

TOMASZ KORPYSZ

**JULIUSZ WIKTOR GOMULICKI—  
A NORWID SCHOLAR<sup>1</sup>**

Praise Like Living Virtuous Men,  
Is Like Praising God Himself,<sup>2</sup>  
[C. Norwid, “To Emir Ab el Kader in Damascus”]

Juliusz Wiktor Gomulicki’s (JWG) 90th birthday was celebrated, among other events, with a special exhibition in Muzeum Historyczne m. st. Warszawy (the Historical Museum of the capital city of Warsaw). Its organizers wanted to show, or maybe only to point to, various areas of JWG’s activities. And a major problem arose. It turned out that the interesting biography, but mostly the very rich and very varied output of JWG, his numerous passions, interests and hobbies he was devoted to, went far beyond the scope of one exhibition. After difficult eliminations just (sic!) twenty ‘incarnations’ of JWG were selected, and the following traits had to be abandoned: “an antiquarian, an archivist, a scholar of Polish twentieth century literature, a scholar of literary life and manners, a biographer, a bibliographer, a reader (passionate!), epistolographer (slow, but very interesting), a story-teller, a graphologist, a writer, a scholar

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<sup>1</sup> This text was originally presented in Muzeum Literatury im. Adama Mickiewicza (Adam Mickiewicz Museum of Literature) in Warsaw on 13 June 2007 with the title “Juliusz Wiktor Gomulicki norwidolog, warszawianista, bibliofil” (“Juliusz Wiktor Gomulicki: a Norwid scholar, a Warsaw scholar, a bibliophile”).

<sup>2</sup> C.K. Norwid, *Selected Poems*, trans. by Adam Czerniawski, Anvil Press Poetry, London, 2004, 39.

of the Middle Ages, a cinema enthusiast, a collector, a criminologist, a polemicist, a poli-historian, a Polish scholar, a lecturer, a Chopin scholar..."<sup>3</sup> In this way an exhibition was made which was entitled *Zygziem przez JWG czyli Dwadzieścia wcieleń 90-latka Juliusza Wiktora Gomulickiego na przykładzie jego własnych publikacji oraz książek, druków ulotnych, pocztówek i fotografii ze zbiorów 25 bibliofilów i kolekcjonerów warszawskich*, (*Zig-zagging Through JWG, or Twenty Incarnations of the Ninety-Year-Old Juliusz Wiktor Gomulicki, based on Examples of His Own Publications, Postcards, and Photographs from the Collections of 25 Warsaw Bibliophiles and Collectors*), which was open from 18 October to 21 November 1999.<sup>4</sup>

Which incarnations of JWG were present at the exhibition? Here they are: I. His father's spokesman; II. An ex-lawyer; III. A scholar of the Polish Enlightenment; IV. A scholar of the Polish Literature of the Nineteenth Century; V. A Norwid scholar (researcher); VI. A Norwid scholar (editor); VII. A comparatist and translator of poetry; VIII. An essayist, IX. A portraitist; X. A curio collector; XI. A reviewer-erudite; XII. An editor; XIII. An anthologist; XIV. A copy-editor, XV. A bibliophile, XVI. Warsaw scholar, XVII. Theatre scholar, XVIII. Philocartist XIX. Exhibition organizer XX. "Separate" JWG.

We can see that in this selective list of the areas of JWG's interests, two of them are concerned with the person and *oeuvre* of Cyprian

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<sup>3</sup> *Zygziem przez JWG czyli Dwadzieścia wcieleń 90-latka Juliusza Wiktora Gomulickiego na przykładzie jego własnych publikacji oraz książek, druków ulotnych, pocztówek i fotografii ze zbiorów 25 bibliofilów i kolekcjonerów warszawskich* [exhibition's catalogue], Warszawa 1999, 5.

