

ABSTRACTS & KEY WORDS

IWONA BARAŃSKA, *“Album Kaliskie” by Edward Stawecki as an example of the nineteenth-century illustrated edition*

Key Words: *Album Kaliskie*, Edward Stawecki, illustrated editions, Stanisław Barcikowski, the history of Kalisz, the Romantic era, the Biedermeier period

Abstract: *Album Kaliskie* was published in 1858 in Warsaw. Edward Stawecki – a teacher, official and amateur historian who took part in the January Uprising – was both the author of texts and the originator of the edition. Illustrations included in the work were prepared by Stanisław Barcikowski, a teacher in Wyższa Szkoła Realna in Kalisz and a graduate of Szkoła Sztuk Pięknych in Warsaw. Lithographs based on the illustrations were created by Maksymilian Fajans, a well-known lithographer from Warsaw. *Album Kaliskie* was the first comprehensive publication presenting the history of Kalisz. The author combined the conventions of historical compilation and album of illustrations. All selected pictures presented important buildings existing in Kalisz and the most valuable museum pieces such as Peter Paul Rubens’s paintings, Kazimierz Wielki’s goblet or Stanisław Karnowski’s headstone. The illustrations were produced in the style typical of drawings from the Romantic era or the Biedermeier period, when it was important to create picturesque works filled with the aura of sentimentality and to emphasize their painterly values.

GRZEGORZ P. BĄBIAK, *“Beautiful book” on Polish lands at the end of the nineteenth-century*

Key Words: “beautiful book”, the Pre-Raphaelites, William Morris, Art Nouveau, Stanisław Wyspiański, Józef Mehoffer, Stanisław Dębicki, Jan Bukowski

Abstract: The author discusses issues pertaining to the movement connected with the revival of the art of printing on Polish lands, which resulted in the inception of so-called “beautiful book”. Its emergence has its roots in Western Europe (the Pre-Raphaelites and William Morris) and is related to thriving Art Nouveau. The article emphasizes artistic and socio-political factors which affected the movement on Polish lands. In addition, the author stresses its primary features, which were visible in Poland, and highlights the involvement of distinguished contemporary artists such as Stanisław Wyspiański, Józef Mehoffer, Stanisław Dębicki, Edward Okuń, Stanisław Turbia-Krzyształowicz, Antoni Procajłowicz or Jan Bukowski, a prominent, yet forgotten artist of book. Furthermore, the article presents opinions expressed by Polish theoreticians of printing who combined the idea of “beautiful book” with a new work of applied art.

TOMASZ BIERKOWSKI, *Legibility. Problematic aspects of studies – results – practice*

Key Words: legibility, typography, the lack of established definition of legibility, the recognition of signs, practical applications

Abstract: In the process of creating a functional typographic statement, every decision regarding a project must be rationally justified. It seems that both studies

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pertaining to the legibility and the accessibility of their results can serve as an objective tool verifying the quality of the project. However, substantive values of the studies and the lack of established definition of legibility cause a problem. Therefore, some questions arise: what is legibility and how to study it? Can we focus only on legibility understood as the recognition of signs? The lack of one definition of legibility developed by the interdisciplinary scientific community and studies on many variables bring different results which can be treated as not entirely credible. The article raises an issue relating to the advisability and quality of the studies on the legibility of typeface, presenting some problems with their practical applications. Moreover, it discusses potential sources of problems with mutual understanding, interaction or communication between typographers and academics specializing in various fields.

EDYTA CHLEBOWSKA, *Norwid's attitude towards illustrations and the art of illustration*

Key Words: Cyprian Norwid, the art of illustration, Norwid's artistic and plastic activity, judgements and metacritical ideas

Abstract: The article refers to the little known field of Norwid's artistic and plastic activity, i.e. the art of illustration. It presents and characterizes not only illustrations produced by the creator of *Solo*, but also his judgements and metacritical ideas. Although the illustration was an incidental component of Norwid's artistic creation, it constantly appeared in his works. In all likelihood, it was a creative challenge and a temptation: it gave the opportunity to earn money, improve the standard of living and establish balance in life, which was reflected in the biographies of popular nineteenth-century illustrators. In this respect, it seems that the poet had exceptional creative skills. Even Norwid's contemporaries praised his special talent for illustration, nevertheless they undermined poetic skills of the author of *Rzecz o wolności słowa*. It would be difficult to describe Norwid as an illustrator in the true sense of the word – the poet was an occasional illustrator, but he never entirely devoted himself to the art of illustration. The author of the article tries to show that Norwid entered upon that field of art, nonetheless he withdrew from it and tended to avoid reunion.

PIOTR CHLEBOWSKI, *"Album Orbis" by Cyprian Norwid and the idea of "beautiful book"*

Key Words: Cyprian Norwid, *Album Orbis*, the idea of "beautiful book", editorial movement

Abstract: The author attempts to indicate one unnoticed aspect which was omitted in the research on *Album Orbis*. It referred to the relation of the work to the idea of "beautiful book" which was connected with the editorial movement that developed at the end of the nineteenth-century – its significant indication occurred in the 1850s (i.a. owing to Edward Moxon's publications). The article presents three factors which contributed to putting forward a thesis regarding both interpretation and the movement's influence on *Album Orbis*. First of them is associated with a specific relation of the word and the illustration in Norwid's work, based on the principle of interference, completion, conjunction of forms etc., where the picture is independent or even dominant. The second factor, which is the aesthetics of forms, corresponds to Norwid's attention to detail in the

spatial distribution of objects and reflects his concern pertaining to the final effect of artistic actions. Finally, the third factor is connected with the category of totality. Not only does it refer to historiosophical paradigm important to the author of *Vademecum* (the work presents the history of world culture), but also determines the order of components included in his collection. All cards in *Album Orbis* create an impression of entirety whose parts, including vacancies, convey semantically and artistically consistent information. Even if the idea of “beautiful book” is not the exclusive notion that influenced the final form of episodic and multidimensional *Album Orbis*, the presented similarity is remarkable because of the work’s artistic values.

