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Executive Editor

Monika Michowicz

m.michowicz@bn.org.pl

National Library of Poland

al. Niepodległości 213

02-086 Warsaw, Poland

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MARKUS EBERHARTER

m.eberharter@bn.org.pl

National Library of Poland, Institute of Books and Readership

ORCID: 0000-0001-8398-2270

ALEKSANDER BRÜCKNER'S PRIVATE LIBRARY (VIEWED AS PART OF HIS PERSONAL ARCHIVE)

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ABSTRACT

Against the background of the fate of Aleksander Brückner's personal archive, which is now considered lost, this article attempts to describe and characterise his library legacy, which was discovered in 2023 and is still accessible in Berlin today. The following questions play a role here: what is the linguistic structure of this library, how was it accumulated by Brückner, what value did it have for him and his academic work, and what do the single volumes (especially those containing a dedication to him) say about his academic networks? This text presents Brückner's library legacy in detail for the first time and thus aims to make a contribution to the further study of him as a scientist.

KEYWORDS: Aleksander Brückner – personal archive – private library – library legacy – scientific biography (Aleksander Brückner)

During my research in Berlin libraries and archives, I encountered, in the summer of 2023, Aleksander Brückner's collection of books, the majority of which are preserved today at the Faculty of Foreign Philologies Library (Zweigbibliothek Fremdsprachliche

Philologien / Teilbibliothek Großbritannien-Zentrum) of the Humboldt University of Berlin. The discovery of this collection raises the question of the fate of Brückner's personal archive. Could some manuscripts of his publications, drafts, initial projects, or notes, corrected manuscripts, or even unpublished texts have survived somewhere? Especially in the case of scholars such as Brückner,¹ whose research legacy is enormous – the number of his publications exceeds 1500 positions² – all such materials could not only complete his already known achievements and contribute to their better understanding, but also shine a new light on the academic career of this eminent scholar, which led him from Lviv via Vienna to Berlin.

In the present article, I intend to describe how Brückner's personal archive fared, and in this context, present a closer look at the books he owned, which until now played no role in the texts written about him.³ A scholar's private book collection is considered, today, an integral part of such an archive, because it may provide information illuminating issues in his biography and career,

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- 1 It is useful for a better grasp of the topic to briefly mention the most important dates in Brückner's life: he was born in Tarnopol (in Austria-Hungary at the time) in 1856, and studied classical philology in Lviv. Defended his doctorate in 1876 in Vienna, where he also received his degree of habilitation; he then came back to Lviv as a Private Dozent. The same year, he was appointed to the Friedrich Wilhelm University in Berlin, where since 1881 he worked as profesor *extraordinarius*, and since 1892, professor *ordinarius* of Slavistics. While after 1918, he had been invited multiple times to assume one of chairs of Slavistics at Polish universities, Brückner remained in Berlin and in 1924, retired but was still active as a scholar and maintained numerous contacts, especially with Poland. He died on May 24, 1939 in Berlin where he was buried. In 2023, Brückner's and his wife Emma's remains were transferred to a new tomb at the Rakowicki Cemetery in Kraków.
 - 2 W. Berbelicki, 'Bibliografia', in: idem (ed.), *Aleksander Brückner 1856–1939*, Warszawa 1989, pp. 172–288.
 - 3 I presented Brückner's book collection in relations to his scholarly biography in the paper *Zur wissenschaftlichen Biographie Aleksander Brückners im Spiegel seines Büchernachlasses*, to be published in a collective volume edited after the conference *Aleksander Brückner and His Legacy* (Humboldt University of Berlin, 16.–17.10.2023), organized to mark bringing to Poland Brückner's remains and his burial at the Rakowicki Cemetery in Kraków. In the present paper, I would like to continue these studies focusing namely on issues such as the importance of the library for Brückner in the context of his scholarly work, e.g., in relation to specific books from this collection.

as well as in his research practice. After generally characterizing the collection, I would like to indicate further possible research perspectives based on the initial results of a substantive assessment. An analysis of Brückner's book collection should contribute to the study of his scholarly *curriculum vitae* and biography, which remain, to a large extent, unknown. As Heinz Pohrt stated already over half a century ago, the "total absence of his personal legacy" makes it difficult to credibly discuss Brückner as a scholar and as a human being.⁴ For this reason, his book collection could help fill this gap, at least in part.

THE FATE OF BRÜCKNER'S PERSONAL ARCHIVE (THE CURRENT STATE OF RESEARCH ON BRÜCKNER'S LEGACY AND LIBRARY)

Brückner's personal archive, with the exception of his book collection and a few manuscripts, probably no longer exists. Its contents would include various manuscripts, drafts, notes, correspondence, diaries, and other informal autobiographical records, as well as documents of life, press cuttings, photographs, sound recordings, and even film recordings, along with personal effects.

Such a broad understanding of the concept of a personal archive or legacy comes also from the working practices of archives, museums or libraries, i.e., institutions responsible for preservation and access to such archives that generally define them as "the totality of archival materials created and accumulated by individuals during their entire lives and resulting from their activities".⁵ The concept evolved gradually, starting in the 19th century. Initially, legacies were treated as a source for potential further publications.

4 H. Pohrt, 'Beiträge zum Wirken des Slawisten Aleksander Brückner in Berlin 1881-1939', *Zeitschrift für Slawistik*, 1970, v. XV, pp. 90-102.

5 M. Konstankiewicz and A. Niewęglowski, *Status prawny archiwów osobistych, Archeion*, 2016, v. CXVII, p. 84; see also: H. Dymnicka-Wołoszyńska and Z. Kolanowski, eds., *Wytyczne opracowania spuścizn archiwalnych po uczonych*, Warszawa 1990, p. 5-6, as well as: J. Hasenclever et al., *Ressourcenerschließung mit Normdaten in Archiven und Bibliotheken (RNAB) für Personen-, Familien, Körperschaftsarchive und Sammlungen. Kontrollierte Vokabulare und Glossar* - <https://d-nb.info/1322698708/34> [Accessed December 28, 2024], p. 49 and 55.

Over time, they began to be perceived as individual expressions of creative personalities and documentation of biographies, for example, of artists or scholars. From this perspective, all personal materials can significantly contribute to a better understanding of personality and the works of a creator, even during the development process.⁶ Book collections, viewed as an integral part of personal archives, are particularly significant in the case of scholars because they usually constitute a direct basis for their work. A book collection, as a whole and as individual copies often mirrors scholarly activities or approach to specific themes and ideas (e.g., through the general distribution of volumes within the owner's study, traces of use, underlining, notes, attached pages, etc.) and provides data on intellectual and collegial connections, e.g., based on books with inscribed dedications.⁷

Brückner's manuscripts were probably lost or destroyed shortly after his death. Józef Frejlich, Brückner's longtime friend, who visited him regularly until his death, said that Brückner left only a few unfinished works because he immediately published all that he wrote. However, it appears that some texts and notes remained, as Brückner, on his deathbed, asked Frejlich to pass them to Stanisław Kot, another close friend – because he was the only one “able to use them properly”, as Brückner said.⁸ Stanisław Lam

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- 6 C. Spoerhase, 'Neuzeitliches Nachlassbewusstsein. Über die Entstehung eines schriftstellerischen, archivarischen und philologischen Interesses an posthumen Papieren', in: *Nachlassbewusstsein. Literatur, Archiv, Philologie 1750–2000*, ed. K. Sina and C. Spoerhase, Göttingen 2017, pp. 25–41.
 - 7 J. Doborosky, *Der Philologiebegriff August Boeckhs im Spiegel seiner privaten Büchersammlung*, Berlin 2020, pp. 14–19. Commission for Estate Processing of the Association of Austrian Librarians (Kommission für Nachlassbearbeitung der Vereinigung Österreichischer Bibliothekarinnen und Bibliothekare) in its methodological recommendations clearly indicates that, when such estates are received, attention must be brought *inter alia* to their integrality and preserved order system, and especially, to the importance of copies with traces of usage and marks of ownership, see: *Empfehlungen zum Umgang mit Nachlassbibliotheken* (Vereinigung Österreichischer Bibliothekarinnen und Bibliothekare) – <https://voeb-b.at/wp-content/uploads/2022/01/nachlassbibliotheken.pdf> [Accessed December 28, 2024].
 - 8 J. Frejlich, 'Samotnik Berliński. W 25-ą rocznicę zgonu', *Wiadomości. Tygodnik*, 1964, 45(971), p. 1.

recalls also many notes that Brückner, in the last months of his life, considered destined to remain probably unused.⁹ This state of affairs is also confirmed by a certain Cläre Meiendorf, who in a letter to the curator of the Friedrich Wilhelm University introduces herself as Brückner's niece. The letter was written near June 20, 1939, or less than a month after Brückner's death, and Meiendorf expresses there her regret at not being able to find certain documents "in the heritage left by my uncle"¹⁰ required by the university. It means that Brückner must have left something behind.

Max Vasmer, who succeeded Brückner as the chair of Slavistics, at the request of Frejlich, tried to recover some manuscripts and private records, as well as Brückner's personal memorabilia, but without success.¹¹ Two of Brückner's and his wife Emma's relatives, possibly Cläre Meiendorf, mentioned above, and her husband, may have been responsible for this loss. They had taken care of the elderly couple in the last years of their lives and were their housekeepers, as relates Tadeusz Ulewicz. While Brückner's wife supported her deceased husband's request (i.e., she wanted to donate the remaining papers to Kot), she was finally too weak to act. For that reason, Meiendorf's husband (if he was the real culprit), openly sympathetic to national socialism, could not only prevent Brückner's funeral in Poland but also block the release of his personal archive. Ulewicz notes that it cannot be excluded that he was

9 S. Lam, 'Aleksander Brückner (*29.I.1856–†24.V.1939)', *Nowa Książka*, 1939, 6, p. 326.

10 C. Meiendorf, *Schreiben an den Kurator der Universität*, Humboldt University Archive in Berlin, Aleksander Brückner's personal files, call number 451(1), p. 25.

11 J. Frejlich, 'Samotnik Berliński...', op. cit., p. 2. However, Vasmer managed to extract something from Brückner's private archive, because he published his article entitled *Polonica* with the following comment: "The manuscript of this treatise was found ready for the press in Brückner's legacy [!]. It was meant, as he confirmed several times during his final illness, for this journal. The required proofreading was done by Dr. M. Woltner and by the undersigned. M. V.". "This journal" refers to „Zeitschrift für Slavische Philologie", where Brückner's text appeared (vol. XVI, 1939, pp. 397–417; this quotation figures on pp. 397–398). Vasmer was the editor-in-chief of the journal, and because, as he said, he knew about this text earlier, he must have obtained it probably very shortly after Brückner's death, as it was published in 1939. Unfortunately, it was most probably an isolated case, and Vasmer received only this Brückner text.

the one who destroyed this legacy, even during the war, because when he was found and approached on this topic in the 1950s, he refused to talk about it.¹²

This is the reason why only a few fragments of Brückner's personal archive survived. Like the manuscript of his last work, *A Historical Overview of the Polish Culture*, written in German, which surfaced again after 1945; some fragments of the text were published in the meantime.¹³ Having received the manuscript of this work from Brückner, Frejlich brought it to Warsaw in the summer of 1939 and gave it to Aleks Bachulski, director of the Municipal Library, in the spring of 1940, before he managed to emigrate to France.¹⁴ However, Frejlich and Bachulski were both unaware that Brückner's manuscript survived the destruction of the library caused by a fire in January 1945, because it was probably somehow transferred earlier to Kraków, where it was found in early February 1945, and passed on to the Jagiellonian Library.¹⁵ Another Brückner manuscript was certainly destroyed in a fire; he sent it shortly before his death, in January 1939, to Warsaw, to Michał Arct's publishing house. It was a corrected and augmented version of his *Ethymological Dictionary*.¹⁶

On the other hand, several hundred of Brückner's letters were preserved in the archives of people and institutions with whom he corresponded. They are currently held by various libraries and archives in Poland, Germany or other countries; some of them were

- 12 T. Ulewicz, 'O Brücknerze oraz paru innych sprawach – po ludzku', *Ruch Literacki*, 1971, 5, pp. 288–291.
- 13 A. Brückner, 'Grundriss der polnischen Kulturgeschichte', *Rocznik Komisji Historycznoliterackiej*, 1967, 5, pp. 156–181.
- 14 J. Frejlich, 'Samotnik Berliński...', op. cit., p. 2.
- 15 W. Berbelicki and T. Ulewicz, 'Nieznana książka Aleksandra Brücknera: „Zarys dziejów kultury polskiej” dla obcych', *Rocznik Komisji Historycznoliterackiej*, 1967, 5, pp. 150–152.
- 16 Tadeusz Lehr-Spławiński relates this version in his obituary of Brückner ('Aleksander Brückner [*1856–†1939]', *Język Polski*, 1939, 4, pp. 97–101), as in the summer of 1939, he couldn't have known that the manuscript would be lost during the German occupation of Warsaw. Berbelicki (*Aleksander Brückner 1856–1939*, Warszawa 1989, p. 139), who, sixty years later, published Lehr-Spławiński's text again, points this out.

published, like the letters to his school friend Albert Zipper¹⁷ and Stanisław Kot¹⁸ – both collections are at the Jagiellonian Library in Kraków – as well as the letters to Hieronim Łopaciński, held now at the library named after him in Lublin.¹⁹

Theoretically, it is, of course, possible that other parts of Brückner's personal archive will surface. As proved to be in the case of an accidental discovery at the Political Archive of the Ministry of Foreign Affairs (Politisches Archiv des Auswärtigen Amtes) in Berlin in 2023: In a report, dated August 30, 1940, addressed to the ambassador Hans-Adolf von Moltke, two employees of the so-called Liquidation Office of former Polish missions in the German Reich (Abwicklungsstelle der ehemaligen polnischen Vertretungsbehörden im Deutschen Reich) mention that during classification of Polish documents, a Brückner's manuscript was found; it was 61 pages long and entitled *Polish Language and Literature in Lithuania and Ruthenia* (*Język i literatura polska na Litwie i Rusi*), the date was December 30, 1919.²⁰ Brückner wrote it on the verso of specially cut-off university diplomas. Given the „recognized importance of the author”, a transfer to the Institute of Slavistics was suggested. A few days later, Moltke agreed to the suggestion in a handwritten note. As indicated by a draft letter from September 18, 1940, the

17 W. Berbelicki, 'Listy Aleksandra Brücknera do Alberta Zippera', *Biuletyn Biblioteki Jagiellońskiej*, 1969, 1/2. pp. 93-127.

18 W. Berbelicki, 'Listy Aleksandra Brücknera do Stanisława Kota', *Biuletyn Biblioteki Jagiellońskiej*, 1987, 1/2. pp. 163-217.

19 J. Starnawski, 'Czterdzieści listów Aleksandra Brücknera do Hieronima Łopacińskiego. Część I. Listy 1-21', *Slavia Occidentalis*, 1967, 26, pp. 207-234 and idem, 'Czterdzieści listów Aleksandra Brücknera do Hieronima Łopacińskiego. Część II. Listy 22-40', *Slavia Occidentalis*, 1971, 28-29, pp. 273-297. Brückner's manuscript letters include those written to his friend Ignacy Chrzanowski (National Library in Warsaw), to Henryk Ułaszyn (Polish Academy of Sciences Archive), as well as to Vatroslav Jagić or to the Sorbian scholar Karol Ernst Muka, which are discussed by Pohrt (*Beiträge zum Wirken...*, pp. 100-101). Additionally, there is a partial correspondence between Brückner and editors of periodicals, i.a., of the journal *Literary Movement* („Ruch Literacki”) and with the bookstore Gebethner & Wolf (National Library in Warsaw), as well as with the publishing house Mohr in Tübingen (State Library in Berlin).

20 LR Dr. Ulrich I HAR. Dr. Jagow, [*Bericht an den Botschafter von Moltke über die Auffindung einer Handschrift von Brückner*], Political Archive of the Ministry of Foreign Affairs, Polish Archives, call number RZ 620/26999, without p.

Liquidation Office intended to pass on the manuscript to Margarete Woltner, Vasmer's assistant.²¹ It is difficult to say whether it really happened, and what became the fate of this text because it was never published, either before or after 1940.

