'S ALBUM

CARTE DE VISITE, OR CDV

In 1854, when Norwid returned to Europe from his American escapade, the French photographer André Adolphe Eugène Disdéri patented in Paris a revolutionary product which he named *carte de visite* (CdV), i.e. “a visiting ticket,” “a visiting card.” The reference to the visiting ticket was not accidental because the new type of photography, which soon became immensely popular, sized about 6×9 cm,¹ resembled such a ticket although it never served this purpose. As Disdéri wrote in his patent application, his invention grew out of the assumption that “in order for the photographic prints to find practical application and meet commercial needs, it would be necessary to significantly reduce production costs, which I achieved thanks to my improvements” (Patent no. 21502).²

The reduction of the previously quite high cost of a portrait photography was achieved in a simple way – instead of exposing one negative on one large plate, Disdéri proposed to shrink the output format to fit 10 images on one plate. After a couple of years, practice had shown it was more convenient to put just 8 images on the plate and became the new standard. This significantly reduced the cost of taking photos and the time required.³

The exposed emulsion was transferred onto an albumin paper, slightly larger than the photo itself, which was later cut to its original format. In March 1860,

¹ 5.7×9.2 cm (6.3×10.6 cm prior to trimming).

² Cf. the entry “Carte de visite” [in:] *Encyclopedia of Nineteenth-Century Photography*, ed. J. Hannavy, Vol. I, New York 2018, p. 276.

³ Ibid.

the Parisian optician Hyacinthe Hermagis constructed a camera with four lenses, which immediately became the standard in this field of photography and further sped up the entire process of producing images.⁴



Photo 1. The uncut CdV sheet with a picture of Marta Muraveva taken by Disdéri⁵

As we read on Wikipedia, “in the second half of the 1850s, a portrait made with the daguerreotype technique cost 50-100 francs”.⁶ Meanwhile, the new technology

⁴ For instance, see T. KOZIELEC, *Fotografie albuminowe – wytwarzanie, właściwości, trwałość i ochrona przed niszczeniem*, „Ochrona Zabytków” 58(2010), Vols. 1-4 (248-251), also at URL: <https://www.nid.pl/upload/iblock/213/213b56525b3e38a4546c5a309ae4ed05.pdf> [accessed on 10 August 2018]. For technical details, see among others: <http://bialystok.kolekcjonerski.com.pl/photography-w-bialymstoku1/carte-de-visite/> [accessed on 10 August 2018].

⁵ Reproduction from: <http://www.luminous-lint.com/app/image/48152751944694892681/> [accessed on 10 August 2018]. For more details on Marta Muraveva, see J. PUDELEK, *Kim była bohaterka norwidowskiego wiersza „Do słynnej tancerki rosyjskiej – nieznannej zakonnicy”?*, „Poezja” 1966, Vol. 7, pp. 4-6.

⁶ https://pl.wikipedia.org/wiki/Carte_de_visite [accessed on 10 August 2018].

offered 12 prints for 20 francs, 25 prints in two poses for 30 francs and 100 prints in 4 positions for 70 francs.⁷ And further:

The fashion for pictures in this format started in Paris in 1859, after Napoleon III Bonaparte was portrayed in Disdéri's atelier, and quickly spread throughout France and Europe (they were also made in Poland), reaching the USA.

The success of *carte de visite* was due to the good economic situation in the Second French Empire, which was conducive to consumption, and the large size and wealth of the middle class, who became the main recipient of portraits of this kind. Above all, however, their popularity was based on their availability, which was due to their relatively low price and the large number of photographic facilities [...].⁸

There is a story where Napoleon III, while leading the French army to Italy in 1859, suddenly stopped the march of his troops to enter Disdéri's atelier directly from the street and take a picture (CdV) in his uniform before the expedition.⁹

The fashion for *carte de visite* lasted about 10 years, until the end of the 1860s, and was replaced by another type, the so-called *carte de cabinet* photography which was produced in a much larger format (10.5 × 16 cm). Thanks to his invention, Disdéri, the undoubted king of Parisian photography, earned an equivalent of 48.000 British pounds in just one year (1861). But, in 1872 he declared bankruptcy.¹⁰