<sup>4</sup> The title of this exhibition was connected with the title of a volume of JWG's various texts. (see Juliusz Wiktor Gomulicki, *Zygziem, Szkice, wspomnienia, przekłady*, Warszawa 1981). It was, however also connected with JWG's style of work. "Through all those circles of interests, both the ones listed by us and the numerous ones we have been silent about, JWG moved in a zig-zag fashion, which does not refer to some 'drunken' steps of his, but simply shows a polyline with which he moved from a theme to a theme, and in such wanderings, he skips many such themes, even though they are of interest to him, going in the direction of the one he had envisaged earlier. Not infrequently he also changes not only the theme of his interests, or only its object" (*Zygziem przez JWG czyli...*, op. cit., 5)

Norwid. Only 35 publications out of more than 300 which JWG devoted to Norwid were presented at the exhibition. The sheer bulk of JWG's texts on Norwid: biographical sketches, polemics, introductions, afterwords and critical editions should be underlined, admired, pondered and envied. These 300 texts (most of them are now, unfortunately, scattered in various periodicals and volumes which are difficult to access) and particularly about 40 (!) selections of Norwid writings resulted in the situation when JWG for many contemporary readers and researchers is, first of all, a renowned Norwid scholar. Yes, he was an exquisite Norwid scholar, the greatest authority of Norwid's life and work. It is not possible to present all that he did for the popularization of Norwid with readers in such a short text like this one.

This seems to be a good point to recollect how his exciting adventure (as he called it himself) with Norwid started. These beginnings were connected, of course, with his father, Wiktor Gomulicki, who was not only a well-known writer and poet. He was a Warsaw scholar, collector and bibliophile—the owner of a substantial library and a sizeable collection of documents, manuscripts and autographs. It was his father who advised JWG on his first readings. It was as a child that he came in contact with many rare manuscripts in his father's collection. As he himself reminisced:

I learnt to recognize Kraszewski's handwriting when I was six, because when we moved from Mariensztat into Litewska street, and my father was putting books again on the shelves, I helped and unpacked individual volumes. *And two small but thick volumes had on the spine a label with a handwritten title: Krzyżacy (The Teutonic Knights)* "Is it Sienkiewicz's?" I asked. "No, Kraszewski's, but look inside." I looked inside and realized that it was, bound as a book, a manuscript of a novel by Kraszewski which I did not know at that time. [...] Kraszewski's manuscript was probably my first meeting with the autograph of this excellent writer. However, it was in the autumn of 1919, after my father's death, that I experienced my biggest manuscript adventure. I inherited not only a few dozen of my father's own manuscripts, but also a few hundred manuscripts from

his collection (mostly letters and documents from the seventeenth and eighteenth centuries) and a few thousand letters written to him mostly on literary themes. What joy I experienced when I kept finding letters of writers I had known from my own readings or from hearsay, such as: Bałucki, Deotyma, Dygasiński, Faliński, Gawalewicz, Konopnicka, Orzeszkowa, Prus and Sienkiewicz.<sup>5</sup>

I would like to point out that it all happened in 1919, which means that all these manuscripts were read and studied by a boy of ten. Three years later JWG's mother decided that he was mature enough to study some files his father prepared for him when he had still been alive. Among them there was also a Norwid file, which included some rare first editions, one original drawing by Norwid, his photographs and many cut-outs and copies. JWG, after many years, when he recollected the impressions from the first contact with this file, wrote:

Then I read it all several times: text after text, sentence after sentence. They were so different from the nineteenth-century Polish literature I had read earlier that I could not take my eyes from these texts, charmed by their difference.<sup>6</sup>

I will again stress that this fascination with Norwid, so different from anything else he had written, was experienced by a boy of thirteen.

This first fascination, almost childish, was soon transformed into a true passion. JWG started to look for and read other works by Norwid and everything which was connected with him (edited and published by, among others, Roman Zrębowicz and Stanisław Cywiński). He kept finding—with surprise and joy—new Norwidiana of his father, and he started to be convinced that it was his father

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<sup>5</sup> Juliusz Wiktor Gomulicki, *Kępa niezapominek. Przygoda z zagadkowym rękopisem Norwida*, Podkowa Leśna 1996, 8-9.