ALEKSANDER BRÜCKNER'S LIBRARY LEGACY

Cläre Meiendorf's letter quoted above indirectly confirms the existence of Brückner's private library because she considers that the documents required by the University, which she was unable to find in his apartment, may have been deposited at the Institute of Slavistics, as this institution was putting "Brückner's book legacy"²² in order. Indeed, as early as June 1939, several hundred Brückner's books were deposited at this Institute's library.²³ However, even in the earlier years, starting approximately in November 1925, i.e., about a year after his retirement, Brückner regularly donated his books to the library, as shown by acquisition records from that period²⁴. Occasionally, he would give only a single copy, but in three cases, he also made larger donations, as in December 1926, when Brückner gave the library 233 books,²⁵ or in October and November 1934, when he donated 64 books.²⁶ It is difficult to determine why Brückner decided to pass on his books at precisely these times. He was possibly returning books he himself no longer needed, but his intention could have been to support the Institute of Slavistics library, which was established only a few years pri-

21 LR Dr. Ulrich, [*Entwurf eines Schreibens an das Slavische Institut der Universität Berlin*], *ibidem*, without p.

22 C. Meiendorf, *Schreiben an den Kurator...*, *op. cit.*, p. 25.

23 *Eingangs-Buch des Slavischen Instituts V – Nr. 11969–15426*, Humboldt University Library in Berlin, Faculty of Foreign Philologies Library.

24 I offer my sincere thanks to Dr Anja Otto, director of the Library of Foreign Philologies, as well as her co-workers, Andrea Werner and Yvonne Wirkus who allowed me, during the recent months, to repeatedly and without a problem gain access to acquisition records and also to many books from Brückner's library they identified previously in the contemporary collection of the library.

25 *Eingangs-Buch des Slavischen Instituts I – Nr. 1–3977*, Humboldt University Library in Berlin. Faculty of Foreign Philologies Library.

26 *Eingangs-Buch des Slavischen Instituts V...*, *op. cit.*, pp. 4–10.

or, in 1925, at the same time as the Institute and was still in the process of building its book collection.²⁷ The largest transfer took place, however, immediately following Brückner's death on May 24, 1939, when the library received 810 of his books.²⁸

In the years 1925-1939, the library of the Institute of Slavistics received altogether about 1173 Brückner's books, which were entered into the acquisition records of this period, but were properly catalogued slightly later. The last such record was made on July 1, 1940, and is numbered 15330.²⁹ Unfortunately, the next volume of acquisition records, which would cover the years until 1945 and which contained about 1500 titles, did not survive; for that reason, it would be difficult to estimate how many of Brückner's books were entered in the volume. Books identified by the librarians in the storeroom of the Institute of Slavistics as undoubtedly belonging to Brückner and bearing numbers from the lost volume of acquisition records indicate that Brückner's books were being received even after July 1940. There were approximately 250-300 titles that also came from Brückner, but it is difficult to confirm such cases conclusively, as Brückner unfortunately did not mark his books with an ownership sign or have an *ex libris*. For that reason, only the books listed in one of the acquisition records volumes or those including a dedication to him may be explicitly considered part of his collection.³⁰

27 The Institute of Slavistics at the Friedrich Wilhelm University of Berlin was created only in 1925, following Brückner's retirement and Vasmer's arrival. Brückner occupied the Chair of Slavonic Languages and Literatures which operated within the Institute of Indo-European Studies - H. H. Bielfeldt, 'Die Geschichte des Lehrstuhls für Slavistik an der Berliner Universität', in: *Beiträge zur Geschichte der Slawistik*, ed. H. H. Bielfeldt and K. Horálek, Berlin 1964, p. 274 and H. Burkhardt, *Historia Polonistyki na Uniwersytecie przy Unter den Linden, LingVaria*, 2022, 2/34, pp. 299-300.

28 Ibidem, pp. 4-280.

29 Ibidem, p. 280.

30 In fact, an acquisition record provides the date when the library registered the book, and it is possible that in some cases, Brückner actually donated the book earlier. However, I assume that the time between the donation and the first registration of books was not overly long; for this reason, the dates quoted in the text seem credible.

Before proceeding to describe in detail Brückner's library legacy, I would like to point out that the numbers I provide in the article, while dependable and useful for assessing its scope, are not yet final. The work on Brückner's library is still ongoing, and the factual number of books he donated will exceed, as I mentioned, 1173 volumes. It concerns, most of all, the books recorded in the missing acquisition volume. It is possible to identify them, but it requires a detailed and time-consuming study of marginal notes and traces of usage and their explicit attribution to Brückner, the topic I discuss towards the end of this text (the section entitled: "Library as Brückner's Research Base"). Additionally, all titles figuring in the acquisition records must be verified, and each copy needs to be confirmed as originating from Brückner, and not from purchases made by the Slavistics Library after 1945.

Among the 1173 books recorded in the acquisition volumes as having belonged to Brückner, 775 titles are currently found in the catalogue of the Humboldt University Library in Berlin, 398 are lost, and some copies were, over time, withdrawn from the collection or transferred to another library. Until now, 569 titles were explicitly identified as originating directly from Brückner, among them about a hundred books with dedications to him – i.e., in these cases, the acquisition number in the today available book corresponds to the records. Theoretically, it is possible that a book donated by Brückner almost 90 years ago was lost at some point, but was later re-acquired by the library. In such a case, the book, which was entered in the acquisition record as having belonged to Brückner, still figures in the catalogue, but it is not the same copy. The books that have already been verified can be easily found in the Historical Collections using the catalogue of the Humboldt University Library.³¹

A pronounced majority of the discussed 1173 titles is written in Polish – namely, 887, i.e., about 75%. Second comes the German

31 Access is possible at: https://hu-berlin.hosted.exlibrisgroup.com/primo-explore/search?query=lsr49,contains,Br%C3%BCckner,AND&tab=default_tab&search_scope=default_scope&vid=hub_ub&lang=en_US&mode=advanced&offset=0 [Accessed December 8, 2024].

language (92 titles), next, the Czech language (70 titles), Russian (39 titles), Ukrainian (25 titles), and French (16 titles). There are few books in Serbian or Serbo-Croatian (11 titles), Bulgarian (9 titles), Latin (8 titles), English (6 titles), and Croatian (2 titles); Belorussian, Italian, Slovak, and also Church Slavonic are represented by only one title each. A total of 15 languages: in addition to the predominant Polish language, almost all Slavonic languages are present, including a surprisingly large number of Czech books.³²

Books donated by Brückner date generally to the period between 1855 and 1939. There are no titles published before 1850, let alone old prints or manuscripts, which one could expect given Brückner's scholarly profile. He was probably researching such materials mainly in libraries; the fact of his regular working visits to libraries will be discussed below.

Among the books donated by Brückner are also his own works: 22 publications authored by him were identified, as well as 18 that he contributed to as editor. For the sake of comparison: today, in the catalogue of the Humboldt University Library, there are 68 publications dated before 1939, in which Brückner played one of these two roles, which begs the question if the library received the 28 missing works directly from Brückner and they were registered in the lost acquisition records volume, or they arrived from a different source.

In the literature about Brückner, there are only a few mentions about what his private library could have looked like. The fact that he rarely invited people to his home, favouring meetings in cafés, could be the reason.³³ Only general statements remain, like those by Stanisław Lam, who recalls a "meager reference library", which must have been a surprise to all guests received by Brückner in his

32 It should be noted here that a precise classification of books according to language is almost impossible because Brückner's collection includes many multilingual titles which could hardly be labelled as written in only one specific language.

33 J. Frejlich, 'Samotnik Berliński...', op. cit., p. 1; Z. Nowakowski, 'Ręka na temblaku', *Wiadomości. Tygodnik*, 1955, 20 (476), p. 4.

apartment.³⁴ Or those by Frejlich, who, on the one hand, mentions an “excessively modest study room”,³⁵ potentially indicating that Brückner’s library was not extensive, but on the other hand, emphasizes that Brückner worked in isolation at home. If so, he must have had all the necessary materials available there.

The account of Zofia Ciechanowska, a specialist of German literature and librarian from Kraków, who visited Brückner in early 1937 in his apartment, is an exception. In her report, she briefly describes his study and library. According to Ciechanowska, one of the walls was covered with simple shelves full of books in soft covers, mainly written in Polish. She estimated that there were about 2000 books.³⁶ This is a significantly larger number than the one I provided earlier, namely, the 1173 volumes, even if we also add the approximately 250–300 books potentially belonging to Brückner and registered in the missing volume of acquisition records.

THE IMPORTANCE OF BRÜCKNER’S PRIVATE LIBRARY

With further research into Brückner’s library in mind, I assume that, at least to a certain degree, he had been intentionally accumulating it, i.e., it was not composed only of randomly received titles. Hence, it may be assumed that individual books from this library were strictly connected to his scholarly activities and they present Brückner “not only in the context of his academic research and intellectual movements of his time, but also in his institutional environment, regional resources, his approach to books as tools of his trade”.³⁷ To what degree, then, does Brückner’s library mirror his scholarly career?

However, it should be pointed out that certain authors, like for instance, Henryk Barycz, believe that Brückner was able to manage

34 S. Lam, ‘Aleksander Brückner...’, op. cit., p. 326.

35 J. Frejlich, ‘Samotnik Berliński...’, p. 1.

36 Z. Ciechanowska, ‘Moje wspomnienie o Brücknerze, in: W trzydziestolecie śmierci Aleksandra Brücknera,’ ed. T. Ulewicz, *Zeszyty Naukowe Uniwersytetu Jagiellońskiego CCLXX, Prace Historycznoliterackie*, 1971, fasc. 20, p. 158.

37 J. Doborowsky, *Der Philologiebegriff August Boeckhs...*, op. cit., p. 45.

without a private library, i.a., because of his “outstanding scholarly personality and unusually broad spiritual flair”, driven by an “immense erudition” or bottomless and unfathomable memory”.³⁸ This opinion, however, seems unfounded, not least because we already know of over 500 titles undoubtedly belonging to Brückner, which he owned until his death. Moreover, the number of books from his library may have potentially reached 1500. Still, other authors share Barycz’s belief, among them Stefan Kołaczkowski, who was Brückner’s student before WWI,³⁹ and who claims that Brückner not only did not collect books for his library, but, as he apparently used to admit himself, was always getting rid of books and approved only of using public libraries.⁴⁰

Indeed, the literature related to Brückner provides numerous evidence of his extensive use of libraries. According to Friedhilde Krause, Brückner worked on Polish manuscripts at the Royal Library in Berlin for many years and frequently used inter-library loans to order books from Gdańsk.⁴¹ Władysław Berbelicki confirms it and adds that using the “inter-library loan universally functioning in Europe already in the 19th century, [...]” Brückner borrowed through the University Library in Berlin books and manuscripts from all major Polish libraries.⁴² He also confirmed that he used to spend his summer vacations repeatedly in Lviv, working in the local libraries,⁴³ as Lam mentions, describing Brückner’s visit to the Ossolineum Library.⁴⁴ Brückner did not give up working at librar-

38 H. Barycz, ‘Aleksander Brückner’, *Kwartalnik Historyczny*, 1946, 3–4, p. 680.

39 S. Kołaczkowski, ‘O Aleksandrze Brücknerze. Wspomnienia i refleksje’, in: idem, *Portrety i zarysy literackie*, ed. S. Pigoń, Warszawa 1968, p. 404 and 408.

40 Ibidem, p. 46.

41 F. Krause, ‘Der Freund und Förderer der Königlichen Bibliothek zu Berlin’, *Zeitschrift für Slawistik*, 1980, fasc. 2, pp. 186–188.

42 W. Berbelicki, ‘Powiązania A. Brücknera z krakowskim środowiskiem naukowym’, in: *W trzydziestolecie śmierci Aleksandra Brücknera*, ed. T. Ulewicz, *Zeszyty Naukowe Uniwersytetu Jagiellońskiego CCLXX, Prace Historycznoliterackie*, 1971, fasc. 20, p. 126.

43 F. Krause (ed.), *Katalog biblioteki Wilhelma Feldmana zakupionej w latach 1916/1917 przez Bibliotekę Królewską w Berlinie*, Poznań 2010, p. 22.

44 S. Lam, ‘Aleksander Brückner...’, pp. 326–327.

ies even in his advanced age. The enormous number of notes from his readings, which may never be utilized, was discussed above. Meanwhile, Brückner's former student, Erich Boehme, recalls frequently seeing his already retired professor diligently working among books at the Institute of Slavistics Library.⁴⁵

Taking into account the main areas of research in the field of medieval philology and study of literature, as well as the necessity of working with manuscripts, it is hardly surprising that Brückner during many years worked extensively in Polish and Berlin libraries, and this was possibly the reason why, he did not feel the need to own a private library. However, it seems that during the period coinciding with WWI, he was increasingly thinking about the advantages of having Polish literature, which he needed for his research, available locally in Berlin. His opinion dated October 18, 1915, addressed to Adolf von Harnack, the director general of the Royal Library at that time, confirms it. He describes there not only the details of Polonica available in Berlin, but also suggest the purchase of the private library belonging to the Polish literary critic, Wilhelm Feldman, his close acquaintance; this acquisition would help to fill the most significant gaps in the area of 19th and 20th century literature, a fact reconstructed by Krause using original documents.⁴⁶ Indeed, Feldman's library was purchased in 1916/17. At the same time, Brückner accumulates his private library with an increased effort, as will be discussed later.

Brückner's interest in completing the resources of the Berlin library could have been influenced by the fact that during this period he did not travel anymore to Warsaw, Kraków or Lviv to work in the libraries there. According to some authors, including Berbelicki, one of the best experts on Brückner, the last Brückner's lecture took place at the meeting of the Historical-Philosophical Department of the Academy of Learning in Kraków, on October 16, 1893; after this event, also because of his poor health, which was

45 E. Boehme, 'Aleksander Brückner†', *Osteuropa* 1938-1939, 10, p. 782.

46 F. Krause, *Katalog biblioteki Wilhelma Feldmana...*, op. cit., pp. 22-33.

Brückner's lifelong companion, he supposedly never left Berlin again.⁴⁷ Kołaczkowski, in his profile of Brückner from 1939, says as well that the scholar did not visit Poland for several decades (!); his quoted above view about Brückner's reluctance to collect books applies to the period before 1914.⁴⁸ These doubts should be dispelled by a systematic reconstruction of Brückner's travels, but it appears most likely that at least after 1914, he did not travel to Poland. Still, his state of health or age could have been a significant factor – he was 62 in 1918. However, it is also possible that travel to Poland after 1914 was not as easy as it had been during the earlier years of peace.

THE CREATION AND STRUCTURE OF BRÜCKNER'S LIBRARY (THE PROCESS OF ACCUMULATION)

These comments about the meaning of owning a private library for Brückner as a scholar seem to be reflected in the history of this library's origin and its structure; however, several questions remain and require an answer.⁴⁹ An attempt to relate to his scholarly career, the books currently known to have possibly belonged to Brückner⁵⁰ reveals the following picture: barely seven titles originate from the period before his appointment in Berlin, i.e., before 1881. He could have indeed brought only several books from

47 W. Berbelicki, 'Powiązania A. Brücknera...', pp. 114–115.

48 S. Kołaczkowski, 'O Aleksandrze Brücknerze...', op. cit., p. 408.

49 Inter alia, whether the publication date of a given book coincides with the date it appeared in Brückner's library. In general, it seems that he collected the newest publications, which means that these two dates should not be too distant, as I assumed in my reasoning. However, it is possible that Brückner was buying older titles in new or used bookstores, but I have not yet determined that. The next interesting question is how in fact Brückner was acquiring his books. Along copies he received from his scholarly acquaintances or as a result of his research activity, there were other distribution channels of Polish books in the interwar Berlin (e.g., bookstores, international shipments), which are worth investigating more in detail. We should also bear in mind that the figures describing the size of Brückner's library provided in the present text are not yet final.

50 Not all 1173 titles referred to above are taken into account from this point of view, because in the individual acquisition books, precise numbers of issues or years owned by Brückner (in case of periodicals and their yearly issues) are not always provided and must be verified along with the titles missing the year of publication.

Lviv to Berlin; still, this number appears too low. For instance, the first volume of Christian Friedrich Rost's Greek-German dictionary, published in 1854, suggests this.⁵¹ The records and seals show that Brückner bought it in 1873, at Zelman Igl's second-hand bookstore in Lviv – as a barely 17-year-old, probably at the beginning of his study of classical philology at the Lviv university. This volume bears the acquisition number 39385, and it was registered only after 1945. Accordingly, it is possible that a similar situation could have occurred in the case of other books from his library as well.