The cultural revolution initiated in this way can be compared – with regard to its range and importance – to the contemporary fashion of taking *selfies*. CdV has democratized access to photography enabling crowds of people around the world to not only reproduce their images, but also to receive, acquire, and then collect images of famous persons from the world of politics or art. Photographic establishments multiplied, and the fashion also increased the demand for albumin paper, albums, frames, special envelopes for sending photographs by post, and separate postal fees etc. Owing to this invention, we, too, can now see images of people from almost 200 years ago. And often these are the only images of them we know. It is hard to overestimate their cultural and informative value. This is even more apparent when we deal with a collection of such photographs or a large private album showing the most important and closest figures to its owner, for some reasons also important for us.

⁷ *Encyclopedia of Nineteenth-Century Photography*, p. 276.

⁸ Wikipedia.

⁹ <https://stamps.org/userfiles/file/awards/08MuellerAward.pdf> [accessed on 10 August 2018]

¹⁰ *Encyclopedia of Nineteenth-Century Photography*, p. 277.

MARIA DE BONNEVAL'S ALBUM

The album of Maria de Bonneval was purchased by the Bloch Family Foundation in April, 2016 during the New York Antiquarian Book Fair. It was previously owned by the French historian of photography, Denis Canguilhem, who purchased it a few years earlier in Paris at an auction of the inheritance of a deceased collector of Polish descent. The name of this collector was not revealed.

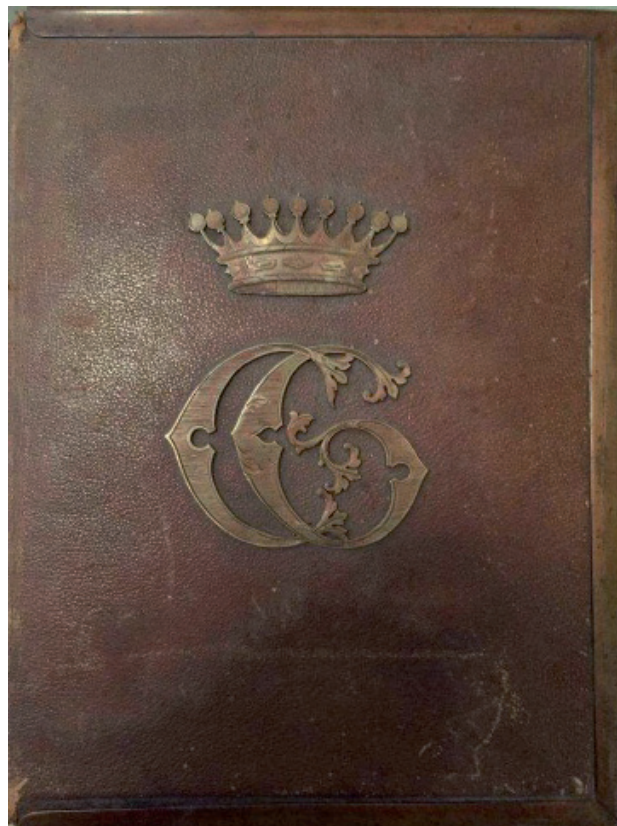


Photo 2. Maria de Bonneval's album cover

The president of the Foundation, Przemysław Jan Bloch, a New York based attorney, has been collecting Polish national heritage objects including those connected to Norwid, for many years expanding the collections of his own foundation, but also often donating the purchased objects to Polish museums. He has

already created a huge collection of exhibits related to the January Uprising.¹¹ He is also a member of the Programme Council of the Museion Norwid Foundation, thus the information about the photo album of a person who had been quite closely related to Norwid was certainly a significant and additional incentive to purchase the object.