<sup>6</sup> Ibidem, 10. He added "If it had not been for [...] the magical folder of my father, I possibly might have not got close to Norwid and I might not have become his ardent reader and admirer." (ibid., 11).

who should have been considered as the true 'discover' of Norwid.<sup>7</sup> When he read Norwid's *Inedities* edited and published by Zenon Przesmycki Miriam, and the notorious edition of Tadeusz Pini, he decided to follow in the footsteps of his great predecessors—editors and scholars of Norwid. In a beautiful essay, "Moja czarodziejka Mazowiecka" ("My Mazovian Enchantress"), while recollecting numerous books he had bought in Jakub Mortkiewicz's book store he confessed:

It was from there [...] that two 'masterly' editions of Norwid's works came from: a wonderful *Poezje wybrane* (*Selected Poems*) with Miriam's comments which I bought in 1933, and three volumes of the invaluable *Inedities*, which I managed to acquire, as one of the first buyers, in January 1934. This is how the Norwidian path opened to me half a century ago. Then it was rugged and overgrown (also with thorns); today caravans use it.<sup>8</sup>

In one of the interviews on why he devoted so many years (about 70!) to Norwid, JWG stated:

After all, I am the son of Norwid's 'discoverer', and for several months I was also a guest and an interlocutor of his 'resurrector', Miriam-Przesmycki. I merely try to fulfil Norwid's will. By the way, I was brought up under Szyndler's portrait "Sleeping Norwid", and when I was ten I was enchanted by two poems I found in the remnants of Norwid's file my father had left to me.<sup>9</sup>

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<sup>7</sup> JWG took great care to reveal the role of his father as a Norwid scholar. For many years he kept repeating that his father should be considered the true 'discoverer' of Norwid, instead of Zenon Przesmycki (who is usually treated as such). JWG insisted that Przesmycki should be treated as Norwid's 'resurrector'. He published the most extensive text on this in 2003. See Juliusz Wiktor Gomulicki, *Pierwszy „odkrywca” wielkości Norwida (Norwidowska podróż Wiktora Gomulickiego)*, in *Norwid z perspektywy początku XXI wieku*, ed. by Janusz Rohoziński, Pułtusk 2003).

<sup>8</sup> Juliusz Wiktor Gomulicki, *Moja czarodziejka Mazowiecka*, in Idem, *Aleje czarów...*, op. cit., .

<sup>9</sup> *Obowiązki i przyjemności*. Z Juliuszem Wiktorem Gomulickim rozmawiają Andrzej Bernat i Tomasz Łubieński, „Nowe Książki” 2001, no. 1, 6.

JWG started to cope with this will early on. In his early twenties, as a young collector of Norwidiana, he decided to get acquainted with all of Norwid's manuscripts which were available at that time in Warsaw. He wrote many years later:

I came across the first bunch of them, namely across unpublished letters of Norwid to Teofil Lenartowicz, when I was following in Miriam's footsteps in Biblioteka Krasieńskich (Krasieński Family Library). It was then, in 1934, that I was touching sheets of paper which had been written by Norwid himself. I had known his handwriting only from facsimiles published by Miriam. It was a great moment: for my spirit, for my imagination and for passion for a manuscript which then was fifty years old. Among these letters I also found a satirical literary miniature, "Dwie powieści" ("Two Novels" (1866), which I soon published in *Pion* (1935), and in this way I started with the long (and still not finished) series of publishing Norwid's previously unpublished manuscripts.<sup>10</sup>

It was then that the young collector and editor started thinking of acquiring a Norwid autograph for himself. In the spring of 1943, in "Miniatura", Zofia Potocka's rare book store, he bought autographs of two 'American poems' from 1854: "Moja piosnka [II]" ("My Song [II]) and "Rzeczywistość i marzenia (!)" ("Reality and Dreams"). Both of them were burnt during the Warsaw Uprising in the ruins of JWG's home, when he lost all of his first collection, but after the war he managed to acquire several Norwid autographs: both short, unclear notes and a successive edition of poems. He published all of them, he sold some, he gave some others to different institutions and private individuals—for example he gave to Pope John Paul II a notebook version of one of the 'papal', or more precisely 'Vatican' Norwid letters "Na smętne wieści z Watykanu" ("On Sad News from the Vatican").