During the years when Brückner was professor of Slavistics in Berlin (i.e., until 1924), a total of 498 titles were added to his library. 323 of this number arrived before 1918, and 175 after the end of World War I. If we reassess these figures to calculate averages per year, it appears that Brückner, during the 37 years preceding 1918, was acquiring, on average, nine books per year, and during the six years following 1918, the figure jumped to 29 books per year. This annual average was even higher after he retired, i.e., between 1925 and 1939. This period yielded a total of 552 books, indicating that Brückner was buying or receiving approximately 40 titles annually. In the final count, 727 currently identified titles from his library date from the post-World War I period, i.e., almost 62% of the entire collection.

These figures allow for certain conclusions that may serve as a starting point for further reasoning and which, to a large extent, align with the findings of the previous section. It applies particularly to the fact that Brückner was buying increasing numbers of titles from Polish literature after 1914, the period during which he probably never travelled to Poland again. The fact that publications from the 1920s and 1930s predominate in his library suggests that Brückner was very interested in the most recent scholarly works. Barycz expresses his astonishment at how diligently and closely Brückner followed and analyzed contemporary publica-

51 C. F. Rost, *Griechisch-Deutsches Wörterbuch für den Schul- und Handgebrauch. Erster Band A-K*, Braunschweig 1854. This copy is held by the library under the call number A 1161/54:1'4.

tions and how much they impacted his activity.⁵² The fact that approximately 80% of the books published after WWI and owned by Brückner originated in Poland (a total of 580 titles) confirms his close ties to the Polish academic community. In addition, we know that Brückner was unusually active in his research and published a great deal after he retired, which is to a certain degree reflected in his library, as it had been growing relatively faster after 1924 than in the previous years.

BRÜCKNER'S LIBRARY AND HIS NETWORK

It is safe to assume that Brückner's library was expanding significantly due to books he was receiving from his scholarly acquaintances or from editors of some periodicals (who were asking for reviews), or from people who visited him. Such books often contain inscriptions from donors and constitute a source of information about his academic and social contacts. He maintained his social contacts regularly and vigorously, which is why not all authors who wrote about Brückner shared the opinion of him being the "Berlin loner" or even "recluse". According to Ulewicz, Brückner was so eager for news of all kinds from Poland that he was personally offended whenever a Polish scholar, philologist, or historian, younger or older, even someone he did not know well, would come to Berlin and did not wish to meet with him.⁵³ The historian, Józef Widajewicz, expressed a similar opinion: to go to Berlin and not visit Brückner was unthinkable to any Polish scholar, whether historian, Slavist, historian of literature, or linguist.⁵⁴ Widajewicz recalls that in order not to come empty-handed, he brought a few of his works, including a paper about the town of Bereżany

52 H. Barycz, 'Aleksander Brückner', p. 685.

53 T. Ulewicz, *O Brücknerze...*, op. cit., pp. 285–286. On the other hand, Brückner probably had limited contacts with German scholars, especially after he retired. (H. Pohrt, *Beiträge zum Wirken...*, p. 91).

54 J. Widajewicz, 'Skąd pochodzi prof. Aleksander Brückner. Do druku podał T. Ulewicz', in: 'W trzydziestolecie śmierci Aleksandra Brücknera', ed. T. Ulewicz, *Zeszyty Naukowe Uniwersytetu Jagiellońskiego CCLXX, Prace Historycznoliterackie*, 1971, fasc. 20, p. 151.

(Brzeżany), where Brückner spent a large part of his childhood and youth.⁵⁵

In addition, Brückner, as Frejlich recalls, regularly received books, dissertations, and other printed materials, which they would peruse together and discuss on Sundays, along with the mail for the professor.⁵⁶ A good reason to systematically investigate how often Brückner was in this way approached for reviews, e.g., by editors of journals and also by authors – some of whom possibly counted on his reviews resonating wider in specific scholarly circles. Indeed, he regularly wrote many reviews.

As his personal records indicate,⁵⁷ Brückner was also a member of several academies (Belgrade, Kraków [Polish Academy of Learning], St Petersburg, Prague, Sofia), as well as scholarly societies in Lviv, Poznań, Warsaw, and Vilnius. It is the reason why his collection includes many periodicals, such as the annual issues that Brückner regularly received from these institutions.

Numerous books from his library, bearing personal inscriptions, constitute particular evidence of the recognition and respect Brückner enjoyed in scholarly circles. As mentioned earlier, it was possible to identify approximately a hundred such books that Brückner received from various individuals. It is impossible to fully discuss this topic within the present article;⁵⁸ however, it is worthwhile to quote a few examples to briefly assess books bearing personal inscriptions for Brückner. The first example is

55 It was probably the article 'Rola dziejowa Brzeżan. W 400-letnią rocznicę założenia miasta (1530-1930)', published in *Ziemia* (1930, no. 5, pp. 84-92). Unfortunately, neither Brückner's collection nor the Humboldt University Library/ZwB Fremdsprachl. Philologien own this periodical.

56 J. Frejlich, 'Samotnik Berliński...', op. cit., p. 1.

57 [Aleksander Brückner's Personal File], Humboldt University Archive in Berlin, Aleksander Brückner's personal files, call number 451(1), p. 1.

58 However, Dr. Hanna Burkhardt from Humboldt University presently conducts research on these topics; she already published several papers on Brückner, his life and work, e.g., 'Aleksander Brückner und die Lehrtätigkeit der slawischen Sprachen und Literaturen an der Berliner Universität', in: *Aleksander Brückner – zum 60. Todestag. Beiträge der Berliner Tagung 1999*, ed. A. Nagórko, Frankfurt am Main et al. 2001, pp. 103-113.

provided by books he received from his close acquaintances and friends. The inscriptions they contain are, for that reason, more friendly, like, for instance, from Ignacy Chrzanowski, who wrote in a copy of *Okóło wychowania narodowego* (Warszawa 1932) the following words: "To the dear and beloved Prof. A. Brückner, his devoted friend-author".⁵⁹ Dedications from Brückner's students are no less cordial; they still remember him, some after many years, like Michał Jezienicki, later a Privat Dozent at the Lviv University, who dedicates to his former professor from Berlin, Klemens Janicki's *Utwory łacińskie*, translated and published 44 years later: „To the Highly Esteemed Professor Dr. Aleks. Brückner with the expressions of the most profound reverence and gratitude from the author and former student of the Berlin Univ. in 1889. Michał Jezienicki, at Stanisławów, November 8, 1933”.⁶⁰

Some of the inscriptions reflect the high regard in which Brückner was held in the academic community due to his remarkable achievements. For instance, Stefan Vrtel-Wierczyński offered him a copy of his anthology *Średniowieczna poezja polska świecka* (Kraków 1923). He inscribed the following: „To the Right Honourable Prof. Dr. Aleksander Brückner with the expression of deepest reverence and respect and a plea for gracious acceptance, S. Vrtel-Wierczyński. Lviv, July 14, 1923).⁶¹ Others display, in turn, a certain professional relationship that is also respectful and affectionate. Here, an inscription by Stanisław Estreicher provides a suitable example; it is written on an offprint of his paper *Opinie prawnicze profesorów Uniwersytetu Krakowskiego w XV stuleciu* (1935): “with heartfelt thanks for the review of Bibl.[jografia] P.[olska] (?) in the last issue of Pam.[iętnik] Lit.[racki] and with best wishes for the 80th birth anniversary”.⁶²

59 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number Omo 2061/60.

60 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number Oi 2578/50. See *Skany Brücknera* 2 p. 2.

61 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number 2016 - SA - 774.

62 Brückner's 80th birthday was on January 29, 1936, and this inscription probably refers to his review of the 30th vol. of *Bibliografia Polska* - published in fasc. 3-4

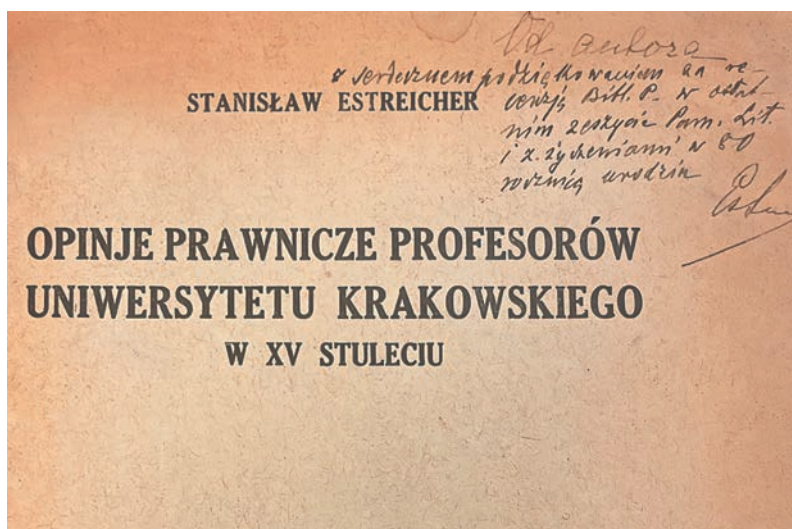


FIG. 1. Dedication by Stanisław Estreicher to Aleksander Brückner.

Still, there are also inscriptions reflecting an exclusively professional relationship, as e.g., the one by Stanisław Turowski in his book *Wspazytan Kochowski na tle współczesnym jako poeta* (Lwów 1908): “To the R. H. Professor A. Brückner, from the author”.⁶³ A fascinating example among many is provided by Aleksander Rosenberg’s (Aleksander Rombowski) inscription, which also includes a request from the author who possibly counted on Brückner ensuring a wider reception of his work about the third part of *Dziady*:

To the Right Honourable University Professor and Dr. Aleksander Brückner, with a plea for a review. Please, kindly reply whether and

(year 32/1935) of *Pamiętnik Literacki*, pp. 597–599. It is also curious that the copy with the dedication to Brückner, held at the Library of the Foreign Philologies Faculty in Berlin (call number Oo 150) is incomplete – only pages 408–416 remain while the entire text figured in fact on pages 408–437 (see e.g., the copy held at the National Library of Poland, available at: <https://polona.pl/item-view/ad029545-83fc-44bf-a9f6-b9353e4ed50b?page=0> [Accessed December 27, 2024]). However, it is not clear whether the fault belongs to the binder or if Estreicher sent to Brückner an incomplete offprint by mistake.

63 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number Oi 2519/85.

where the review would appear. The author, Łódź, August 27, 1935. If at all possible, I'd appreciate it if you could write the review for *Wiadomości Literackie* and *Rocznik Literacki*.⁶⁴

LIBRARY AS BRÜCKNER'S RESEARCH BASE (PATTERNS OF USAGE)

The following key question connected to the study of Brückner's legacy of books concerns the degree to which individual books were indirectly or directly linked to his research. It is a wide and complex issue, also because there are, as already mentioned, ca. 1500 Brückner's publications. As the study of Brückner's library is still at its very early stage, it would be hard to formulate any final conclusions.

In general, it can be said that Brückner's library substantially mirrors the entire spectrum of his research interests and publications,⁶⁵ and includes scholarly as well as literary texts written in numerous languages, listed earlier. A more in-depth description of the themes and substance of Brückner's book collection will become possible, as in the case of other questions, only after determining its precise characteristics. It would also be worthwhile to study more in detail the manner in which Brückner accumulated his collection, because, as I mentioned above, he received many books from acquaintances or editors of journals. However, it would be interesting to learn which books and which titles he purchased himself and why.

To briefly summarize what is currently known about Brückner's private library, we may confirm that his books represent all scholarly disciplines in which Brückner was active. Among them, works on linguistics, literary and cultural studies, mythology or ethnography, as well as books about the history of the Polish language, the oldest monuments of the Polish language and Polish literature, about contacts between Polish, other Slavonic languages,

64 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number Oj 2068/200. However, it was impossible to verify whether Brückner ever reviewed Rosenberg's work.

65 H. Barycz, 'Aleksander Brückner', op. cit., pp. 662-680.

and Lithuanian, works on Polish, Slavonic, and Lithuanian mythology, and cultural history of Poland, eastern and central-eastern Europe. In addition, there are many literary texts, primarily Polish contemporary literature, such as those by Zofia Nałkowska, Julian Tuwim, or Stefan Żeromski.

However, not all areas of Brückner's interests are represented in the same numbers in his private library, as we know it today. For instance, his earliest scholarly interests in Slavonic-Lithuanian linguistics, Slavonic toponymy, and Lithuanian mythology are not reflected in the library.⁶⁶ This picture may change when new books belonging to the collection are identified, as we are currently only aware of these seven titles that Brückner brought to Berlin after being invited to take over the chair.

The situation somewhat changes several years later, ca. 1886 – i.e., after five years of work at the Berlin University, when, according to Barycz,⁶⁷ Brückner's interests changed: on the one hand, he was, at that time, publishing more in Polish, and on the other, he increased his engagement in collection and critical research of old Polish texts – his famous trip to St Petersburg, where he discovered the *Holy Cross Sermons*, took place in 1889–1890 – as well as of the history of Polish literature, especially from the Middle Ages to the 17th century. These interests are mirrored repeatedly in Brückner's private library because he owned many editions of sources or critical editions of often unknown authors. Among them are 63 volumes from the series “Biblioteka pisarzy polskich” and 18 volumes from the series “Biblioteka zapomnianych poetów i prozaików polskich” with texts dating from the 16th, 17th, and 18th centuries, and also single volumes from the series “Zabytki piśmiennictwa polskiego”. In later years, i.e., after 1918, almost a hundred volumes from the first series of “Biblioteka Narodowa” arrived, as well as 21 volumes from the series “Prace historyczno-literackie”, including works on 18th- and 19th-century literature.

66 Ibidem, p. 662.

67 Ibidem, pp. 663–672.

Because Brückner himself published a lot on these topics, the question is to what extent books such as these could have supported him in this work. To show if and how individual books from Brückner's library legacy may be linked to his publications, marginal and other notes, or other traces that are present in these books, should be studied in detail. It will allow us to draw conclusions about his practice of reading and analyzing a given text. There are two conditions required to conduct these studies: first, the existence of actual evidence that someone read the books, and second, the possibility of establishing without a doubt that this someone was indeed Brückner. While marginalia and notes are easily noticeable in many books, which undoubtedly belonged to Brückner, sometimes, doubts remain as to their origin. We cannot overlook the fact that his books were available in public libraries for several decades, and a variety of readers could have left such traces.

For this reason, a first step should consist of a comprehensive comparative analysis of notes and other evidence that the books were read, which, based on recurring similarities, for instance, would facilitate the attribution of specific marginalia to Brückner. This could also help in the identification of books registered in the missing acquisition records; this issue was discussed in the first part of the present text (section: "Aleksander Brückner's Library Legacy"). It concerns, first of all, the handwriting, but also the type of marginalia and the way individual fragments of text are identified, and finally, also the language in which any comments were written (in the case of Brückner: German and/or Polish).

For instance, in the volume *Słowa we krwi* (Warszawa 1926) by Julian Tuwim,⁶⁸ which also includes a beautiful inscription for Brückner.⁶⁹ There are many remarks about metrics of individual

68 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number KP 4743 S63.926.

69 In English translation: "To the esteemed prof. Al. Brückner, the great clairvoyant of the Polish language, whose "Dictionary" I devour with joy and admiration like a most marvellous poem, the author. Warsaw, May 18, 1926". It certainly refers

lines as well as comments, i.a., to the first line of *Słowo i ciało*, but in German.⁷⁰ However, it seems unlikely that Brückner would comment in German on poems written by Tuwim in Polish.

In several other volumes, we encounter the habit of listing on the inside of the cover key passages of the book with corresponding pages. It is the case, for instance, of Zygmunt Wasilewski's book *Nowy Konrad. Rozbiór „Wyzwolenia” St. Wyspiańskiego* (Lwów 1903). However, the fact that the remarks are also in German, as in the case of Tuwim, allows one to doubt Brückner's.⁷¹ In the dissertation, *Pan Tadeusz. Wzrost, wielkość i sława. Studium literackie* (Warszawa 1934) by Stanisław Pigoń, with an inscription for Brückner,⁷² the situation is somewhat different. We have here, for instance, several cases of underlining made with black and red crayons, as well as comments in Polish, but the handwriting is not the same as in many other books also belonging to Brückner. It means, potentially, that the comments were made by someone else; in any case, this issue requires further detailed study.⁷³ On the other hand, Brückner's authorship looks pretty likely in the case of comments in the facsimile edition of *Psalterz Puławski* (Kórnik 1880), which Brückner received from Romuald Hube, who added an inscription.⁷⁴ These comments reflect a deep familiarity with the late medieval literature, which was undoubtedly true in the case of Brückner. Just like the comments on Władysław Łebski's

to Brückner's *Słownik etymologiczny języka polskiego*, whose fascicules 1-8 were published precisely in 1926.