According to the description made available by the new owner on the Internet,¹² the album itself

was made by the Parisian company "Girault Fils," located at 18 rue de la Chaussee d'Antin, of embossed leather-like paper, with a metal monogram "C. G." under the count's crown in the middle of the front cover. It is fastened with two metal buckles, the upper one of which is damaged. Inside there are 50 pages with 4 boxes on each page with embossed frames for *carte de visite* photographs. In total, there are 203 photographs in the album, with a few missing from the set [the surplus is due to additional photographs on the covers – AC]. This current condition results from Mr. Canguilhem's unfortunate initial decision to split up the album to sell individual photographs on the antiquarian market. Already after the purchase of the album by the Foundation and with the considerable help of Mr. Canguilhem, as well as with the goodwill of previous buyers, it was possible to trace and buy back the following photographs from the album: Fr. Adam Czartoryski, Count Maria Kalergis Nesselrode, Julian Ursyn Niemcewicz, Countess Teresa Potocka, Counts Leon and Tomasz Łubieński, Colonel Wincenty Słubicki, Marquis Andre de Bonneval and Count Guy de Charnace. Unfortunately, we still lack photographs of: Józef and Zofia Wołowski, [one] member of the de Sophianos family, Count Edward Starzyński, Miss Gerlicz aged 19, Countess Maria Branicka, Countess Alfredowa Potocka, as well as Henryk and Maria de Bonneval.

Przemysław Bloch also points to another album associated with the de Bonneval family, the so-called *Album rodziny Karnkowskich* [*the Karnkowski family album*], in the collection of the National Museum in Warsaw (MNW (inv. no. DI 132358/1-100). It has been known to researchers for 10 years and is available on the Internet.¹³

As he writes:

This album, (slightly smaller, 22×29 cm, and containing only 99 photographs, as opposed to the 203 photographs in our 25×32 cm album), is also distinguished by the fact that it illustrates

¹¹ Its contents can be viewed at: https://www.academia.edu/3219272/Powstanie_Styczniewe_w_zbiorach_nowojojskiej_Fundacji_Rodzinnej_Bloch%C3%B3w [accessed on 10 August 2018].

¹² The whole album can be viewed at: https://www.academia.edu/31264910/ALBUM_MARII_DE_BONNEVAL [accessed on 10 August 2018].

¹³ <http://cyfrowe.mnw.art.pl/dmuseion/results?q=album+Karnkowskich&action=SimpleSearchAction&mdirids=1%2C90&type=-2> [accessed on 10 August 2018].

practically only the women and children associated with the Gerlicz and de Bonneval families. The album in the collection of the Bloch Family Foundation, where many of the figures or even their identical photographs to those in the MNW are repeated, contains images of men and even group photographs. According to the catalogue description of the “Karnkowski family album” (established on the basis of many dedications on the reverse side of the photographs), the person responsible for the preparation of this album was Maria de Bonneval’s sister, Ludwika Gerlicz, second married name: Karnkowska. The album was the property of the Karnkowski family, in the collection of the famous collector and genealogist Janusz Przewłocki, from whose heirs the museum bought the album in 2007. The author of the album cannot be clearly identified, although the handwritten dedication to Maria de Bonneval on the inner cover clearly states for whom it was intended.

The Karnkowski family album has been described; basic information about the people portrayed in its cards can be found on the MNW website. Since the album often involves the same photographs and people as in Maria de Bonneval’s album, the text below will often refer to the data established there.¹⁴

Juxtaposing the list of people from Maria de Bonneval’s album with the indexes of names in *Pisma wszystkie* [*Complete Works*] and Poznań’s *Kalendarium* [*Calendar*] revealed that at least a third of the people appearing in the album were known to Norwid, and their mutual contacts are documented. This applies to at least 72 persons from the album. This huge number of photographed people who were in contact with Norwid allows us to look at the Bonneval family album almost as if it were an album of Norwid himself, even though the album does not contain an image of the poet. Why is it not there? I would not see here a deliberate evaluation or some kind of exclusion due to the small importance of the person who, after all, was quite substantially connected with the house of de Bonneval. However, we have to remember, first of all, the album was prepared for Maria by someone who could have been guided by their own sympathies and decisions. Secondly, there poet’s CdV photography could be just missing in the collection. Despite the already relatively low prices for the service, it was still a substantial expense for Norwid.¹⁵

¹⁴ This text offers general information about Maria de Bonneval’s album and the relationships of the people portrayed with Norwid. A more detailed description of the persons from the album will be a further stage in the painstaking work on expanding the biographical data and establishing the relationships between the people from the album, which I have been authorised to use by the Bloch Family Foundation. At this point, I focus exclusively on the persons known to Norwid.