I have just recalled the beginnings of JWG's Norwidian passion, which I think has not been known to everyone. My goal in doing so has been to show the intensity of this passion right from the start.

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<sup>10</sup> Juliusz Wiktor Gomulicki, *Kępa niezapominek...*, op. cit., 12

Before the war JWG published several sketches on Cyprian Kamil Norwid and Ludwik Norwid, and more than a dozen previously unpublished autographs. During WWII, just a day before the outbreak of the Warsaw Uprising, on 31 July 1944 he published 350 copies of a collection of 30 unknown and rare Norwid texts entitled *Gromy i pyłki* (*Thunder and Dust*). He managed to give one copy to Zenon Przesmycki. Very few copies of this collection survived the war. After the war he published similar Norwidian revelations a few more times. In fact most of the Norwidian manuscripts published after WWII were prepared by JWG. At the end of this list we have a collection published by Muzeum Literatury (Museum of Literature) in 1999, a bibliophile edition (200 copies) of three philosophical texts, and a translation from Plato.<sup>11</sup> And two notes published in 2001 in two literary periodicals.<sup>12</sup> Successive editions of unknown Norwid's texts took years to decipher because of his barely legible manuscripts. JWG (admired by many for his 'graphological' talent) undertook the huge task of revealing the canonical shape of many texts which had been known from transcripts and notebook versions. He managed to decipher many words, phrases and full sentences which earlier editors (including Zenon Przesmycki) had failed to do. The following examples can be given: fragments from the translation of the *Odyssey*, a poem "Nie myśl, nie pisz" ("Don't Think, Don't Write"), which Kazimierz Wyka<sup>13</sup> so admired, or a comedy entitled "Hrabina Palmyra" ("Countess Palmyra"), which survived in notebook form in Miriam's archive, but Miriam never managed to decipher it. Another example is a tragedy, *Kleopatra* (*Cleopatra*), one of the scenes of which, as JWG stated, "is a true palimpsest in its autograph version".<sup>14</sup>

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<sup>11</sup> See Cyprian Norwid, Inedita. *Trzy teksty filozoficzne i przekład z Platona*, published from the autograph by Juliusz Wiktor Gomulicki, Warszawa 1999

<sup>12</sup> See *Z ineditów Cypriana Norwida. Protestantyzm*, „Nowe Książki” 2001, no. 1, 4, *Bizancjum* „Twórczość” 2001, nr 9, s. 3-5.

<sup>13</sup> Kazimierz Wyka, *Na początku były linie*, „Odrodzenie” 1948, no. 42.

<sup>14</sup> Juliusz Wiktor Gomulicki, *Wstęp*, in Cyprian Norwid, *Okruchy poetyckie i dramatyczne*. ed. by Juliusz Wiktor Gomulicki, Warszawa 1956, 14.

Publishing unknown texts of Norwid was just one—albeit very important—aspect of JWG’s activities as a Norwid scholar. Gomulicki was, above all, a unique commentator and interpreter of Norwid. He published numerous studies, articles and sketches, as well as introductions and afterwords to the Norwid texts he edited. He was involved in long lasting polemical discussions, supported by detailed studies—even about such seemingly minor issues as the incorrect deciphering of individual letters. His paper entitled “Walka z Belzebubem. O jedną literę w ‘Tęczu’ Norwida” (“Fighting with Belzebub. The Case of One Letter in Norwid’s ‘Rainbow’”) was published in 1966.<sup>15</sup> This text was received in polemic fashion, which fostered JWG to write the next one: “Jeszcze o jednej literze w ‘Tęczu’” (“More on One Letter in ‘A Rainbow’”) also published in 1966.<sup>16</sup> The note made by JWG to one text in the volume *Aleje czarów* (*Valleys of Magic*)<sup>17</sup> in 2000 shows that the old problem was still alive for him then. There are many more examples of this kind.