- 70 The comment says: „angelehnt an das Gebet, Vater unser” - “modelled on the prayer, ‘Our Father’.
- 71 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number KP 5056 W319.
- 72 It says: „To the greatly esteemed Prof. Al. Brückner [hoping that] he will graciously accept [this] as proof of the great respect from the author”.
- 73 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number KO 8694 P633 P1. E.g., on p. 207, in the chapter *Sąd nad Buchmanem*, there is the following comment: “a convenient way to eliminate the negative traits of Poles outside the circle of Polish community → Buchman is a stranger”.
- 74 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number Oi 430. The inscription says: “as a souvenir for Prof. A. Brückner of a stay in Warsaw from R. Hube, April 26, ‘90”.

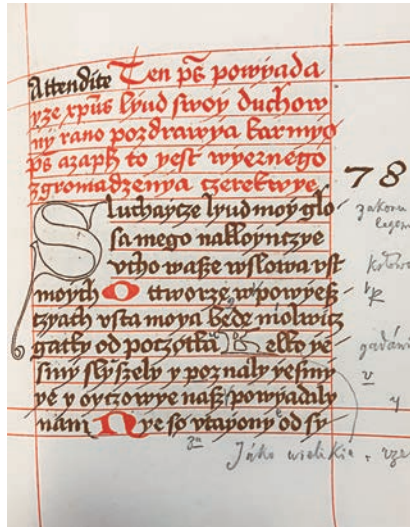


FIG. 2. Page from the Puławy Psalter with notes by Aleksander Brückner.

Materiały do Słownika Łacińsko-Polskiego średniowiecznej łaciny published in 1885.⁷⁵ It is also highly likely that instances of underlining in the text or marks in the margins in Józef Ujejski's book, *Antoni Malczewski. Poeta i poemat* (Warszawa 1921),⁷⁶ were made by Brückner, who himself published four years later the most famous poem by Malczewski, *Marja*, and discussing Ujejski's book in the preface, said that - "he does not add anything either to the poet's biography or to the analysis of his work [...]".⁷⁷ This is the reason why he provides the text according to Ujejski's 1922 edition, in which Ujejski compared the manuscript to the first edition.⁷⁸ However, it is unclear whether Brückner owned the edition prepared by Ujejski,

75 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number A 847/1.

76 ZwB Fremdsprachl. Philologien/ TB Großbritannien-Zentrum, call number KO 8649 U33. The highest number of underlinings and marks on the side of the text can be found in chapter III.1 about Malczewski's style and language (pp. 319–331).

77 A. Brückner, 'Przedmowa', in: A. Malczewski, *Marja. Powieść ukraińska*. With an introduction and explanations by Aleksander Brückner, Lwów 1925, pp. V–VI.

78 Ibidem, p. VI.

which is missing not only from his collection but also from the current collection of the Faculty of Foreign Philologies library in Berlin.

Based on an initial review of ca. 50 volumes from Brückner's library, we may adopt a working hypothesis that the repeatedly occurring traces of the books having been read indicate that Brückner marked passages that interested him or added notes rather sparingly. The most frequent are short lines on the side or underlining of single words or terms, less often of entire sentences or paragraphs, marked usually with coloured, red and blue crayons, or ordinary pencils. He frequently corrected in the margins typographical mistakes and concepts used, in his view, improperly. It is worth noting in addition that Brückner would insert in his books multiple internal references, e.g., between two specific passages in the text or between the index at the end of the book and the corresponding place in the text. Occasionally, he would also add a missing concept to the index or glossary, along with the corresponding page number. However, it is relatively rare to encounter in Brückner's books substantial remarks added in the margins to comment or complete a given passage of the text. Most often, Brückner would express his doubts with a simple question mark written on the side of the text. Still, we must emphasize that these are only initial impressions, which would have to be carefully verified and confirmed in a more detailed and comprehensive analysis of Brückner's library legacy.

SUMMARY AND CONCLUSIONS

Research into Brückner's library legacy will undoubtedly provide us with new and enhanced insights into his scholarly biography, research, and social and academic environment. The importance of this legacy for further studies is even greater because Brückner's proper personal archive probably no longer exists, as it appears to have been destroyed shortly after his death. Regarding his personal library, it is necessary to determine its total size, despite the already considerable number of copies (1,173) identified as po-

tentially belonging to Brückner (including the 529 confirmed as his). The most significant problems here are that the corresponding acquisition record book is missing, and it was not customary for Brückner himself to mark his books with a sign of ownership. For these reasons, identification of further books from Brückner's library, not listed in the available acquisition records, will be possible only in case of volumes containing an inscription or marginalia, or other traces of having been read that could be explicitly attributed to Brückner.

Despite these and other reservations mentioned previously in the paper, it is advisable to present Brückner's library as it is currently known, without waiting for the final figures determining its size. 1° The fact alone of the existence of Brückner's library, which was for many years unknown, could provide today a new impulse for the study of the professor's personality and his writings. Although the presented figures are not yet final, they paint a realistic image of the book collection. 2° The final shape and size of Brückner's library legacy will become known, for already listed reasons, only after in-depth research and the identification of books listed in the missing acquisition record are performed, which may require several years of work. Once a comprehensive image of the collection is achieved, plans can be made to compile a catalogue of Brückner's private library or to provide digital access to those of his books that display traces of having been used.

Translated by Elżbieta Olechowska

JACEK KORDEL

j.kordel@bn.org.pl

National Library of Poland, Institute of Books and Readership

ORCID: 0000-0003-2334-292X

THE BOOK COLLECTION OF MARIAN BIELEWICZ IN THE SAXON STATE AND UNIVERSITY LIBRARY IN DRESDEN

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ABSTRACT

This article explores the structure and wartime fate of the private book collection of Marian Bielewicz, a Polish lawyer and notary based in Gdańsk, whose library was transferred during World War II to the Sächsische Landesbibliothek in Dresden (today the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek). Based on archival acquisition records from 1939 to 1945 and an analysis of the surviving volumes, the author reconstructs the original collection, which once comprised 293 items. The library reflected Bielewicz's intellectual interests in history, literature, art, and national culture. Most of the collection was destroyed during the war; only 118 volumes have survived to the present day. The study contributes to broader discussions on the wartime displacement of private libraries and underscores the value of institutional collections as sources for biographical research. The article includes a detailed inventory of both surviving and lost works.

KEYWORDS: private libraries, Marian Bielewicz, Saxon State and University Library, Gdańsk, World War II, library losses, book history.

Wartime losses suffered by private book collections have not as yet been the subject of systematic studies. The idea of their extent can be derived mainly from the memories of writers, scholars, and book lovers. The volume of those book collections can be evidenced by those which survived WW II, the example being the collections of Jan Michalski and Gabriel Korbut which initiated the library of the Institute of Literary Research of the Polish Academy of Sciences.

An interesting example of a book collection which partially survived the war ravages is constituted by books and maps once belonging to the Gdańsk lawyer and notary Marian Bielewicz, deposited in the Saxon State and University Library in Dresden. Saxon librarians discovered this collection when going through accession records from 1939–1945.¹ The research I conducted permitted to identify its owner and compile a list of the titles.

Born around 1860, Marian Bielewicz was in the inter-war period one of the three Polish lawyers and notaries active in Gdańsk. Having passed his secondary-school final exams in 1880, he began to study law in Wrocław and Berlin. When in the latter, he was conferred a doctoral degree in law. He conducted legal training in Leszno, Piła, Bydgoszcz, and Poznań. In April 1888, *Dziennik Poznański* reported that ‘referendary Mr Marian Bielewicz of Leszno passed the assessor examination acquiring the note *good*’.² Bielewicz settled down in Gdańsk, where he ran a law practice for many years. As of 1911, he also held the office of a notary. Among his clients there were Polish national activists from Pomerania. He was an active member of the Society of Friends of Science and Art in Gdańsk, and in 1895, he joined the Tatra Society. From 1907 onward, he served as the Society’s delegate to Western Pomerania.³

1 I am grateful for this piece of information to the Head of the Special Collection Department at the Saxon State and University Library in Dresden Ms Jana Kourek.

2 *Dziennik Poznański* no. 100, April 29, 1888, p. 4.

3 T. Oracki, ‘Marian Bielewicz’, in: *Słownik biograficzny Pomorza Nadwiślańskiego*. Suplement I, ed. Z. Nowak, Gdańsk 1998, p. 35, idem, ‘Działacze polscy na Pomorzu oraz na Warmii, Mazurach i Powiślu w Towarzystwie Tatrzańskim (1874–1920)’, in: *Nad Bałtykiem, Pregolą i Lyną. XVI–XX w. Księga pamiątkowa poświęcona jubileuszowi*

In 1920, he joined the Historical Society of Western Pomerania (Westpreussischer Geschichtsverein).⁴

In June 1919, he was appointed a member of the Codification Committee in the Polish Republic whose goal was to prepare legal acts unifying the law valid in the three former partition zones now forming the newly-established Polish State. Although he initially served in the Civil Department, he later resigned from this position.⁵ That very year he served as the mediator in the agreement reached between the publishers of *Dziennik Gdański* and *Gazeta Gdańska*.⁶

Mieczysław Jałowiecki, delegate of the Polish Government to Gdańsk in 1919–1920, characterized Bielewicz as ‘the senior of the Polish colony in Gdańsk’.⁷ Bohdan Nagórski, student of Gabriel Narutowicz at the Zurich University of Technology and a specialist in the field of exploitation of sea harbours, who in 1922–1937 was commercial director of the Board of the Port and Waterways in Gdańsk, recorded Bielewicz as ‘politically uncommitted, who regarded himself first of all a Gdańsk resident and a Polish Gdańsk citizen, and certainly not a German Gdańsk resident’. He described him as ‘a wealthy lawyer and a sybarite’, one of the most distinctive figures of the Polish community in Gdańsk.⁸

pięćdziesięciolecia pracy naukowej prof. Janusza Jasińskiego, ed. Z. Rondomańska, Olsztyn 2006, p. 283 (it gives erroneous death date, ca 1938).

- 4 *Mitteilungen des Westpreußischen Geschichtsverein*, 1920, Jg. 19, no. 2, p. 17.
- 5 S. Grodziski, ‘Komisja Kodyfikacyjna Rzeczypospolitej Polskiej’, *Czasopismo Prawno-Historyczne*, 1981, vol. 33, fasc. 1, p. 73.
- 6 A. Romanow, *Prasa polska w Wolnym Mieście Gdańsku (1920–1939)*, Gdańsk 1979, pp. 98–99.
- 7 M. Jałowiecki, *Wspomnienia, raporty i sprawozdania z Gdańska (1919–1920)*, comp. Z. Machaliński, Gdańsk 1995, p. 75.
- 8 According to Nagórski’s account, every year Bielewicz would go on a holiday to Tyrol. He would travel across the region in a car with a hired driver, travelling at a slow pace, and admiring the mountain views. In Gdańsk, he lived in a large apartment, and was famed for hosting sumptuous parties for the Polish community. Those meetings often served as an opportunity to present his rich wine collection. As mentioned by the account’s author, ‘a dinner at Bielewicz’s would go on for several hours to secure adequate intervals between one type of wine and another’. B. Nagórski, *Wspomnienia gdańskie*, New York 1982, pp. 44–45. The information on Bielewicz was recapitulated after Nagórski by H. Stępniaik,

He must have enjoyed considerable authority, since it was to him that members of the Russian colony in Gdańsk turned for help to defend the monument honouring Russian soldiers who perished on the fronts of WW I; upon the request of the Soviet diplomatic representation the authorities of Gdańsk had the tsarist emblem removed from it. After the outbreak of WW II, owing to his advanced age and health condition, Bielewicz, who was citizen of the Free City of Danzig and had extensive contacts in Germany, was granted permission to travel to Saxony. It was there that he most likely passed away in 1941.⁹

The figure of the Gdańsk lawyer has appeared in literature, for example, in Janina Wiercińska's novel *Andriolii. A Biographical Story*.¹⁰

In February 1944, the Dresden Library acquired 293 bibliographic items through the Focken&Oltmanns antiquarians, 'mainly in Polish', as recorded in the accession record.¹¹ Lacking reliable information on the fate of the lawyer and notary in Dresden, we cannot provide any details about the history of his collection in 1941-1944; neither is it possible to identify the circumstances under which the Dresden antiquarians acquired it. It remains unknown whether the set in question contained the whole collection which Bielewicz had brought with him from Gdańsk; neither can we say whether all the volumes that it contained were his property. For the purchase of the collection RM 3,000 were allocated. An average annual income in the Third Reich in 1944 stood at RM 2,292. Thus, the amount paid was relatively high, bearing in mind

Łudność polska w Wolnym Mieście Gdańsku 1920- 939, Gdańsk 1991, pp. 397-398.

Bielewicz's fondness for wine is also mentioned by M. Jałowicki saying 'Mr Bielewicz, the barrister, was an old bachelor, he had a beautiful house full of old Gdańsk furniture, and was considered one of the best wine connoisseurs in Gdańsk'. M. Jałowicki, 'Wolne miasto', in: idem, *Na skraju imperium i inne wspomnienia*, Warszawa 2021, p. 494.

9 J. Grabowski, 'Obrona interesów polskich w Wolnym Mieście Gdańsku', *Palestra* 1975 no. 9, pp. 13-14; D. Szpopier, J. Świątek, *Dzieje adwokatury gdańskiej*, Gdańsk 2005, p. 38.

10 J. Wiercińska, *Andriolli, Opowieść biograficzna*, Warszawa 1981, p. 321.

11 Zugangsbuch 1943 I.B.-I.E., II., IV.a-d. Sächsische Landesbibliothek in Dresden, Bibl. Arch. III. J, Vol. 848-194, Bd.2, k. 221v, 223-227.

that the prices of the basic rationed products remained moderately stable. Defining the actual worth of the books is not simple, however: the availability of goods on the free market was then already strongly limited, and the trade was increasingly based not on the Reichsmark, but on barter, in which the so-called 'cigarette currency' (*Zigarettenwährung*) played an essential role.

The accession record was accompanied by a four-page typescript listing the volumes. The list used abbreviated bibliographic entries, which included the following elements: the author's surname and the initial of the first name, an abbreviated title, the place of publication (as printed on the title page), information on the binding (whether bound or unbound), the number of volumes, and classification by subject category. Numerous typographic errors appear in the list, this possibly resulting from the compiler's limited command of Polish.

The smallest part of the book collection consists of publications from the 19th century (8.5%). Books published between 1901 and 1918 account for approximately 34%, while the vast majority – 57.5% – date from the 1920s and 1930s. Most of the collection comprises printed materials in Polish (275 items). It also includes a few titles in German (15), one item each in English and Italian, and a trilingual publication (in English, German, and French) dedicated to the Kapellbrücke in Lucerne. The books came mainly from Warsaw publishing houses (137 items), there were fewer Lviv publications (48), as well as Kraków (37) and Poznań ones (23). A substantial part of the collection did not survive WW II. What remains today consists of 118 items. The books feature half binding (these mainly in the few 19th-century publications), cloth, half-cloth, and board ones. In some copies there are entries made on the title pages in coloured pencils, most frequently a blue one, and less frequently red or green. They contain Bielewicz's surname and the year, occasionally also providing the month. In the collection I have found one volume with a dedication, being a gift from the Poznań lawyer Stanisław Sławski. A few copies contain underlining in graphite or blue pencil. Some volumes also bear rubber stamps from book-

binding workshops in Gdańsk and Dresden, or handwritten notes indicating the cost of the binding services.¹²

The book collection reflects Marian Bielewicz's deep interest in history and the history of literature and art, as well as life stories of outstanding individuals. A prominent part of the collection consisted of historical studies, particularly on ancient history and modern history of Poland, including numerous biographies, such as those of Józef Poniatowski (by Szymon Askenazy) or Tadeusz Kościuszko (by Feliks Koneczny). An important section of the collection was devoted to memoirs of figures active in the early modern era and in Bielewicz's own time. Among them were the memoirs of Jan Chryzostom Pasek, King Stanislaus Augustus, and Bogdan Hutten-Czapski.