¹⁵ In some of the letters, Norwid announces that he is sending his “photographer” or asks for photographs of people close to him. This testifies to his openness to fashion and the opportunity of deepening social relations through photography, which he was interested in, including its dynamic development, also as an artist.

Such a huge number of common acquaintances and their related social status seems to result from several conditions: from the overlap of several contexts or circles of contacts – home (family, friends, acquaintances, salon guests), emigration (military men, insurgents, artists) and aristocratic – altogether this was quite an understandable configuration of Poles, forming a small emigration community in “familial Europe.”

It seems that Konstancja Górska is the key person for advancing the hypothesis that people in the album can be considered Norwid's acquaintances and friends. Konstancja Górska was Maria Bonneval's (née Gerlicz) closest family, her mother's sister, i.e. her aunt. It is no coincidence that in one of the photos from the album her image takes the central position.



Photo 3. A group photo composed of two separate photos pasted into the album. In the middle Konstancja Górska, on her left Maria de Bonneval. Ludwika Gerlicz (Maria's sister) sitting below Górska.



Photos 4 and 5. Konstanca Górka.

Reproductions from *the Karnkowski family album* from the MNW collections

She was a very close and long-standing friend and correspondent of the poet. Moreover, the bond between them had already been established in the Warsaw period. Even if one were to assume, following Gomulicki, that the most intense phase of their acquaintance began in Paris in 1852, Maria Gerlicz was 11 years old at that time and certainly was not yet a partner for social contacts with adults. It was only when she got married in 1859, appeared in Paris and established a home there that she could meet the poet. This probably happened through Konstanca Górka. However, the Norwid family also had “always” had close relations with the Gerlicz family – as early as in 1824 Jakub Gerlicz (Konstanca Górka’s brother-in-law and Maria’s father) was mentioned as a witness on the birth certificates of Ksawery Norwid and Brygida Dybowska.¹⁶ Thus, we are dealing with a circle

¹⁶ See Z. TROJANOWICZOWA, Z. DAMBEK, J. CZARNOMORSKA, *Kalendarz życia i wórczości Cypriana Norwida*, Vol. I, Poznań 2007, p. 5.

of acquaintances and basically family-like relations with many successive connections and numerous meeting points. It can be assumed that the close relations between the families that had already been established in Masovia were naturally transferred into the Parisian environment, obviously modified by the dynamic economic situation of individual families and persons, but always maintained in the memory of their common Masovian homeland, family relationships, as well as cultivated family, patriotic and kinship values. Taking this into account, it can be much better understood why Maria de Bonneval's album can be treated – *mutatis mutandis* – almost like the album of Norwid himself. Konstancja Górska herself would deserve a separate article, but there are not many studies and data on her to recreate her full biography. We can learn the most about her from her correspondence with Norwid, but it may be possible to complete at least some of the missing facts from her life during the further development of the descriptions of people from the album.

THE STRUCTURE OF THE ALBUM

In order to briefly present the profiles of the persons from the album with whom Norwid met or corresponded, I provisionally classified the characters into several groups. The first is somewhat obvious – this is the elite of the Polish aristocracy. In this album we can find photographs of the Branicki family: Jadwiga née Potocka (1827-1816) – the wife of Konstanty and daughter of Herman, with whom Norwid was meeting in Rome in 1844; Władysław (1826-1884) – the son of Władysław Grzegorz Branicki and brother of Franciszek Ksawery, Aleksander and Konstanty; Franciszek Ksawery (1816-1879); Konstanty (1824-1884) and Aleksander (1821-1877). Norwid met Ksawery and Aleksander around 1840 in Warsaw.¹⁷ From the Czartoryski family the album includes: Adam (1770-1861) (although his photograph is missing), Witold (1822-1865) and Władysław (1828-1894). The Potocki family is represented by Leon (1799-1864), a November insurgent and novelist; Aleksander (1798-1868) – Szczęśny Potocki's son; Józef Franciszek Jan (1800-1863) and Herman (1801-1866), both November insurgents and emigrants. While staying with them in 1851, Norwid met with Mickiewicz.¹⁸ Here we can also place an exile activist Zofia Kisielew née Potocka (1801-1875) – the daughter of Szczęśny Potocki. The next figure from this circle is Roger Maurycy Raczyński (1820-1864), a January insurgent and the son of Edward Raczyński.