On many occasions JWG corrected the mistakes of his predecessors and verified findings about the authorship of texts and drawings. It was back in 1935 that JWG convincingly argued that one of the lyric poems ascribed to Norwid by Miriam and Kaczorowski had in reality been written by someone else. Later he made numerous verdicts of this type, and he was often asked by Biblioteka Narodowa (National Library) or various museums to determine the authenticity of different documents connected with Norwid. He solved numerous interpretative puzzles and wrote detailed, unique commentaries. Despite the rapid growth in recent years of Norwid studies, these commentaries remain a must for all readers and scholars of Norwid. Yes, there are spots not explained, points and hypotheses argued not

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<sup>15</sup> Juliusz Wiktor Gomulicki, *Walka z Belzebubem. O jedną literę w „Tęczy” Norwida*, „Współczesność” 1966, no. 8.

<sup>16</sup> Juliusz Wiktor Gomulicki, *Jeszcze o jednej literze w „Tęczy”*, „Współczesność” 1966, no. 13.

<sup>17</sup> See Juliusz Wiktor Gomulicki, *Jeszcze o jednej literze w „Tęczy”*, in Idem, *Aleje czarów*, op. cit., 244-245.



strongly enough, there are even over-interpretations and obvious mistakes, but it is impossible to conceive of any Norwid scholarship without JWG. Norwid was deeply embedded in the surrounding world. He reacted strongly—including in literary ways—to events happening around him that could not be understood without deep knowledge of the period in which he lived. Here, JWG's work is priceless for a whole generation of Norwid scholars. JWG revealed many unknown facts from the poet's life, and traced his journeys, meetings, acquaintances and contacts. It was he who found many sources and inspirations for Norwid's texts, and he also pointed to many helpful cultural contexts which at times are necessary in order to understand Norwid's writings. He was often accused of reading Norwid in a too biographical fashion. And this is true; his biographical readings were sometimes too one sided. But, as Norwid wrote: "Dobrze jest miewać wzgląd na autora, / Kiedy się czyta" (III).<sup>18</sup> It is not possible—and hear I speak also on my own behalf and against some contemporary methodologies and reading trends—to understand a text well without a connection with its author, the conditions in which it was created and the cultural context understood in the wide sense. It is exactly such contexts, multi-dimensional and erudite, which JWG texts have offered. One such important text is still irreplaceable: a 300 hundred page long guide to Norwid's life and writings published as the eleventh volume of *Pisma wszystkie* (*Complete Texts*), and also separately with many facsimiles of Norwid's drawings.<sup>19</sup> It should be stressed here that JWG's commentaries refer not only to other texts of culture, events, people or places. They are invaluable in pointing out self-quotations, self-commentaries and internal references existing in Norwid's writings. JWG, the editor, infallibly shows his readers the location of a particular motif, or a metaphor, even of individual

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<sup>18</sup> Quoted in Cyprian Norwid, *Pisma wszystkie*. ed. by Juliusz Wiktor Gomulicki, volume 1-11, Warszawa 1971-1975. "It is good to take an author into consideration,/ When one reads."

<sup>19</sup> See Juliusz Wiktor Gomulicki, *Cyprian Norwid. Przewodnik po życiu i twórczości*, Warszawa 1976.

words, their context, and semantic and axiological load. Pointing to such dialogic references makes Norwid scholarship much easier in the context of following topics and themes.