Furthermore, the collection contained works on art history, including studies in European painting as well as biographies of illustrious artists, e.g., Michelangelo, Maksymilian Gierymski, or Jacek Malczewski. The owner also collected some important manuals and academic syntheses, e.g., *Dzieje Polski w zarysie* (Outline History of Poland) by Michał Bobrzyński, *Dzieje Polski średniowiecznej* (History of Mediaeval Poland) by Roman Grodecki, *Polska Jagiellonów. Dzieje polityczne* (Poland of the Jagiellons. Political History) by Ludwik Kolankowski, *Dzieje Polski nowożytnej* (History of Early-Modern Poland) by Władysław Konopczyński, *Polska, jej dzieje i kultura* (Poland: Its History and Culture) by Aleksander Brückner, *Dzieje obyczajów w dawnej Polsce* (History of Customs in Old Poland) by Jan Stanisław Bystroń. Moreover, the collection contained dictionaries of the Polish language.

This section was complemented by studies on the history of literature, particularly ancient literature, including works by the illustrious historian of culture and literature Tadeusz S. Zieliński.

12 For example Wł. S. Reymont's book *Rok 1794* was bound in the Gdańsk bookbinding workshop of Braundschmidt (address on the stamp: I. Damm 7, Danzig), while A. Tretiak's work *Lord Byron* was bound in the Dresden workshop of Stein (stamp featuring the address: Bergmannstr. 38, Dresden). It can be assumed that some books were bound only upon their arrival in Dresden. This may have been done on Bielewicz's own initiative or on that of the Library after it had acquired the collection.

An important part in the collection was formed by historical novels, including works by Kazimierz Chłędowski and Stanisław Wasylewski, as well as travel guides, travel literature, and reportages, such as the monumental two-volume publication *Polska w krajobrazie i zabytkach* (*Poland in Landscape and Monuments*), Arkady Fiedler's account of his journey to Canada, or Ferdynand Ossendowski's reportage on Polesie.

Belles lettres took a prominent position in Bielewicz's book collection. It contained works by ancient authors, such as Homer's *Odyssey*, Virgil's *Aeneid*, or Ovid's *Metamorphoses*, as well as contemporary Polish prose, including a 15-volume edition of novels by Stefan Żeromski and a 25-volume edition of novels and ethnographic works by Wacław Sieroszewski. The collection was further enriched with the works of world literature, e.g., Gustave Flaubert's *Madame Bovary*.

Works focusing on political and national issues should not go unnoticed, with examples found in the writings of Roman Dmowski and Jędrzej Giertych.

The collection purchased by the Dresden Library did not contain any legal literature: studies, syntheses, or sets of legal acts. It may therefore be assumed that, when leaving for Dresden in his late seventies, Bielewicz took with him those books that were meant to offer intellectual engagement during his exile while also strengthening his bond with Polish culture and history. There is no available information regarding the possible collection of legal books that the Gdańsk lawyer may have left behind. The State Archive in Gdańsk has exclusively acts produced by Bielewicz's legal and notarial offices.¹³

THE BOOK COLLECTION OF MARIAN BIELEWICZ

The following list contains books which come from Marian Bielewicz's book collection, purchased by the Saxon State Library in Dresden in February and April 1944. The items have been arranged alphabetically by the author's surname. Each entry contains the following elements: author's name, title, translator (if applicable),

13 *Akta notariusza Mariana Bielewicza w Gdańsku*, State Archive in Gdańsk.

publication details (place, publisher, year), accession number, and call number (for books classified as war losses, call numbers have been identified only in rare cases). For the items which were destroyed or lost, only a note indicating their loss has been included.

- Ajschylos, *Tragedye Eschylosa* / transl. Zygmunt Węclewski. Poznań: Biblioteka Kórnicka, 1873. I.D. 210. War loss.
- Alsberg, Max, *Der Prozeß des Sokrates im Lichte moderner Jurisprudenz und Psychologie*. Mannheim; Berlin; Leipzig: Bensheimer, 1926. I.D. 331. War loss.
- Antoniewicz, Włodzimierz, *Polska, jej dzieje i kultura od czasów najdawniejszych do chwili obecnej*, t. 1, *Od pradziejów do roku 1572*. Warszawa: Trzaska, Evert i Michalski, [1927]. I.D. 146. 18.4.287-1.
- Arct, Michał, *Michała Arcta słownik wyrazów obcych. 25 000 wyrazów, wyrażań, zwrotów i przysłów cudzoziemskich używanych w mowie potocznej i w prasie polskiej*. Warszawa: Arct, 1921. I.D. 205. 18.8.1554.
- Arct, Michał, *Słownik ilustrowany języka polskiego*, t. 1, A-O. Warszawa: Arct, 1916. I.D. 252. 18.8.2266-1. War loss.
- Arct, Michał, *Słownik ilustrowany języka polskiego*, vol. 2, P-S. Warszawa: Arct, 1916. I.D. 252. 18.8.2266-2.
- Arct, Michał, *Słownik ilustrowany języka polskiego*, vol. 3, Ś-Z. Warszawa: Arct, 1916. I.D. 252. 18.8.2266-3.
- Arct, Michał, *Słownik ortograficzny języka polskiego* / comp. Stanisław Szober. Warszawa: Arct, 1927. I.D. 305. 18.8.2970. In blue pencil on the title page: *Bielewicz, wrzesień 1927*.
- Aretino, Pietro, *Jak Nana córeczkę swą Pipkę na kurtyzanę kształciła*. Warszawa: Biblion, 1928. I.D. 323. War loss.
- Askenazy, Szymon, *Księżę Józef Poniatowski [...]. Przemówienie w 100 rocznicę zgonu na obchodzie w Starym Teatrze w Krakowie*. Kraków; Warszawa: Wende, 1913. I.D. 173. War loss.
- Bąkowski, Klemens, *Dzieje Krakowa*. Kraków: Spółka Wydawnicza Polska, 1911. I.D. 164. War loss.
- Beebe, William, *W głębinach oceanu. Życie mórz południowych* / transl. Zygmunt Chełmoński (*Biblioteka Wiedzy*, vol. 5). Warszawa: Trzaska, Evert i Michalski, [1937]. I.D. 302. War loss.

- Bełza, Stanisław, *W północnej Afryce. Com widział i czuł*. Warszawa: Wende; Kraków: Gebethner, 1903. I.D. 254. War loss.
- Bełza, Stanisław, *W Tunisie i na Malcie*. Warszawa: Gebethner i Wolff, 1905. I.D. 272. War loss.
- Bełza, Stanisław, *Wśród ruin Grecyi*. Kraków: Gebethner, 1903. I.D. 273 War loss.
- Bełza, Stanisław, *Obrazy i obrazki Indii*. Warszawa: Gebethner i Wolff, 1912. I.D. 223. War loss.
- Bertram, Hugo; Kloeppel, Otto; La Baume, Wolfgang, *Das Weichsel-Nogat-Delta. Beiträge zur Geschichte seiner landschaftlichen Entwicklung, vorgeschichtlichen Besiedelung und bäuerlichen Haus- und Hofanlage*. Danzig: Danziger Verlags-Gesellschaft, 1924. I.D. 161. War loss.
- Bibbiena, Bernardo Dovizi da, *Die Calandria*. Leipzig: Rothbarth, 1907. I.D. 270. War loss.
- Biegeleisen, Henryk, *Illustrowane dzieje literatury polskiej*, vol. 1, *Literatura średniowieczna: Okres piastowski*. Wiedeń: Bondy; Kraków: Anczyc, [post 1897]. I.D. 168. 18.4.351-1.
- Biegeleisen, Henryk, *Illustrowane dzieje literatury polskiej*. vol. 2, *Literatura średniowieczna: Okres jagielloński*. Wiedeń: Bondy; Kraków: Anczyc, [post 1897]. I.D. 168. 18.4.351-2.
- Birkenmajer, Ludwik Antoni, *Mikołaj Kopernik jako uczony, twórca i obywatel. W 450-tą rocznicę jego urodzin*. Kraków: Polska Akademia Umiejętności, 1923. I.D. 200. War loss.
- Blos, Wilhelm, *Rewolucja francuska*, vol. 1. Kraków: Książka, [1905]. I.D. 228, War loss.
- Blos, Wilhelm, *Rewolucja francuska*, vol. 2. Kraków: Książka, [1905]. I.D. 228, War loss.
- Bobrzyński, Michał, *Dzieje Polski w zarysie*. vol. 1, 4th supplemented edition. Warszawa: Gebethner i Wolff, 1927. I.D. 188. 18.8.1809-1.
- Bobrzyński, Michał, *Dzieje Polski w zarysie*, vol. 2, 4th supplemented edition. Warszawa: Gebethner i Wolff, 1927. I.D. 188. 18.8.1809-2.
- Bobrzyński, Michał, *Dzieje Polski w zarysie*, vol. 3, 4th supplemented edition. Warszawa: Gebethner i Wolff, 1927. I.D. 188. 18.8.1809-3.

- Brodzki, Jan, *Przez Włochy do ziemi faraonów. Wspomnienia i nastroje lekarza w Egipcie oraz krótki przewodnik dla podróżujących*. S.l.: s.n., [1918]. I.D. 312. War loss.
- Brückner, Aleksander, *Polska, jej dzieje i kultura od czasów najdawniejszych do chwili obecnej*. vol. 3, *Od roku 1796–1930*. Warszawa: Trzaska, Evert i Michalski, [1930]. I.D. 146. 18.4.287-1. War loss.
- Buck, Pearl S., *Ludzie w rozterce* / transl. Ludwika Ciechanowicka. Warszawa: Rój, 1939. I.D. 344. War loss.
- Dzwonkowski, Włodzimierz; Janowski, Aleksander, *Polska w krajobrazie i zabytkach*, vol. 1. / fovol. Jan Bułhak. Warszawa: Złotnicki, 1930. I.D. 147. 18.4.399-1. In blue pencil on the title page: Bielewicz 1930.
- Dzwonkowski, Włodzimierz; Janowski, Aleksander, *Polska w krajobrazie i zabytkach*, vol. 2. / fovol. Jan Bułhak. Warszawa: Złotnicki, 1930. I.D. 147. 18.4.399-2.
- Bystroń, Jan Stanisław, *Dzieje obyczajów w dawnej Polsce. Wieki XVI–XVIII*, vol. 1. Warszawa: Trzaska, Evert i Michalski, [1933]. I.D. 165. 18.4.448.
- Bystroń, Jan Stanisław, *Polska, jej dzieje i kultura od czasów najdawniejszych do chwili obecnej*, vol. 2, *Od roku 1572–1795*. Warszawa: Trzaska, Evert i Michalski, 1929]. I.D. 146. 18.4.287-2.
- Bystroń, Jan Stanisław, *Nazwiska polskie*. Wyd. 2 popr. i rozsz. Lwów: Książnica-Atlas, 1936. I.D. 230. 18.8.2051. On the title page in black ink: *Kochanemu Panu Radzcy M. Bielewiczowi zawsze wdzięczny Stanisław Sławski, Poznań, 25 stycznia 1937*.
- *Carta automobilistica per l'Italia settentrionale, Tirolo, la Baviera meridionale e la Svizzera orientale (1:350000)* / comp. Adolf Bier. Bolzano: s. n., 1930. I.D. 335, War loss.
- Chłędowski, Kazimierz, *Rokoko we Włoszech*. Warszawa: Gebethner i Wolff; Kraków: Gebethner, 1915. I.D. 158. 18.8.1563. In blue pencil on the title page: *Bielewicz, 1915*.
- Chłędowski, Kazimierz, *Siena*. Kraków: Gebethner, 1904. I.D. 169. War loss.
- Chłędowski, Kazimierz, *Rzym. Ludzie odrodzenia*. Lwów: Altenberg; Warszawa: Wende, 1909. I.D. 170. 18.8.1564.

- Chłędowski, Kazimierz, *Rzym. Ludzie baroku*. Lwów: Altenberg; Warszawa: Wende, 1912. I.D. 171. 18.8.1567. In blue pencil on the title page: *Bielewicz, 1912*.
- Chłędowski, Kazimierz, *Dwór w Ferrarze*. Lwów: Altenberg; Warszawa: Wende, 1909. I.D. 198. 18.8.1560. In blue pencil on the title page: *Bielewicz*.
- Chmielowski, Piotr, *Kobiety Mickiewicza, Słowackiego i Krasińskiego. Zarys literacki*. 4th supplemented and enlarged. Kraków: Zwoliński, 1895. I.D. 163. 18.4.393.
- Chołoniewski, Antoni, *Duch dziejów Polski*. Kraków: published by the author, 1917. I.D. 266. War loss.
- Coster, Charles de, *Wesołe bractwo tłustej gęby. Legendy flamandzkie* / transl. Przemysław Smolik. Kraków: Książka Piękna, 1925. I.D. 245. War loss.
- Czapski-Hutten, Bogdan, *Sześćdziesiąt lat życia politycznego i towarzyskiego*, vol. 1. Warszawa: F. Hoesick, 1936. I.D. 156. War loss.
- Czapski-Hutten, Bogdan, *Sześćdziesiąt lat życia politycznego i towarzyskiego*, vol. 2. Warszawa: F. Hoesick, 1936. I.D. 156. War loss.
- Czartkowski, Adam, *Pan na Tulczynie. Wspomnienia o Stanisławie Szczęsnym Potockim, jego rodzinie i dworze* (Gawędy o dawnym obyczaju. Wybór ciekawych pamiętników XVIII i XIX stulecia, vol. 6). Lwów: Wydawnictwo Polskie, 1925. I.D. 244. War loss.
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I have been unable to identify detailed information on four items: the set of tragedies (*Sammelband mit vier Tragödien*, I.D. 227), the book dedicated to Jan Matejko, and three cartographic heritage pieces: the panoramic map of the vicinity of Freiburg im Breisgau and the *Railway and Steamship Tourist Map of Europe* by L. Jancourt, which had many editions (I.D. 332, 333, 334).

Translated by Magdalena Iwińska

PAWEŁ ZARYCHTA

pawel.zarychta@uj.edu.pl

Jagiellonian University in Kraków

ORCID: 0000-0003-1236-471X

IWONA PIECHNIK

iwona.piechnik@uj.edu.pl

Jagiellonian University in Kraków

ORCID: 0000-0003-3235-8122

MANUSCRIPTS AND OTHER DOCUMENTS BY ALEXANDER, WILHELM AND CAROLINE VON HUMBOLDT IN THE AUTOGRAPHIA COLLECTION IN THE JAGIELLONIAN LIBRARY, CRACOW. CONCEPTUAL FRAMEWORK AND CHALLENGES FOR THE PLANNED CATALOG

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ABSTRACT

Since the end of the Second World War, the Humboldt estate has remained divided mainly between Germany and Poland. Despite many efforts, a significant portion of Humboldtiana remains unexamined and uncatalogued. This concerns the manuscripts from the *Autographa Collection* and includes archive boxes nos. 86 and 87, which contain around 1,200 documents relating to Alexander von Humboldt, his brother Wilhelm, and Wilhelm's wife Caroline, née von Dacheröden. The aim of this paper is to give an overview of the Humboldt family's legacy stored in Cracow and to outline the

primary challenges faced by scholars in systematically cataloging it. In addition, a concept for such a systematic catalog is presented, along with key substantive and formal assumptions.¹

KEYWORDS: Autographa Collection; Alexander von Humboldt; Wilhelm von Humboldt; Jagiellonian Library; Prussian State Library in Berlin; catalog of manuscripts

The Autographa Collection (German: *Sammlung Autographa*) of the former Prussian State Library in Berlin, now held in the Jagiellonian Library in Cracow, once comprised around 220,000 documents dating from the 16th to the early 20th century. Most of the manuscripts in the Collection were written by German intellectuals, politicians, scientists, researchers, writers, artists and notable aristocrats. Some smaller parts of the Collection, however, also have an international, primarily European character.² The Collection grew constantly from its foundation until the Second World War and has preserved letters and manuscripts by German authors such as Martin Luther, Johann Wolfgang von Goethe, Jacob and Wilhelm Grimm, Georg Friedrich Wilhelm Hegel, Rainer Maria Rilke and many other intellectuals and prominent personalities from across Europe and beyond. Its treasures include numerous handwritten documents such as letters, poems, notes, fragments of published works and much more besides. The impressive number of manuscripts and artefacts it contains provides a wealth of information about the intellectual activity of over 17,000 authors and the people in their communities.