¹⁷ Ibid., p. 55.

¹⁸ Ibid., pp. 460, 461.

Next, in alphabetical order, the Sapięha couple: Eustachy Kajetan (1797-1860) and Róża née Mostowska (1809-1864), the parents of Jan Sapięha; Władysław Wielopolski (1860-1928) – the son of Józef, the grandson of Margrave Aleksander Wielopolski and husband of Maria née Plater-Zyberk-Broel; Władysław (1893-1868) and Karol (1834-1892) Zamoyski. We must also include Maria Kalergis Nesselrode (1822-1874) and Julian Ursyn Niemcewicz (1758-1841) among those who enjoyed the greatest respect or prestige.



Photos 6 and 7. Maria and Henri de Bonneval

The second circle is composed of the closest family of the owner of the album. First, the Bonneval family: Maria(nna) Antonina de Bonneval née Gerlicz (1841-1927) – the daughter of Jakub Gerlicz; her husband Henri Gabriel de Bonneval de Chastain (1838-1889); their daughter Sybilla (1866-?) and Gabriel de Bonneval – Henri's father. The Gerlicz family is represented by many persons: Jakub (1792-1872) – Kacper Gerlicz's son, Wincentyna Górská's husband and Maria's father; Stanisław (1834-1858), Zdzisław (1840-1889) and Adam (1835-1861) – Maria's brothers and their sister Ludwika Katarzyna (1847-1929) – Jakub's daughter. Her first husband was Władysław Bromirski (1839-1873) – the first husband of Ludwika Katarzyna née Gerlicz (her second husband was Gustaw Karnkowski, Stanisław's father). The mother's side of the family (the Górskis) is represented by brothers Ludwik (1818-1908) and Konstanty (1827-

1901) – General Franciszek Górski's sons, and their aunt Konstancja Górska, whose photograph has unfortunately not been preserved in the album. Górska's cousin was Konstanty Linowski (1807-1858). There is also the CdV of his wife Karolina née Hube (1766-1848).



Photo 8. Konstanty Linowski

The person, Colonel Linowski, links the Górski family with another family – the Kuczyński family. Konstanty Linowski's wife was the aunt of the Marshal's wife Joanna née Wulfers (1812-1888) and the sister of her mother – Amelia Hube. The album also contains photographs of her daughters: Józefa Męcińska née Kuczyńska (1848-1923); her sister (N.A.); Ludwika Ostrowska née Kuczyńska (1838-1909) and Ludwika's husband – Tadeusz Leon Ostrowski (1834-1911).

Finally, we have the Kleczkowski couple: Korneliusz (1811-1867) and his wife Katarzyna Eliza née Carter.¹⁹ I must reiterate at this point, that these are not all the people with the given name from the album, but I mention only those with whom Norwid had a closer or more distant relationship.