Publishing manuscripts, deciphering seemingly illegible fragments of them, finding sources and inspirations, searching for multiple connections and references, interpreting and commenting—all this would have made JWG a major Norwid scholar. But there was something else, something absolutely basic: concern about the permanent and constant presence of Norwid's writings with readers.<sup>20</sup> In this respect JWG continued the work started by Miriam. As he wrote himself, he wanted to break the circle of silence around Norwid, "a silence which is not only an injustice to one of the greatest national poets, but also to all the admirers of great poetry—poetry of truth and duty, poetry of man's history."<sup>21</sup> He edited and published several popular selections of Norwid's texts, such as *Vade-mecum* (1962), *Trylogia włoska (Italian Trilogy)* (1963) and *Legendy (Legends)* (1964). He attempted to publish a full critical edition of Norwid's works; this project took many years. Back in 1952 he became a member of the editorial board at the Catholic University of Lublin (KUL) which, under the chairmanship of Stanisław Pigoń, was to prepare such an edition. It was never to be, and it was since then that a kind of conflict between JWG and other Norwid scholars existed, which resulted in his extended distance towards academia and in his attempts to do it all single-handedly. In 1956, a partial effect of this project was published: a volume entitled *Okruchy poetyckie i dramatyczne (Poetic and Dramatic Pieces)*, which included many unknown and forgotten texts of Norwid. Critical commentaries were six times longer than primary sources. Ten years later the first two volumes of the critical

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<sup>20</sup> JWG was also similar to Norwid—the artist; he initiated and organized several exhibitions at which there were shown not only Norwid's manuscript or various editions of his works, but also his drawings, watercolours and other graphic works.

<sup>21</sup> Juliusz Wiktor Gomulicki, *Wstęp*, in Cyprian Norwid, *Okruchy poetyckie i dramatyczne*, op. cit., 6.

edition<sup>22</sup> were published and greeted enthusiastically by scholars and literary critics.<sup>23</sup> The first volume contained almost four hundred poetic pieces, an extensive introduction, a chronicle of Norwid's life and writings, as well as information on the sources and methodology of this edition. The second volume consisted of more than one thousand pages of metrics and commentaries, which to this day remain the most extensive, valuable, and most often used commentaries on Norwid's poems. They help to solve a lot of puzzles and avoid numerous pitfalls awaiting Norwid readers. Reading them also enables one to avoid the opening of doors long open, which Norwid scholars still do from time to time. Unfortunately, the next volumes of this edition were never published. However, Juliusz Wiktor Gomulicki prepared a popular five volume edition of *Pisma wybrane* (*Selected Writings*), which was first published in 1968,<sup>24</sup> and at that time it was the most extensive selection of Norwid's writings. At the beginning of the 1970s he was behind the publication of the monumental eleven volume edition of *Pisma wszystkie* (*Complete Works*).<sup>25</sup> Thanks to the work which took many years, he collected all the texts of Norwid known at that time and many of his graphic works, and he shaped them and provided necessary commentaries. Thanks to this edition recipients could not only read selections of Norwid, but the 'whole' of Norwid. It seems unnecessary to explain what it means both to fans of Norwid and to his scholars. Texts which had been rare and difficult to access became easily available. At last it was possible to compare different texts and their versions, and to trace the developments of Norwid's thoughts, poetics and language. *Complete Works* did not have the character of a critical edition. However, it is difficult to overestimate the importance of this edition. It is true that this

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<sup>22</sup> Cyprian Norwid, *Dzieła zebrane*, ed. by Juliusz Wiktor Gomulicki, vol. I, *Wiersze. Teksty*, vol. II

*Wiersze. Dodatek krytyczny*, Warszawa 1966.

<sup>23</sup> See the voices quoted in Cyprian Norwid, *Pisma wszystkie*, op. cit., vol. I, XXIX.

<sup>24</sup> See Cyprian Norwid, *Pisma wybrane*, ed. by Juliusz Wiktor Gomulicki, Warszawa 1968.

<sup>25</sup> See Cyprian Norwid, *Pisma wszystkie*, op. it.,

edition was, in a sense, an elite one—it was extensive (more than 6500 pages), published only once, with a relatively low circulation of 12780 copies, with erudite footnotes and editorial comments which were not directed at ‘average readers’. JWG was aware of this, and that is why he kept preparing successive collections of poetry and other texts of Norwid. He was doing it throughout his life as he was convinced that Norwid’s texts should be given to successive generations of readers. The last of such poetry collections was published in 2001.<sup>26</sup>