At the end of the Second World War, the Autographa Collection was evacuated along with thousands of other valuable manu-

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- 1 This publication was funded by the program *Excellence Initiative – Research University at the Jagiellonian University in Cracow* as part of the project “European Heritage in the Jagiellonian Library. Digital Authoring of the Berlin Collections”.
 - 2 Some scholars use even the term “European treasure”; see, for example, R. Sosnowski and P. Tylus, ‘European Treasure in the Jagiellonian Library. A Flagship Project’, *Polish Libraries*, 2023, vol. 11, pp. 235–244.

scripts and rare books from Berlin to Lower Silesia, first to Fürstenstein (today: Książ Wielki) and Grüssau (today: Krzeszów), which became part of Polish territory after 1945. This Berlin collection – known in Poland as the *Berlinka* – was then transported in its entirety to the Jagiellonian Library in Cracow, where it has since remained as a deposit of the Polish state.³ Notably, the holdings of the *Berlinka* include several smaller collections, among them *Manuscripta: Gallica, Germanica, Graeca, Hispanica, Latina, Orientalia, Retoromanica, Slavica* and others. The *Berlinka* also includes the estates of authors such as Gustav Freytag, August Heinrich Hoffmann von Fallersleben, Jacob Michael Reinhold Lenz, as well as Alexander von Humboldt and his brother Wilhelm von Humboldt. Further components comprise the Varnhagen Collection and the aforementioned Autographa Collection. Documents pertaining to the Humboldt family are therefore found in various parts of the overall *Berlinka*.⁴ Some of these documents, namely what is known as the *Nachlass Humboldt*, have already been cataloged, as will be discussed below. However, the Humboldtiana from the Autographa Collection have not yet been listed in the form of a detailed catalog or database and therefore remain a subject of interest for us.

The materials in the Autographa Collection are preserved in almost the same condition as when they were relocated after the Second World War, mainly in incompletely labeled folders or sometimes with misattributed names. Hence, for a long time it was difficult to navigate the large number of papers divided between Berlin and Cracow. It was not until 2005 that German scholar and librarian Helga Döhn (1939–2006), after much effort, produced a catalog of the Autographa Collection, published by Har-

3 For more historical details, see G. Voigt, *Die kriegsbedingte Auslagerung von Beständen der Preussischen Staatsbibliothek und ihre Rückführung. Eine historische Skizze auf der Grundlage von Archivmaterialien*, Hannover 1995.

4 For more information, see M. Jaglarz and K. Jaśtał, 'Bestände der ehemaligen Preussischen Staatsbibliothek zu Berlin in der Jagiellonen-Bibliothek: Geschichte und Struktur', in: *Bestände der ehemaligen Preussischen Staatsbibliothek zu Berlin in der Jagiellonen-Bibliothek. Forschungsstand und -perspektiven*, eds. M. Jaglarz and K. Jaśtał, Berlin et al. 2018, pp. 15–30.

rassowitz.⁵ This more than 2,000-page catalog is mainly based on the old catalogs and inventories of the Berlin State Library, as well as Döhn's own findings. We will refer to the concept and structure of this work later on in our paper, but it should be stressed here that Döhn's catalog considerably improved access to this part of the collection in Cracow, which resulted in increased interest in the authors and documents in question. Döhn's catalog is likewise important for the use of the holdings in Berlin, as it also lists documents and materials that are directly linked to the estates held in Berlin.⁶

Under the flagship project "European Heritage in the Jagiellonian Library: Digital Authoring of the Berlin Collections,"⁷ led by Jadwiga Kita-Huber, the authors of this paper together with a team of experts have been entrusted with the scholarly revision of the Humboldt family manuscripts in the Autographa Collection and the preparation of a pilot catalog. The following paragraphs briefly outline the characteristics of this part of the Collection, present selected examples to provide an overview of the materials, address some of the challenges encountered by the research team, and propose a concept for the catalog. It should be noted that the purpose of this paper is not to delve into the detailed content of specific letters or documents but rather to highlight the nature of the materials involved. In-depth analyses of the documents and the significance of individual parts of the Humboldtiana are planned for future projects.

Like many other manuscripts and books evacuated from Berlin, the Humboldtiana have remained divided mainly between Germany and Poland. According to estimates made by Dominik Erdmann and Jutta Weber, the documents in Berlin comprise around 22,000 pages, while those stored in the Jagiellonian Library in Cracow, known

5 H. Döhn, *Die Sammlung Autographa der ehemaligen Preußischen Staatsbibliothek zu Berlin, Autographenkatalog*, Wiesbaden 2005.

6 For more specific information, see J. Lamble, 'Katalog der in Krakau verwahrten Autographen-Sammlung der ehemaligen Preußischen Staatsbibliothek erschienen: Ergebnis einer deutsch-polnischen Zusammenarbeit', in: *Blog-Netzwerk für Forschung und Kultur, Staatsbibliothek zu Berlin* (11.12.2007), <https://blog.sbb.berlin/katalog-krakau-autographa/> [Accessed August 23, 2024].

7 See the project-website: <https://dihelib.id.uj.edu.pl/> [Accessed August 23, 2024].

as the *Nachlass Humboldt* (Humboldt Estate) are around half the size (11,000 pages).⁸ The documents in Berlin have been digitized and can be easily accessed via the Kalliope website of the State Library. Furthermore, in 2019, Dominik Erdmann and Monika Jaglarz produced an extensive hard-copy catalog of the *Nachlass Humboldt* in Cracow.⁹ As mentioned above, the *Nachlass Humboldt* is not the only significant collection of documents relating to this famous German scholar and his family. The holdings transferred to Grüssau also included the Humboldtiana in the great collection of Karl August Varnhagen von Ense and the Autographa Collection. It has been particularly interesting for us during the project to deal with the manuscripts and other documents from the Autographa Collection, stored in archive boxes nos. 86 and 87, which concern Alexander von Humboldt, his brother Wilhelm and Wilhelm's wife Caroline.



FIG. 1. Archive boxes nos. 86-87 containing Humboldtiana in the Autographa Collection, reading room of the Jagiellonian Library Cracow. Image: Paweł Zarychta

- 8 See: J. Weber and D. Erdmann, 'Alexander von Humboldts Amerikanische Reisetagebücher. Am Anfang neuer Ideen - ein Projekt und seine Folgen', in: *Bestände der ehemaligen Preussischen Staatsbibliothek zu Berlin in der Jagiellonen-Bibliothek. Forschungsstand und -perspektiven*, eds. M. Jaglarz and K. Jaśtał, Berlin et al. 2018, pp. 222-223; eadem, 'Nachlassgeschichten - Bemerkungen zu Humboldts nachgelassenen Papieren in der Berliner Staatsbibliothek und der Biblioteka Jagiellońska Krakau', *HiN Internationale Zeitschrift für Humboldt-Studien*, 2015, no. 31, pp. 58-77.
- 9 *Der Nachlass Alexander von Humboldt in der Jagiellonen-Bibliothek*, eds. D. Erdmann and M. Jaglarz, Kraków 2019.

Alexander von Humboldt is regarded as one of the most prolific letter writers of his time. As Ingo Schwarz notes, it is estimated that in the years from 1787 to 1859, he wrote at least 30,000 letters. It is difficult to estimate the number of letters this world renowned scholar received. According to Schwarz, citing Biermann and Lange, he probably received between 1,600 and 2,000 letters a year. Currently, around 15,500 of the letters written by Humboldt are known, most of which are original manuscripts. Among the 2,800 or so people that he corresponded with, the largest groups were physicists, chemists, geoscientists and botanists. The humanities are represented by historians and linguists, but also writers, publicists, painters and composers, and the Prussian kings, in particular Friedrich Wilhelm IV.¹⁰

Compared to these figures, the number of Humboldt-related documents in the Autographa Collection is comparatively small. There are about 860 letters written by Alexander von Humboldt, 160 letters by Wilhelm von Humboldt and just seven letters by Caroline von Humboldt. In addition, there are dozens of other manuscripts and documents, such as the diary of a journey to England that Alexander made in 1790 with Georg Forster. To give an idea of what the archive boxes contain, below are a few examples of the manuscripts stored in Cracow. Although most of them are written in German, here we will start by discussing examples in French and Spanish. Subsequently, we will explore several examples in German.

Alexander Humboldt's preferred language was French, so his collection of letters includes many items in French. He even wrote to his brother Wilhelm sometimes in this language. Our collection includes 24 letters in French from Alexander to Wilhelm, written in the period from January 5, 1821 to October 29, 1824 and sent from Paris, Milan, Verona, Naples, Rome, Florence and Strasbourg. The

10 For more specific information, see I. Schwarz, 'Die Korrespondenz', in: *Alexander von Humboldt-Handbuch. Leben – Werk – Wirkung. Sonderausgabe*, ed. O. Ette, Berlin 2021, pp. 80–90; K.-R. Biermann and F. G. Lange, 'Die Alexander-von-Humboldt-Ausgabe', *Forschungen und Fortschritte*, 1962, no. 36, pp. 225–230.

letters are numbered from 1 to 24, probably by an archivist from the Prussian Library. Notably, these letters were transcribed and published in the book *Briefe Alexander's von Humboldt an seinen Bruder Wilhelm* in Stuttgart in 1880 by the Humboldt family. The 24 letters are included in the chapter “Aus der Zeit des Aufenthalts in Paris” (From the time of his stay in Paris), but numbered differently – from 7 to 30 – suggesting that the collection in the Jagiellonian Library is only part of this correspondence.¹¹ Some of the letters are difficult to read today, and in some places it is evident that someone has added accents and diacritical marks to make reading and copying easier.

Alexander's letters in French are mainly letters of recommendation and courtesy letters. However, one letter to the German linguist and pioneer of Indo-European studies Franz Bopp, dated Paris, October 20, 1819, dealing with issues relating to Sanskrit, is unique in that it is also written in French; all other letters by Alexander (as well as by his brother Wilhelm) to Bopp were written in German.

Between 1799 and 1805, Alexander von Humboldt made an expedition to South America, then known as “New Spain”, and the recently formed United States of America, together with his friend, the French botanist Aimé Bonpland (1773–1858). Their friendship continued, as we can see from a joint letter by the two men written in Paris in 1811 to Karl Ludwig Willdenow; Humboldt wrote his part in German and Bonpland his part in French. This letter has already been edited by Ulrich Päßler in collaboration with Klaus Gerlach and Ingo Schwarz and can be easily found in digital form.¹²

There are also materials in Spanish from Humboldt's American expedition. First, there is a handwritten treatise in Spanish on astronomical observations, with Alexander's notes in French on the

11 *Briefe Alexander's von Humboldt an seinen Bruder Wilhelm*, ed. by Family von Humboldt in Ottmachau, Stuttgart 1880, pp. 82–136.

12 ‘Alexander von Humboldt an Karl Ludwig Willdenow, Paris, 10. Oktober 1811’, ed. U. Päßler in collaboration with K. Gerlach and I. Schwarz, in: *edition humboldt digital*, ed. by O. Ette, Berlin, <https://edition-humboldt.de/v10/H0006054> [Accessed August 24, 2024].

margins, entitled *Sobre algunos puntos interesantes para la Navegacion, o extracto de las observaciones de longitud deducida de Eclipses del Sol y de la Luna de Satellites de Jupiter, distancias lunares y Chronometros en los annos de 1799-1803* (On some interesting points for navigation, or extract from observations of longitude deduced from the eclipses of the sun and moon from satellites of Jupiter, lunar distances and chronometers in the years 1799-1803).

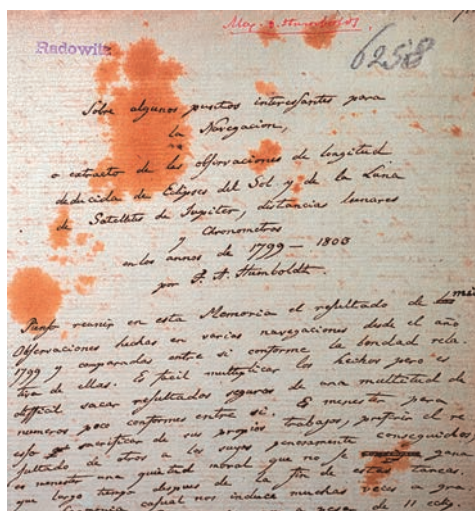


FIG. 2. Alexander von Humboldt, *Sobre algunos puntos interesantes para la Navegacion*, Jagiellonian Library, Sammlung Autographa, Humboldt, Alexander von.
Image: Katarzyna Szarszewska

The Collection also includes a map in French from Alexander's trip to Asia (1829), entitled *Chaînes de montagnes et volcans de l'Asie centrale* (Mountain ranges and volcanoes of Central Asia). This is a map drawn by Alexander Humboldt between 1839 and 1840 in Berlin, completed by August Petermann in Potsdam in 1841 and later printed in Paris.¹³ It is probably a version from the proofreading stage, with the author's notes. There is also part of a map of the

13 A. de Humboldt, *Chaînes de montagnes et volcans de l'Asie centrale*; Dessiné à Berlin en 1839 et 1840, terminé par C. Petermann, à Potsdam, 1841, Paris, 1843. The printout is almost identical to the original version; a scan is available on the National Library of France's website: <https://gallica.bnf.fr/ark:/12148/btv1b8469350f#> [Accessed August 26, 2004].

Orinoco region, drawn by Alexander Humboldt in June 1800, with his notes in French, dated Berlin, April, 1842.¹⁴

The collection relating to Alexander von Humboldt also includes letters in French to him from prominent personalities such as François Guizot (French historian and Prime Minister of France; Paris, 1848) and François Arago (French mathematician, physicist and astronomer; Paris, 1839).

German-language correspondence in the Autographa Collection includes, for example, Alexander von Humboldt's letters to Franz Bopp. Humboldt regarded Bopp as a worthy intellectual companion, and their correspondence enabled him to share ideas that were later reflected in his scientific writings. The documents also illustrate Humboldt's curiosity about cultural history. At the same time, they are evidence of Bopp's erudition as a linguist studying many languages. The volume with this correspondence held in Cracow contains 43 letters dating from 1819 to 1852. An edition of Humboldt's letters to Bopp by Romy Werther was scheduled for publication in 2020 in the series *Beiträge zur Alexander-von-Humboldt Forschung*,¹⁵ but it appears that there is a delay in this project.

Another notable example is the collection of letters addressed to Ignaz von Olfers, General Director of the Royal Museums in Berlin. The Humboldt brothers were involved in persuading the Prussian King to nominate the scholar to this post in 1839. Olfers was one of Frederick William IV's closest confidants, and Alexander von Humboldt was his most important liaison to the natural sciences and fine arts. Together with Friedrich August Stüler, Olfers planned and designed the remodeling of the Museum Island in Berlin. The Autographa Collection contains 327 letters written by

14 A small detail from this map appears as Fig. 8 in J. Seemann, 'Alexander von Humboldt's Search for the Casiquiare Canal: Movements, Measurements, Maps', *HiN - Alexander Von Humboldt Im Netz. Internationale Zeitschrift für Humboldt-Studien*, 2020, no. 21(41), 77–106: <https://doi.org/10.18443/298> [Accessed August 27, 2024].

15 See the website <https://buecher-hoffmann.de/shop/item/9783050063096/brief-wechsel-von-alexander-von-bopp-humboldt-gebundenes-buch#> [Accessed August 25, 2024].

Humboldt to this scholar between 1836 and 1858, as well as one to Frederick William IV.

A further example is Humboldt's journal of his first major journey abroad, which took him along the Rhine to the Netherlands and on to England with Georg Forster in 1790, traveling on his way back through revolutionary Paris. This is Humboldt's oldest surviving travel journal.¹⁶

It should be noted that parts of this monumental collection of manuscripts and other artefacts are currently being investigated in large-scale international projects, such as the *Alexander von Humboldt-Portal* and *edition humboldt digital* (<https://edition-humboldt.de/>) of the Berlin-Brandenburg Academy of Sciences and Humanities, led by Professor Ottmar Ette. Some of the manuscripts have been or will be published in the historic-critical *edition humboldt* of J. B. Metzler/Springer Nature. Surprisingly, however, the Autographa Collection does not appear to be part of the core interest of these projects. Even in the *Alexander von Humboldt-Handbuch*, edited by Ottmar Ette,¹⁷ there is only limited information on this part of the Humboldtiana. The travel journal mentioned in the previous paragraph has been edited and described by Dominik Erdmann and Christian Thomas.¹⁸

The situation is different with regard to Wilhelm von Humboldt's letters to Bopp, which come from the Autographa Collection and are now easily accessible as a digital edition on the Wilhelm von Humboldt website of the Berlin-Brandenburg Academy of Sciences and Humanities.¹⁹ Older editions of letters from this

16 For more specific information, see D. Erdmann, 'Einführung. Zur Neu-Edition des Journals der England-Reise (1790)', in: *edition humboldt digital*, ed. O. Ette, Berlin 2023, <https://edition-humboldt.de/v9/H0016430> [Accessed August 25, 2024].