And finally, the third group, gathering people who were important and present in the life of the émigré community, but already with more distant or undefined family ties with the owner of the album. These include: Paweł Bielski (1811-1863), a November and January insurgent; Tadeusz Buyno (1842-1921) – the son of Franciszek and Laura née Rautenstrauch and the husband of Zofia née Plater-Zyberk-Broel; his brother Ludwik Buyno (1840-?) – the son of Franciszek and Laura née Rautenstrauch; General Henryk Dembiński (1791-1864); Lieutenant Colonel Juliusz Falkowski (1815-1829), a November insurgent, emigrant and writer (we remember him from the infamous story of seeking Kleczkowski's patronage through Norwid in order to conduct a suspicious activity in the real estate sector with a high-ranking official from the Japanese Empire); Seweryn Gałęzowski (1891-1878), a November insurgent, doctor and emigration activist; Eustachy Januskiewicz (1805-1874), a November insurgent, writer, bookseller and emigration publisher; Walerian Kalinka (1826-1886), a historian and writer; Colonel Mikołaj Kamiński (1799-1873); Teofil Kwiatkowski (1809-1891), a painter and Chopin's friend; Mieczysław Kamiński (1833-1859), the son of Colonel Mikołaj Kamiński and Adamina née Potocka, who died near Magenta; Andrzej Koźmian (1894-1864) – the son of Kajetan Koźmian; Jan Ledóchowski (1791-1864) – Prince Józef Poniatowski's adjutant and a deputy to the Sejm in 1831. Leon Łubieński (1812-1860), a bibliophile, the son of Tomasz Łubieński; Stanisław Małachowski (1798-1883), a November insurgent, writer; Teodor Morawski (1797-1879) – Minister of Foreign Affairs in 1831; Edward Rastawiecki (1894-1874), an archaeologist, historian and writer, with his wife, Leonia née Nakwaska – the daughter of Anatol and Ludwika Primhault; an émigré activist Józef Alojzy Reitzenheim (1809-1883), a November and January insurgent; Leon Rzyszczewski (1815-1882) – the son of Stanisław and Celestyna née Czartoryska, the husband of Michalina née Radziwiłł; Izabela Starzyńska née Mostowska (1807-1877) – Witold Starzyński's mother; Józef Tański (1805-1888), a November insurgent and emigrant; Laura Trzcicka née Kamińska (1815-1900) – the daughter of Henryk Ignacy Kamiński and Franciszka née Korwin-Kochanowska; Laura Trzcicka's daughter: Laura (1850-?); Amancjusz (Amadeusz?) Żarczyński (1802-1875), a November insurgent, deputy to the Sejm, emigrant and writer.

¹⁹ For the relationships between the Kleczkowski and Norwid families, see Z. DAMBEK, *Krąg rodzinny Cypriana Norwida*, [in:] Z. TROJANOWICZOWA, Z. DAMBEK, I. GRZESZCZAK, *Kalendarz życia i twórczości Cypriana Norwida*, Vol. III: *Aneks. Bibliografia. Indeksy*, Poznań 2007, pp. 9-11.

MARIA DE BONNEVAL NÉE GERLICZ (1841-1927)



Photo 9. Maria de Bonneval née Gerlicz (from the *Karnkowski family album*)

Maria (Marianne) Antonina Gerlicz was born in 1841 as the fifth child (after her four brothers) of Wincentyna Górską (Konstancja's sister) and Jakub Gerlicz. She had an even younger sister, Ludwika Katarzyna, from her first marriage Bromirska, second married name Karnkowska (probably the author of the album and the mother of Stanisław Karnkowski, who in Łazy preserved Norwid's letters to Konstancja Górską).

Her father, Jakub Gerlicz (1792-1872), who came from an affluent, Polonised, evangelical family engaged in the brewing business in Lublin, was a commis-

sioner of Stanisławowski District (Mińsk Mazowiecki) from 1820 – he has already been mentioned as a baptismal witness. In May 1831, he was appointed Vice-President of the Warsaw City Police (he resigned after a few months). After the fall of the November Uprising, he became the Vice-President of Warsaw. He was undoubtedly a significant and wealthy person. It was not until 1839 that the family obtained nobility status and the coat of arms (Sępiec), but this was mainly due to the position of a Russian State Referendary held by the father of the bride, Jakub Gerlicz. Therefore, the opportunity to marry his daughter off to Count Henri de Bonneval, a descendant of the old French aristocracy, whose family history dated back to the Crusades, was the peak of the family's social career. They probably married in 1859 and settled in Paris.



Photo 10. Maria and Henri de Bonneval (from the *Karnkowski family album*)

The Parisian salon of Countess de Bonneval was visited by many famous Poles living permanently abroad, as well as by temporary visitors from the country. This can be seen from the contents of the album. As it has already been mentioned, Norwid came to the house of the Bonneval family probably because of his long acquaintance with Konstancja Górska.