There is one more theme to deal with here. JWG worked on Norwid permanently, till the end of his life. It might seem that after the publication of *Complete Works* he could have limited his activities to making new selections from this work, It was not so. JWG kept adding new commentaries (sometimes radically different to the older ones), and more and more extensive introductions.<sup>27</sup> And it was not just the case of the different selection of texts. Gomulicki would admit his mistakes and try to correct them—on many occasions he changed his earlier interpretations. In one interview he admitted: “In *Complete Works* there are [...] almost two hundred words I could not have deciphered by 1975. I could add here that since then I have deciphered a few dozen of them.”<sup>28</sup> There have been quite a few changes in different editions of Norwid prepared by JWG. He modified not only his former lessons but also different hypotheses. Two small concrete examples of them are: in the 2001 edition he changed his commentaries of some ‘female’ allusions of Norwid. He also interpreted differently one of Norwid’s drawings, taking it for a portrait of Kamila Lemańska, not Maria Kalergis. He also gave a different shape to an extended title of one of the poems “Z pokładu ‘Marguerity’ wpływającej dziś do New York” (“On Board the *Margaret Evans* Sailing This Day

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<sup>26</sup> See Cyprian Norwid, *Liryki wybrane*, ed. by Juliusz Wiktor Gomulicki, Warszawa 2001.

<sup>27</sup> It is worth tracing, for example the subsequent editions of the volumes of *Trylogia włoska* (*Italian Trilogy*) or *Legenda* (*The Legend*). On the margin—it is a pity that an old idea of publishing in one volume of all JWG’s introductions to *Vademecum* has never been carried out.

<sup>28</sup> Najważniejsze być niezależnym., op. cit., 347.

to New York”), which he had earlier only suggested as a possibility. It should be added that there are texts, people and themes connected with Norwid which he passionately explored over the years, and he proposed many hypotheses and later altered them. One such theme was the first juvenile love of Norwid and its object—the mysterious Kamila L. For many years JWG did not know who the girl had been, and for many years he tried to establish it and modified his successive findings. When he was finally successful, he announced on many occasions that he was going to devote a separate book to Cyprian’s love to Kamila Lemańska.<sup>29</sup> It is a pity that the book was never to be written. It surely would have been fascinating.

Lately, thanks to the kindness and affability of Mrs. Barbara Gomulicka and Mr. Maurycy Gomulicki, to whom I give my sincere thanks, I have had the possibility to read and use a set of *Complete Works* which used to belong to JWG. The amount of changes, corrections and additions is really impressive. They range from minor punctuation changes, through fragments read differently or altogether left out earlier, added words and phrases missing in the ‘canonical’ editions, to changed dates of poems or letters and new suggestions for their possible addressees. These volumes are full of photocopies of manuscripts, photos of cuttings (from between the wars as well as nineteenth-century press), little pieces of paper with notes, etc. It is really moving that one of the letters in which Norwid wrote about the pope Pius IX is accompanied with a cutting from a glossy weekly dated 2001 with JWG’s underlining in an article which was also about this particular pope, and it was written in a context similar to the one which we find in Norwid’s letter. This tiny example illustrates how

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<sup>29</sup> See, for example, *O wielkiej miłości Cypriana Kamila Norwida. Z Juliuszem Wiktorem Gomulickim rozmawiają Ewa Talacha i Mirosław Zdrodowski*, „Bocznica. Kwartalnik społeczno-kulturalny”, 2001, no. 6, 4. On the margin it is worth noticing that Kamila Lemańska was also identified by a group of scholars from Poznań. See Zofia Dambek, *Zagadka „Kamilli z L. B.”*, „Studia Norwidiana” 17-18 (1999-2000), 175-281). I know from my personal conversations with JWG – who was often very harsh with scholars who were faster than he in various new Norwidiana – that he had a high opinion of this work’s diligence and honesty.