17 *Alexander von Humboldt-Handbuch. Leben – Werk – Wirkung. Sonderausgabe*, ed. O. Ette, Berlin 2021.

18 A. von Humboldt, 'Reise. 1790. England' [= Tagebuch der England-Reise], eds. D. Erdmann, C. Thomas and F. Schnee, in: *edition humboldt digital*, ed. O. Ette, Berlin 2023, <https://edition-humboldt.de/v9/H0017682> [Accessed August 25, 2024].

19 See: 'Übersicht über die Korrespondenz mit Bopp, Franz', in: *Wilhelm von Humboldt – Sprachwissenschaftliche Korrespondenz*, Berlin 2023, <https://wvh-briefe.bbaw.de/Briefe?person=bopp&jahr=#> [Accessed August 25, 2024].

part of the Berlinka also exist, such as Alexander von Humboldt's letters to Ignaz von Olfers, published in 1913.²⁰

Despite these efforts, a significant portion of Humboldtiana remain unexamined and outside of scholars' interest. As early as 2018, Jutta Weber, former director of the Manuscripts Section of the Berlin State Library, and Dominik Erdmann pointed out how urgent and necessary it was to explore, digitize and catalog this part of the Berlinka. They emphasized that such a project would not only add value to the current state of knowledge, but would also save many documents from oblivion and allow a new view on the culture and intellectual history of the 19th century.²¹ One of the first steps should therefore be to examine all the manuscripts and documents in detail, produce a short scholarly description of each item as part of the digital inventory in the overall Digital Authoring Project matrix, and then transform these findings into a printed catalog. The final part of this paper therefore presents a concept for such a catalog, intended as the first in a series of catalogs describing the whole Autographa Collection.

Of course, the creation of a catalog does not take place in a vacuum. We have already mentioned Helga Döhn's work. The sheer volume and structure of Döhn's catalog mean that it is more of an initial research aid, intended to facilitate access to basic information such as the occurrence of a particular name. Essentially, the catalog lists the author of the document, their date of birth and occupation, and the addressee. Occasionally, it adds some information on the state of preservation of the document, or other brief notes. Nevertheless, Döhn's catalog remains a great achievement, especially given that Döhn was acting alone and produced the catalog in a relatively short time.

Excellent archival work has recently been carried out by Dr. Monika Michalska of the Manuscripts Department of the Jagiel-

20 *Briefe Alexander v. Humboldt's an Ignaz v. Olfers, Generaldirektor der Kgl. Museen in Berlin*, ed. F. W. M. von Olfers, Nürnberg and Leipzig 1913.

21 J. Weber and D. Erdmann, 'Alexander von Humboldts Amerikanische Reisetagebücher', op. cit., pp. 230-232.

lonian Library, who has compiled a detailed list of all the items found in Humboldt archive boxes nos. 86 and 87. Michalska has also made preliminary identifications of authors, addressees, dates, acquisition data and types of documents wherever possible. In addition, each of the manuscripts and documents in the boxes relating to both Humboldt brothers has also been wrapped in thin paper and described with the details listed above. Occasionally, there are also brief descriptions of the work carried out by Michalska and the team working on the Humboldt papers.

A key task for our team now is to check and complete the information collected so far on each unit, and to provide a more detailed description in line with the overall project objectives. This includes, where possible, dating those units where this information is missing, identifying addressees for letters where addressees are missing, adding incipits, and in selected cases providing contextual or other information – for example, about the materiality or other relevant facts regarding the item. Once the information in the digital matrix has been completed, we plan to use the entries to generate short, more traditional descriptions of each unit, which will ultimately make up the pilot volume of the catalog in print and be available as a free online resource.

Naturally, we anticipate that the catalog will require further additions and editorial work. In particular, it will be necessary to add a comprehensive introduction outlining the concept, purpose and method of the catalog, as well as specific features of this part of the Collection. Importantly, we do not intend to reduplicate existing efforts; we have already mentioned the catalog of the *Nachlass Humboldt* edited by Dominik Erdmann and Monika Jaglarz.²² The concept, structure and solutions adopted by these two scholars seem worthy of emulation, especially since they relate to manuscripts and documents from exactly the same intellectual circle. We also refer to the concept proposed by Jadwiga Kita-Huber and Monika Jaglarz for re-cataloging of the Varnhagen Collection,

22 *Der Nachlass Alexander von Humboldt*, op. cit.

which is also held in Cracow.²³ It makes sense to maintain conceptual and methodological unity in our project.

With this in mind, we intend to give our catalog the following structure. The introduction will outline the unique features and overall character of the Humboldtiana in the Autographa Collection. As the history of this part of the Collection is complex, as evidenced by the collection stamp that appears on many documents – for example, one such stamp indicates that the document in question comes from the extensive autograph collection of the Prussian lieutenant general, diplomat and short-term foreign minister Joseph Maria von Radowitz – it will be necessary to give a brief overview of the history of this part of the Collection. Following this, the cataloging rules and order of the catalog will be described, and finally the relevant literature listed.

The main part of the publication will be the catalog itself. We intend to generate it according to the digital matrix scheme, which includes pressmark, title of the document, its reference code, sender/author, addressee/receiver, place, date and comments on dating, and information on volume (sheets). Optionally, we will include notes on the people mentioned, acquisition, provenance, materiality, references to other documents and so on, as well as information on existing editions. The publication will also contain indexes of letters/documents and people, in both chronological and alphabetical order.

We expect that the data collected and organized in this way will in the first place become an important aid and guide for this part of the Collection. Second, given that the work will be carried out both digitally and traditionally, the information entered can serve as metadata – and the basis for further analysis and extension within the other platforms that form part of the project, for example, for the creation of knowledge graphs or network diagrams.

23 M. Jaglarz and J. Kita-Huber, 'Re-cataloguing the Varnhagen Collection : a proposal of a new description scheme and its application to the selected material', *Polish Libraries*, 2022, vol. 10, pp. 135–161.

We are confident that the catalog will be the first of a series that will finally provide a comprehensive and detailed description of the Autographa Collection as a whole. It will also be an important contribution to the international scholarly community's interest in this part of European heritage and will encourage further projects in the future.

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GIULIO VACCARO
giulio.vaccaro@unipg.it
University of Perugia
ORCID: 0000-0002-8087-9910

LINGUISTICA E FILOGIA IN UN CORPUS DI TESTI DELL'ITALIA MEDIANA (IL CorTIM)*

L'isoglossa è un fatto estetico,
non lo specchio di una realtà
(Alberto Várvaro).

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ABSTRACT

The paper presents the *CorTIM* (*Corpus Testuale Informatizzato dell'Italia Mediana*). *CorTIM* is a project funded by the Italian Ministry of University and Research (MUR) as PRIN 2022 under the Next Generation EU program. Starting in October 2023, it is being developed between the Gabriele D'Annunzio University of Chieti (PI: Emiliano Picchiorri), the University of Rome Tor Vergata (Silvia Capotosto) and the University of Perugia (Giulio Vaccaro).

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CorTIM's objective is to make available to historical-linguistic, lexicographical, philological and literary research an unequivocal reference for the study of Median (and Perimedial) Italian dialects, making freely accessible online and searchable the written heritage produced in this area between the Origins and the 17th century. At first, the project focuses on texts already published in reliable editions, but it also envisages the revision of some editions, where their insufficiency with respect to current scientific standards is noted, and the publication of some unpublished ones.

KEYWORDS: Italian dialects; Italian dialectology; Italian philology; Corpus Linguistic.

Il *CorTIM* (*Corpus Testuale Informatizzato dell'Italia Mediana*) è un progetto finanziato dal Ministero dell'Università e Ricerca come PRIN 2022 nell'ambito del programma Next Generation EU. Avviato a partire dal mese di ottobre 2023, esso si sviluppa tra l'Università Gabriele D'Annunzio di Chieti (coordinatore nazionale Emiliano Picchiorri), l'Università di Roma Tor Vergata (coordinatrice Silvia Capotosto) e l'Università di Perugia (coordinatore Giulio Vaccaro).¹

Obiettivo del *CorTIM* è mettere a disposizione della ricerca storico-linguistica, lessicografica, filologica e letteraria un riferimento univoco per lo studio dei volgari mediani e perimediani, rendendo liberamente accessibile *online* e interrogabile il patrimonio scritto prodotto in quest'area tra le Origini e il Seicento: in prima battuta il progetto si concentra sui testi già pubblicati in edizione affidabile, ma prevede anche la revisione di alcune edizioni, là dove se ne constati l'insufficienza rispetto agli attuali *standard* scientifici, e la pubblicazione di alcuni inediti.

1 Lavorano inoltre al progetto con un assegno di ricerca Nicoletta Della Penna (Chieti) e Marco Di Giacomo (Roma). Sono, inoltre, coinvolte nel progetto a Chieti Alice Di Cocco e Sabrina Tasso; a Roma Giorgia Palomba e Giorgia Persiani.

1. LE RAGIONI DI UN PROGETTO: UN'AREA DALLA COMPLESSA DEFINIZIONE

Quella di *Italia mediana* o di *area mediana* è un'etichetta linguistica² sotto cui si comprende oggi in senso lato (ovvero basandosi principalmente sul confine settentrionale degli esiti di -ND- > -nn-³), un'area che comprende a Nord la zona amiatina meridionale,⁴ i territori umbri al confine con la Toscana fino a Perugia, quelli a meridione della Valle del Chiascio, incluso l'eugubino, e l'area marchigiana al di sotto di una linea che, passando da Fabriano, giunge all'Adriatico all'altezza Senigallia; a Sud, invece, il confine taglia la parte dell'attuale Lazio meridionale un tempo compresa tra i territori del Regno, passa per la Valle del Liri, include due piccole aree dell'Abruzzo (quella aquilana occidentale e quella marsicana occidentale) e segue poi il corso del fiume Aso, escludendo, dunque, le parlate marchigiane meridionali dell'attuale provincia di Ascoli Piceno. *Stricto sensu*, invece, il confine settentrionale coincide con la linea Roma-Ancona: segue, dunque, il corso del Tevere fino a sud-est di Todi (che rimane sopra questa linea), devia verso Foligno, risale sul fronte sinistro della Valtopina, non includendo però i centri abitati della valle (Nocera Umbra, Gualdo Tadino, Fossato di Vico, Scheggia⁵), e, piegando verso destra, arriva all'Adriatico seguendo

- 2 La denominazione si deve probabilmente a Bruno Migliorini (si veda B. Migliorini, *Parole nuove. Appendice di dodicimila voci al "Dizionario moderno" di Alfredo Panzini*, Hoepli, Milano 1963, s.v. *mediano*: «*Dialetti mediani*, quelli dell'Italia centrale, esclusi i vernacoli toscani»), anche se la prima attestazione del termine si trova in A. Castellani, 'L'area della riduzione di RJ intervocalica a J nell'Italia mediana', *Archivio Glottologico Italiano* 1950 35, pp. 141-166 (poi in Id., *Saggi di linguistica e filologia italiana e romanza (1946-1976)*, Salerno Ed., Roma 1980, 3 voll., vol. I, pp. 423-449), tra l'altro applicato proprio all'italiano antico.
- 3 Cfr. U. Vignuzzi, 'Italia mediana', in: *Enciclopedia dell'Italiano*, a cura di R. Simone e P. D'Achille, Treccani, Roma 2010, s.v., [https://www.treccani.it/enciclopedia/italia-mediana_\(Enciclopedia-dell'Italiano\)/](https://www.treccani.it/enciclopedia/italia-mediana_(Enciclopedia-dell'Italiano)/) [accesso 20.10.2024].
- 4 Cfr. L. Giannelli, M. Magnaini, B. Pacini, 'Le dinamiche linguistiche al confine tra Toscana e Lazio: conservazione, innovazione e ristrutturazione', *Rivista Italiana di Dialettologia*, 2002 26, pp. 49-72.
- 5 Questi centri presentano un tipo linguistico di transizione comune anche all'assiano moderno (cfr. G. Moretti, *Umbria*, Pacini, Pisa 1987, pp. 134-141): vi sono infatti anticipazioni di tratti dialettali mediani, come la presenza dell'esito -ND- > -nn-, dell'infinito tronco e del raddoppiamento fonosintattico (tutti assenti nel perugino e nei dialetti umbri settentrionali); e tratti umbri settentrionali, come

il corso dell'Esino.⁶ Nel complesso, insomma, l'effettiva estensione della nozione di *area mediana* dipende dall'inclusione (o no) delle aree cosiddette paramediane (ossia «non completamente median[e]») o perimediane (ossia «median[e] marginali, in senso tecnico»; entrambe le definizioni sono di Ugo Vignuzzi⁷), ossia di quella fascia territoriale di confine a cavallo della linea Roma-Ancona che ha presentato in passato, e spesso presenta ancora oggi, tipologie in cui fenomeni mediani si incrociano con caratteristiche dei dialetti vicini, più spesso toscane: l'Anconetano centrale, il Perugino con parte dell'Umbria nord-occidentale (escludendo il castellano e, più in generale, i dialetti della Valtiberina settentrionale, che presentano influssi umbro-centrali, aretino-casentinesi e romagnoli,⁸ e includendo per contro l'area trasimeno-pievese, pure esposta agli influssi chianini e aretini⁹), l'area orvietana e quella viterbese, il Lazio a nord e a ovest del Tevere (la zona falisca o capenate-braccianese¹⁰), la bassa Toscana, soprattutto per le aree amiatina e pitiglianese.¹¹ Roma, in questo panorama, costituisce

il dittongamento di E breve in sillaba libera (assai meno costante quello da O), la -o finale anche da -U originaria, il rafforzamento dativale del tipo *ta me, ta te* (< INTUS).

- 6 Cfr. T. Franceschi, 'La Vallesina nel contesto dei dialetti marchigiani', in: *Nelle Marche centrali. Territorio, economia, società tra Medioevo e Novecento: l'area esino-misena*, a cura di S. Anselmi, Cassa di Risparmio di Jesi, Jesi 1979, 2 voll., vol. II, pp. 1899-1946 e S. Balducci, *Le Marche*, in: *I dialetti italiani. Storia, struttura, uso*, a cura di M. Cortelazzo et al., UTET, Torino 2002, pp. 452-484, p. 452.
- 7 U. Vignuzzi, 'Il volgare nell'Italia mediana', in: *Storia della lingua italiana*, a cura di L. Serianni, P. Trifone, Einaudi, Torino 1994, 3 voll., vol. III (*Le altre lingue*), pp. 329-372, alle pp. 358-359.
- 8 Sull'area di confine rappresentata dall'asse Valico di Montecoronaro-Monte Fumaiolo sta lavorando in una tesi di laurea Giorgia Mossa.
- 9 Cfr. A. Batinti, 'Area Trasimeno-pievese. Note linguistiche', in: *Studi di dialettologia italiana in onore di Michele Melillo*, a cura di P. Caratù e P. Piemontese, Università degli studi. Istituto di filologia romanza, Facoltà di lettere, Bari 1988, pp. 185-214.
- 10 La definizione è di F. Avolio, 'Ma Perna abita ancora qui? Relazioni fra romanesco di prima fase e dialetti dell'area capenate-braccianese', in: *Roma e il suo territorio. Lingua, dialetto e società*, a cura di M. Dardano et. al., Bulzoni, Roma 1999, pp. 287-306.
- 11 Sui confini linguistici dell'Italia mediana, cfr. almeno G.B. Pellegrini, *Carta dei dialetti d'Italia*, Pacini, Pisa 1977; U. Vignuzzi, 'Italienisch: Areallinguistik VII. Marche, Umbrien, Lazio', in: *Lexikon der Romanistischen Linguistik (LRL)*, hrsg.

un caso a sé, anche rispetto al territorio circostante, che pure su di essa gravita in modo progressivamente sempre maggiore.¹²

Che la si intenda in senso ampio o ristretto l'area mediana presenta, come è naturale, affinità dal punto di vista fonologico, morfologico, sintattico e lessicale pur avendo, al tempo stesso, numerose caratteristiche specifiche e spesso divergenti sviluppatesi, irradiatesi o penetrate nel tempo nelle diverse sub-aree: ciò è dovuto, con ogni probabilità, all'assenza di netti confini sia geografici (né la dorsale appenninica né il Tevere hanno rappresentato elementi di forte rottura della continuità territoriale) sia amministrativi (si tratta, per la stragrande maggioranza, di territori storicamente appartenenti al *Patrimonium Sancti Petri*, con le sole eccezioni delle aree del Cicolano - diventata parte del Lazio solo nel 1927 -, della Marsica e dell'Aquila) rispetto alle aree linguistiche contermini.