Photo 11. Maria de Bonneval née Gerlicz (the *Karnkowski family album*)

Their relationship is quite well documented by numerous correspondence. Several letters from Maria de Bonneval to Zenon Przesmycki have also survived, in which she confirms the poet's frequent presence at her aunt's house at rue d'Aumal.²⁰ The first mention of Maria's greetings can be found in a letter to

²⁰ See *Kalendarz życia i twórczości*, p. 573.

Górska from July 1862.²¹ In another letter from September 1862, Norwid kisses “rączkę panny Marii” [the hand of Miss Maria].²² In a letter to Górska from mid-September 1866, he announced his visit to the Bonneval family.²³ In July of that year, Norwid quite unfortunately entrusted Maria Kuczyńska with a letter about the Ostrowski family’s marital crisis for which the Marshal’s wife held a grudge against him.²⁴ In November 1866, Norwid mentioned the need to pay a postponed visit to the Bonneval’s house;²⁵ on the 1st of December, he wrote that the visit had not taken place, but “lubo słyszy, że dziecię prześliczne” [he is happy to hear that the child is beautiful].²⁶ This is the first information about the birth of Maria’s daughter, Sybilla (Wincentyna Maria Konstancja Sybilla de Bonneval), who was born on 14 June 1866.



Photo 12. Sybilla de Bonneval

²¹ PWsz IX, 43.

²² PWsz IX, 54.

²³ PWsz, IX, 246; see Z. TROJANOWICZOWA, E. LIJEWSKA, M. PLUTA, *Kalendarz życia i twórczości Cypriana Norwida*, Vol. II, Poznań 2007, p. 265.

²⁴ PWsz IX, 259-260.

²⁵ PWsz IX, 64.

²⁶ PWsz IX, 267.

The name Bonneval then appears in a letter concerning Julia Glaubrecht's disease.²⁷ The sentence from a letter to Kuczyńska from May 1867 is significant: "Jak mogę, jestem sam, a nigdy sam się nie znalazłem, przecież są Bonnevale i dużo innych osób" [Whenever I can, I am alone, and I have never found myself alone, after all there are the Bonnevals and many other people around].²⁸ The next admiration for the beauty of the already two-year-old Sybilla can be found in a letter to Kuczyńska from February 1869.²⁹ In May 1870, he writes to Zaleski: "Dziś przedobiad i obiad, i wieczór, to jest od czwartej – do nocy, miałem od tygodnia zamówione u jednej hrabiny pięknej i mającej śliczne dziecko (które maluję)" [Today, the time before lunch and dinner, and the evening, that is from four o'clock – until night, I had been ordered for a week by a countess who is beautiful and has a lovely child (that I am painting)].³⁰

In a letter to Górska from January 1872, in a slightly longer text, Norwid describes the kindness with which he was received by Countess de Bonneval even though the servants had been ordered to inform people that she was not at home. Norwid describes doing jigsaw puzzles with Sybilla: "jako też ułożyliśmy jeden DOM, jeden most i dwa śliczne ptaki" [and we also pieced together one HOUSE, one bridge and two lovely birds].³¹ He saw Maria two more times in January, complimenting on her beauty to Górska.

The next information comes from April 1875 and concerns her illness,³² then from 1880 – a promise to write back to the countess with an answer to some question, probably concerning genealogy.³³

In May 1882, clearly enchanted, Norwid informs Górska about the invitation he received from the already seventeen-year-old Sybilla de Bonneval. He commented on it poetically: "Jeśli dożyję, to w Piątek ten będę na śniadaniu u jednej dziewczicy, która ma oczy z czarnego-dyjamentu, i zawsze ssie rubin, a włosy ma poplątane ze słońcem" [If I live to see it, this Friday I will have a breakfast with a virgin who has black diamond eyes, and always kisses rubies and has hair entangled with the sun]. Due to the mother's illness the meeting had to be postponed.³⁴

²⁷ PWsz IX, 270.

²⁸ PWsz IX, 281.

²⁹ PWsz IX, 388.

³⁰ PWsz IX, 451. As of yet there has been no trace of Sybilla's portrait.

³¹ PWsz IX, 504-505.

³² PWsz X, 44.