diligently JWG treated his work, and how intensively he worked throughout his life using all available sources. On many occasions he also complained about numerous typos in *Complete Works*. However, he also admitted his own mistakes and omissions in this edition. That was the reason for his rejections of proposals for the new edition. He argued that he would have to introduce numerous changes and corrections. It is worth mentioning, on the margin, that JWG was generally very sensitive to editorial errors and typos. He was very meticulous in pointing out to authors and editors all types of errors, from factual to punctuation ones.<sup>30</sup> He reacted in a lively (often critical) way to the works of other Norwid scholars. It is striking that his library, apart from volumes by Brockhaus, Miriam, Zrębowicz and Cywiński and other pre-war works, contained the latest publications on Norwid and his writings. The margins of these books are riddles, with JWG's notes (sometimes sharp and emotional) and with his corrections. A bibliography of Norwid's works published in one of the issues of *Studia Norwidiana*<sup>31</sup> is symptomatic—as there are dozens of corrections in it.

Juliusz Wiktor Gomulicki was a very important Norwid scholar. Without him the discipline would not have developed so intensively. Despite this, he stayed for years away from the official academic life, to a large extent of his own choice and convictions. However, he was not properly appreciated. At times, scholars, profusely relying

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<sup>30</sup> Here, again, I will allow myself a personal theme. I have in my collections editions of Norwid texts prepared by JWG—he inserted corrections overlooked by proof-readers or not accepted by the publisher. There are some very important things there, for example, omission of a full sentence or a mistake in a name and a surname, and also quite minute, such as lack of apostrophe in a foreign name or a change of an exclamation mark for a question mark. JWG added his commentaries, for example, “a copy with corrections made on its pages by the author, who has not seen the revision of the text”, or, “Oh, they have made so many mistakes while setting this book up.” They are a testimony of JWG's diligence and his respect for the reader, for me they are a very precious memento and a standard of philological assiduousness.

<sup>31</sup> See Edward Jakiel, *Bibliografia Cypriana Norwida 1971-1980*, „*Studia Norwidiana*” 15-16: 1997-1998, Lublin 1999, 199-316.

on his studies, did not admit it even in footnotes. It is true that his editions sometimes contain dubious and arbitrary solutions (at times Gomulicki corrected Norwid, as he thought that the poet had made mistakes caused by the fact of being pressed for time), and even of over-interpretations and mistakes.<sup>32</sup> He was also prone to enviously guard his findings, and for years he would not publish manuscripts from his archive. It is true that his commentaries were often too biographical, too one sided, too stringent and unqualified. It is true that he was capable of discretisation and critique of other Norwid scholars, particularly of an editorial nature, and *Kępa niezopominek* (*A Bunch of Notmeforgets*) can serve as an example here. However, this cannot serve as a justification for the disparaging and even aggressive statements directed towards him by other Norwid scholars. The contribution of JWG to Norwid studies cannot be overestimated. We all owe him appreciation and gratitude for his passion, which lasted almost throughout his whole life, for his editions and over 300 hundred texts, which we will be using for many years to come, and for his efforts to make Norwid known to readers.

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<sup>32</sup> Numerous wrong reading or words left out in *Pisma wszystkie* (*Complete Works*) can be found in *Pracowania Słownika Języka Cypriana Norwida* (Workshop for Cyprian Norwid's Language), and also in a series of thematic brochures-dictionaries. See *Słownik języka Cypriana Norwida, Zeszyt próbny*, ed. by J. Chojak, J. Puzynina, E. Teleżyńska, E. Wiśniewska, Warszawa 1988; *Słownictwo etyczne Cypriana Norwida*, ed. by J. Puzyniny Warszawa 1993; E. Teleżyńska, *Nazwy barw w twórczości Cypriana Norwida*, Warszawa 1994; *Słownictwo estetyczne Cypriana Norwida*, ed. by J. Chojak, Warszawa 1994; T. Korpysz, J. Puzynina, *Wolność i niewola w pismach Cypriana Norwida*, Warszawa 1998; A. Kadyjewska, T. Korpysz, J. Puzynina, *Chrześcijaństwo w pismach Cypriana Norwida*, Warszawa 2000. Many such mistakes have been also pointed to by the authors of the first critical edition of *Complete Works*, ed. by Stefan Sawicki. The first volume, *Proza*, ed. by Rościśław Skręt was published in Lublin in 2007.