WANDA A. CISZEWSKA, *The aesthetics of Toruń’s printed matter in the years 1945–1950*

Key Words: Toruń, the editorial and book movement, illustrations, paper, publication size, book designers

Abstract: In the first years after the Second World War the editorial and book movement expanded. During the years 1945–1950, there were 17 publishing houses and some occasional publishers in Toruń. The result of their activity involves 322 publications. The article focuses on the problem of layout pertaining to particular works and emphasizes issues such as illustrations, paper and publication size. Furthermore, it presents designers responsible for the projects of covers and illustrations used in the printed matter.

DOROTA DEGEN, *The creation of editing principles in the People’s Republic of Poland. An overview of sources*

Key Words: editing principles, book design, editorial instructions and conventions, textbooks, handbooks, technology standards, editorial knowledge

Abstract: The article is an overview of efforts pertaining to the unification of rules concerning editorial work, i.e. book design, the creation of inner/outer layout and ways in which particular components of the book can be presented. The author indicates three main sources: editorial instructions and conventions, professional books (textbooks, handbooks), branch and technology standards. The above-mentioned references used to be a basic source of information regarding the rules of editorial work. Nowadays, they enable to become familiar with the fundamentals of present-day editorial knowledge.

MAŁGORZATA KOMZA, *Decorated editions as a monument to Polish national literature*

Key Words: the nineteenth-century, decorated editions, Polish national literature, a special kind of monument, artistically sophisticated books

Abstract: The nineteenth-century created the need to take a fresh look at the role of artwork in books. Initially, illustrations stirred negative emotions, nonetheless their important role in the promotion of literature became appreciated with time. Moreover, their significance as a “decoration of national literature” was emphasized in many works published in Poland. That type of literature played a crucial part in the society, therefore,

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a finely wrought edition, especially illuminated, was treated as a tribute paid to both the literature and its author. It was seen as a special kind of monument. Similar beliefs were expressed in many statements: publishers' declarations, advertisements and introductions to expensive books. They could be found also in many reviews. Furthermore, many texts raised an issue of the educational function of book illustrations, which were expected to encourage young individuals to reading Polish literature. At the same time, people knew that decorated editions could be attractive to readers who were not necessarily interested in Poland's problems. Consequently, artistically sophisticated books could draw their attention to the crucial Polish issues, which was often the main aim of publishers in exile.

KLAUDIA SOCHA, *Professional publications – Polish typographic textbooks in the nineteenth-century*

Key Words: professional publications, Polish typographic textbooks, the nineteenth-century, development of technology, professional printers, Franciszek Ząbkowski, Jakub Żegota Wywiółkowski, Władysław Danielewicz

Abstract: The article discusses the problem of professional publications in the vocational training of printers in the nineteenth-century. Rapid development of technology impeded the process of gaining professional experience. Although there were raised demands regarding the creation of trade schools, education was still very traditional – professional printers transmitted their knowledge to apprentices. Unfortunately, it was insufficient due to the large amount of conveyed information which proved to be too difficult to memorize for the students willing to master new skills. Therefore, in the first half of the nineteenth-century Franciszek Ząbkowski wrote the first textbook intended for compositors and pressmen. By the end of the century, there were released three more books of that kind: *Wartkotłocznie w szczególności* and *Słowniczek wyrażen w zawodzie czcionkarstwa polskiego używanych i używać się mogących* by Jakub Żegota Wywiółkowski as well as *Podręcznik dla zecerów* by Władysław Danielewicz. In the meantime, some professional magazines were published, which meant that printers felt the need for publications promoting the expertise. Owing to those texts, we are able to reconstruct the process of printing in the nineteenth-century, become acquainted with old technologies and analyse the way in which books gradually changed.

MIROŚLAW STRZYŻEWSKI, *The first “great word” was and had to be a “sound”... The new edition of memoir notes by Stanisław Morawski*

Key Words: Stanisław Morawski, Danuta Danek, Krzysztof Hejke, memoires, Romantic spirituality, reflections on music, Maria Szymanowska

Abstract: Reflections on music presented in Stanisław Morawski's reminiscences published by Danuta Danek and illustrated by Krzysztof Hejke (Warsaw 2013) reflect the need of Romantic spirituality. It is not a tractate, as the author has an ironic attitude towards “philosophizing sluggards”, but rather an informal literary description written by amateur penman. The work mirrors the set of popular opinions, estimations and aesthetic ideas which existed in the epoch. Moreover, the author does not hide the purpose of his

work, which was created in the middle of the nineteenth-century, in the twilight of his life, and presented as a peculiar synthesis of views on the essence of music. The opinions concerning music were expressed in many booklets and/or articles and became enriched with Morawski's experiences as a failed artist and witness to the epoch in which Maria Szymanowska's talent flourished, shone like a star, and passed into oblivion. Placed in the foreground, reminiscences about the pianist are the link which bonds Stanisław Morawski's reflections on music.



Ilustracja w: J. A. Bergellanus, *De chalcographiae inventione poema ecomiasticum* (Maiz: Mayence Franz Benem, 1541)

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