³³ PWsz X, 142.

³⁴ PWsz X, 175. A letter from Sybilla to Norwid postponing the date of the visit – see PWsz X, 273.



Photo 13. Maria de Bonneval née Gerlicz (from the *Karnkowski family album*)

In June 1882, Norwid reports to Górska a meeting, during which he sat between Countess Sybilla and an unidentified “Król Jerozolemy i Cypru (de Lusignan)” [King of Jerusalem and Cyprus (de Lusignan)].³⁵ In December he once again mentions the Countess.³⁶ There is also a letter from Maria de Bonneval to Norwid from January 1883 with wishes and a warm invitation for a visit. This is the last documentary evidence of a long, almost family-like and close acquaintance, which, as it can be seen, lasted until Norwid’s death.

³⁵ PWSz X, 162.

³⁶ PWSz X, 194.

Maria de Bonneval née Gerlicz died in 1927. It is strange, but the date of her death is not given in the documentation of the *Karnkowski family album* in the MNW or in Polish genealogical databases on the Internet. Information about her death at the age of 87 and about the funeral ceremony is provided in "Le Figaro" from 1 June 1927. She is buried at the Père-Lachaise cemetery in the 53rd section. A photograph of her grave can be found on the Internet.³⁷

It should be noted that in Norwid's correspondence the figure of Maria's husband, Count Henri, appears perhaps only once. I have uncovered documents showing Bonneval's marriage was not successful. An article was published in "Le Figaro" of 23 May 1873 (p. 3), which described Henri de Bonneval's financial frauds and notified about sentencing him for 8 months in prison; at the same time, the journalist mentions the initiation of the separation procedure by Mrs de Bonneval, who was brought to financial ruin. The next day, an article written in defence of the name of Maria de Bonneval was published in "Le Figaro." The author described in bitter words the disappointment experienced by Maria and her family soon after the wedding because of her husband's despicable and wicked deeds. Soon the division of the marital property was declared (1865) and after a few years of separation (1872), Maria was granted the sole custody of her child. The father of the child was filing appeals against this judgment.

To make the end of the story less sad, we will return to the fate of their daughter, the lovely Sybilla. On 26 May 1884, a year after Norwid's death, she got married very well. Her chosen one was Alexandre Etienne Auguste Henri de Saignard Marquis de la Fressange (1853- ?). One hundred years later the name de la Fressange became famous thanks to Ines de la Fressange, the great-granddaughter of Sybilla. In the 1980s she was the muse of Karl Lagerfeld who for years had regarded her as the incarnation of Coco Chanel. They severed all contacts when Ines decided to pose in 1989 for the statue of Marianne, the symbol of France. They resumed cooperation in 2011 and 54-year-old Ines was again selected the face of Chanel. Ines de la Fressange's name is associated with a perfume line, her two daughters are also associated with the fashion world. She probably does not know that her great-grandmother, as a little girl, was portrayed by Cyprian Norwid with whom she used to make houses out of building blocks.

"O, jakie głębokie są w trefieniu warkoczy sprawy historyczne!"
[Oh, how deep are historical affairs in the coiffed braids!]

³⁷ <http://www.tombeauxpolonais.eu/content/gerlicz-hr-de-bonneval-maria-1841-1927>
[accessed on 10 August 2018]

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NORWID'S FRIENDS
FROM MARIA DE BONNEVAL'S ALBUM

S u m m a r y

The article offers a general description of the contents of a 19th-century photo album belonging to Maria de Bonneval née Gerlicz, the niece of Konstancja Górka. Apart from outlining the history of photography and CdV photos, which revolutionised the market and customs at that time, the article presents – with the use of previously unknown materials – the figure of the owner of the album. Norwid had been a guest to her Parisian house for several decades, almost as a household member. It turns out that in this 200-photograph album currently owned by the Bloch Family Foundation, more than 70 people were known to Norwid. We thus have the opportunity to see the images of many of them for the first time, while the album can be treated as a document belonging to Norwid himself.

Key words: Norwid's friends; history of photography; CdV; Maria de Bonneval's album; Sybilla de Bonneval; Konstancja Górka.

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