I dati ricavabili dallo studio della documentazione volgare mostrano, inoltre, che in epoca antica l'area mediana dovesse presentare un'estensione più ampia, che includeva verso Sud non solo l'intero Lazio, ma anche la Campania settentrionale (probabilmente fino alla Terra di Lavoro) e l'area molisana interna, mentre a Nord essa inglobava le Marche settentrionali (ossia l'Urbinate) e, probabilmente, anche l'area romagnola. Di confine erano allora alcune delle varietà già sopra descritte come perimediane, ossia quelle dei principali centri dell'Umbria settentrionale, come Perugia (escludendo sempre il castellano), e della zona di confine tra la Tuscia e l'Umbria meridionale (dunque Viterbo e Orvieto). Anche in antico, e almeno fino all'epoca del Sacco, Roma faceva caso

von G. Holtus et al., Niemayer, Tübingen 1988, 8 voll., vol. IV (*Italienisch, Korsisch, Sardisch*), pp. 606-642 e Id., 'Italia mediana'; S. Capotosto, 'La palatalizzazione di -LL- e -L- nel quadro linguistico mediano', *Contributi di Filologia dell'Italia Mediana*, 2011 25, pp. 275-300; M. Loporcaro, T. Paciaroni, 'The dialects of central Italy', in: *The Oxford Guide to the Romance languages*, ed. by M. Ladgeway e M. Maiden, Oxford University Press, Oxford 2016, pp. 228-237.

12 Si vedano F. Avolio, 'Ma Perna abita ancora qui?' e Id. 'Ancora sulle tracce di Perna. Alcuni dati tratti dalle carte dell'Atlante Linguistico Italiano', in: *Marcello 7.0. Studi in onore di Marcello Teodonio*, a cura di G. Vaccaro, il Cubo, Roma 2019, pp. 27-37. Sulla storia linguistica di Roma fondamentali P. Trifone, *Roma e il Lazio*, UTET, Torino 1992 e Id., *Storia linguistica di Roma*, Carocci, Roma 2008.

a sé, pur rimanendo difficile ipotizzare un assoluto isolamento dell'area romana rispetto a quelle contermini, in particolare verso meridione.

Almeno per quanto riguarda la fase delle Origini (intendendo con quest'etichetta il periodo fino alla fine del Trecento), si tratta di una porzione della Penisola per cui disponiamo di un gruppo non amplissimo di testi volgari, benché tra questi si possano annoverare alcuni dei più antichi testi italiani come l'iscrizione della Catacomba di Commodilla, il *Ritmo cassinese* o le *Laudes creaturarum* di San Francesco. Ciò ha fatto sì che, soprattutto per la sezione cronologica più antica, gli studi condotti da Ignazio Baldelli¹³ hanno portato all'allestimento di moderne edizioni a stampa, spesso accompagnate da un approfondito commento linguistico. Singole raccolte di testi, inoltre, sono state approntate per alcune aree, significativamente tutte situate nella fascia peri-mediana: Fabriano, Gubbio, Orvieto, Viterbo.¹⁴

Priva invece di indagini ad ampio raggio, e spesso persino di censimenti dei testi, è la situazione per quanto riguarda lo scorcio finale del Trecento e il periodo successivo. Per Roma e il Lazio e per le Marche sono disponibili, anche per questo periodo, due raccolte bibliografiche di testi volgari che spingono il limite cronologico al 1550¹⁵ e che consentono una ricognizione (per forza di cose parziale)

13 Raccolti oggi in I. Baldelli, *Medioevo volgare da Montecassino all'Umbria*, Adriatica, Bari 1971; Id., *Conti, glosse e riscritture dal secolo XI al secolo XX*, Morano, Napoli 1988.

14 Si vedano rispettivamente L. Rossi, *Ricerche sul volgare fabrianese trecentesco (con edizione di testi)*, Tesi di laurea in Lettere, rel. L. Serianni, Università La Sapienza, Roma 1992; G.B. Mancarella, *Testi eugubini del Trecento*, Brizio, Taranto 1968; S. Bianconi, 'Ricerche sui dialetti d'Orvieto e di Viterbo nel medioevo', *Studi Linguistici Italiani*, 1962 3, pp. 3-175; *Testi viterbesi dei secoli XIV, XV e XVI*, a cura di P. Sgrilli, Sette Città, Viterbo 2003.

15 Per Roma e il Lazio si tratta di P. D'Achille, C. Giovanardi, *La letteratura volgare e i dialetti di Roma e del Lazio*, Bonacci, Roma 1984, aggiornata da C. Costa, 'Rassegna di testi e studi sul romanesco antico', *RR. Roma nel Rinascimento*, 1995, pp. 119-150 e da P. D'Achille, 'Sul romanesco di prima fase: rassegna degli studi del decennio 1999-2008' *RR. Roma nel Rinascimento*, 2009, pp. 47-64 e dallo schedario che compare annualmente nella *Rivista Italiana di Dialettologia*; per le Marche di F. Aprea, *Bibliografia dei testi volgari marchigiani dalle Origini al 1550*, Aracne, Canterano 2018, integrato ora - limitatamente ai testi inediti conservati negli archivi marchigiani - da L. Germani, «Raccogliere dagli archivi pubblici e privati delle Marche

anche dei testi ancora inediti. Per l'Abruzzo aquilano due volumi di Carlo De Matteis fanno il punto su alcuni testi quattrocenteschi.¹⁶ Eccellente repertorio testuale è anche il *Catalogo degli statuti italiani* (aggiornato *online*), che – pur nella ovvia diversità degli obiettivi – può fornire un'utile guida alla documentazione.¹⁷

In generale, però, un'analisi dettagliata mostra a pieno i limiti delle possibilità stesse di un'inventariazione sia pur latamente completa. Paradigmatica in proposito l'affermazione di Aprea: «durante un'assidua frequentazione degli archivi storici delle Marche ho maturato la convinzione che i testi volgari marchigiani [...], editi e inediti, ammontino a numeri a quattro, se non a cinque cifre»); come nota lo stesso Aprea a questo problema si aggiunge la «scarsità di edizioni di testi antichi dell'area [marchigiana] che siano filologicamente affidabili».¹⁸

Sulla prima delle annotazioni di Aprea (che possono essere estese senza problemi a tutte le varietà mediane), una conferma arriva – sempre limitatamente all'area marchigiana – dal lavoro di Germani, che ai 200 testi censiti in Aprea ne aggiunge ulteriori 126. Si tratta – è una precisazione ovvia ma non di meno necessaria – non di difetti nella compilazione dei singoli repertori, ma della conseguenza dell'insufficiente catalogazione dei fondi archivistici e, spesso, anche di quelli bibliotecari (vedi oltre, § 2): è certo che nuove indagini in fondi non ancora esplorati incrementeranno ulte-

i documenti storici più importanti». Una raccolta di testi volgari marchigiani inediti o malnoti', il 996, 2023 n. 3, pp. 43-78.

- 16 *L'Aquila, magnifica citade: fonti e testimonianze dei secoli XIII-XVIII*, a cura di C. De Matteis, L'Una, L'Aquila 2009; C. De Matteis, *Quattrocento letterario aquilano: restauri e recuperi*, Vecchiarelli, Manziana 2011. Sui testi storici aquilani sta lavorando Jacopo D'Alleva.
- 17 *Catalogo della raccolta di statuti, consuetudini, leggi, decreti, ordini e privilegi dei comuni, delle associazioni e degli enti locali italiani dal Medioevo alla fine del secolo XVIII*, 10 voll., Libreria del Senato, Roma 1943-2024, <https://www.senato.it/w3/Biblioteca/catalogoDegliStatutiMedievali.nsf/home?OpenPage> [accesso 20/08/2024]
- 18 F. Aprea, *Bibliografia*, p. 15 e p. 19. In questo senso va anche l'edizione in corso di stampa negli *Studi Linguistici Italiani* di M. Ludovisi, 'Aggiunte in volgare quattrocentesco agli Statuti osimani: le norme dei gabellieri e dei beccai', primoquattrocentesco ma giunto in una copia di fine secolo: il testo aggiunge un tassello importante per la conoscenza della varietà osimana (di cui abbiamo solo altri pochissimi brevi documenti).

riormente il numero degli elementi senza inficiare in alcun modo il lavoro di chi ha per primo dissodato il terreno.

Non meno rilevante e complesso è pure il tema della qualità delle edizioni (vedi oltre, § 3): se la soluzione attuata dal *Corpus TLIO* (e di qui transitata al *Corpus OVI dell'italiano antico*)¹⁹, ovvero l'inclusione di testi lessicalmente fondamentali pur in presenza di edizioni filologicamente insufficienti (è il caso, per esempio, dell'edizione Gaiter del *Tesoro* volgarizzato²⁰) trova un suo senso nello scopo ultimo del *Corpus TLIO*, ossia documentare in prima battuta il lessico dell'italiano antico nel quadro di una complessiva «filologia dei grandi numeri»,²¹ una soluzione del genere tuttavia pare – e di fatto è – priva di senso per un *corpus* che abbia come primo obiettivo quello di descrivere una varietà di lingua sotto i profili grafico (almeno per i testi in originale), fonologico e morfologico. In tal senso, inoltre, può non essere un criterio guida sicuro neppure quello di affidarsi alle edizioni più recenti. Di là da un caso complesso come quello della *Cronica* dell'Anonimo romano, basti pensare al caso della *Cronaca aquilana rimata* di Buccio di Ranallo: la più recente edizione di De Matteis ha ricevuto radicali critiche sotto il profilo delle scelte testuali e linguistiche da parte di Vittorio Formentin, tanto che l'edizione giustamente citata nel *Corpus TLIO* (e dunque nel *TLIO*) è rimasta quella di Vincenzo De Bartholomaeis.²²

In generale, dunque, le nostre conoscenze sulle condizioni linguistiche dell'area mediana, almeno fino alla metà del Quattrocento, sono piuttosto scarse, tanto da rendere ancora oggi sostan-

19 Entrambi i *corpus* sono accessibili dal sito www.oivi.cnr.it [accesso: 20/08/2024].

20 Sulla questione dell'uso a fini lessicografici di edizioni inaffidabili cfr. P.G. Beltrami, 'Lessicografia e filologia in un dizionario storico dell'italiano antico', in: *Storia della lingua italiana e filologia*, Atti del VII convegno ASLI (Pisa-Firenze, 18-20 dicembre 2008), a cura di C. Ciociola, Firenze, Cesati, 2010, pp. 235-248.

21 C. Burgassi, E. Guadagnini, *La tradizione delle parole. Sondaggi di lessicografia storica*, ELiPhi, Strasbourg 2017, p. 11.

22 Si tratta rispettivamente di Buccio di Ranallo, *Cronica*, edizione critica e commento a cura di C. De Matteis, Edizioni del Galluzzo per la fondazione Ezio Franceschini, Firenze 2008; V. Formentin, 'Sfortuna di Buccio di Ranallo', *Lingua e Stile*, 2010 45, pp. 185-222; *Cronaca aquilana rimata di Buccio di Ranallo di Popplito di Aquila*, a cura di V. De Bartholomaeis, Istituto Storico Italiano, Roma 1907.

zialmente vera l'affermazione di Vignuzzi: «una definizione più precisa dello spazio linguistico mediano a livello diacronico (e soprattutto dei volgari tardo medievali) [...] lascia dei margini alquanto problematici».²³

Più in generale, inoltre, anche all'interno del principale degli strumenti d'indagine sull'italiano antico, il *Corpus OVI dell'italiano antico*, il peso dei volgari mediani è sostanzialmente sottostimato²⁴ e la rappresentazione risulta comunque profondamente sbilanciata tra le diverse aree. Così, per esempio, a una conoscenza abbastanza dettagliata dell'area umbra (e perugina in particolare), dovuta perlopiù a testi di ambito letterario (si pensi a Jacopone da Todi, alla raccolta di poeti perigini nel manoscritto Città del Vaticano, Biblioteca Apostolica Vaticana, Barb. lat. 4036, al cosiddetto *Cantare di Perugia e Corciano* contenuto nel manoscritto Vat, lat. 4834), fa riscontro una documentazione scarsa, o quasi nulla, per altre aree, come le Marche o l'Abruzzo:²⁵

march.	ancon.	2	4151
	ascol.	1	168
	fabr.	1	212
	macer.	1	193
	merid.	1	80
	osim.	1	82
	recan.	1	302
	urbin.	1	16050
	totale	22	27658

23 U. Vignuzzi, 'Italia mediana', p. 31.

24 Da un punto di vista quantitativo i testi mediani sono 225 su 3512 (il 6,4%) e contano 1.179.389 occorrenze su 30.443.280 (il 3,8%): va detto, però, che oltre la metà sia dei testi sia delle occorrenze rimanda alla sola area umbra. Una sottorappresentazione anche maggiore colpisce i testi (alto-)meridionali (appena 34, per complessive 250.207 occorrenze).

25 I dati sono estratti dal *Corpus OVI dell'italiano antico* nella versione rilasciata il 4 aprile 2024. La somma dei testi e delle occorrenze non coincide con il totale, perché sotto quest'ultimo sono considerati anche i testi marcati come genericamente provenienti da una regione: questo aspetto, presente in varia misura per quasi tutte le aree linguistiche, risulta particolarmente marcato per aree come l'Abruzzo (dove circa i due terzi dei testi rientrano sotto questa etichetta), mentre manca per esempio nel Lazio, per cui non esistono testi genericamente "lazziali".

umbro	assis.	35	87360
	eugub.	7	6207
	folign.	1	77
	norc.	2	637
	orviet.	3	2123
	tod.	6	60165
	perug.	58	441496
	spolet.	2	2939
	totale	131	775494
laz.	anagn.	1	7374
	aquin.	1	86
	cass.	5	663
	reat.	1	3140
	rom.	36	143474
	sab.	2	62639
	tib.	2	664
	viterb.	6	20613
	totale	57	269602
abruzz./molis.	aquil.	2	48008
	molis.	2	4513
	sulm.	1	319
	totale	15	106635

Benché singole aggiunte siano possibili anche nei limiti cronologici del Trecento, attingendo da incunaboli, cinquecentine o dalle due grandi raccolte di Ludovico Antonio Muratori, esse non mutano, nel complesso, il quadro di una generale esigua documentazione o almeno – come mostra bene il caso marchigiano – di una mancata acquisizione agli studi.

La scarsa conoscenza dell'area in epoca antica genera, inoltre, un circolo vizioso: diventa, infatti, difficile descrivere le caratteristiche specifiche dei volgari delle singole aree con una granularità simile a quella che si ha, per esempio, per la Toscana medievale, e diventa così difficile anche collocare un testo di provenienza non

nota in partenza all'interno di un quadro linguistico certo. È un caso particolarmente vistoso quello del volgarizzamento delle *Mascalcia* di Lorenzo Rusio: segnalato alla fine dell'Ottocento da Ernesto Monaci, il testo è stato edito da Luisa Aurigemma, che ha riproposto la localizzazione sabina avanzata dal Monaci prima e leggermente rettificata da Bernardino Campanelli, che ne proponeva una più specificamente reatina.²⁶ Marcello Barbato ha invece proposto che il testo, «localizzato dalla letteratura a Rieti, [...] è prob[abilmente] marchigiano meridionale o abruzzese settentrionale».²⁷

In generale, e con qualche eccezione che riguarda provenienze “tradizionali” emerse dagli studi (come quella della *Mascalcia*), almeno nel *Corpus OVI*, ci si fonda sul principio guida della provenienza geografica dello scrivente: ciò, naturalmente, implica un maggiore dettaglio per le aree per cui si disponga di testi mercantili, statutari e notarili, di norma sottoscritti e datati, rispetto ad aree in cui l'attestazione giunga per la via di testi letterari. Questi ultimi vengono localizzati con precisione solo se sia nota la prove-

26 Si tratta rispettivamente di E. Monaci, 'Sul codice Angelico V. 3.14 della *Mascalcia* di Lorenzo Rusio', *Rendiconti della Reale Accademia Nazionale dei Lincei. Classe di scienze morali, storiche e filologiche*, 1893 ser. 5, 2 1893, 185-198; L. Aurigemma, *La Mascalcia di Lorenzo Rusio nel volgarizzamento del codice Angelicano V.3.14*, Edizioni dell'Orso, Alessandria 1998; B. Campanelli, *Fonetica del dialetto reatino. Aggiuntovi un piccolo lessico e alcuni saggi dialettali antichi e moderni*, Loescher, Torino 1896, pp. 180-181. Del testo aveva dato per primo notizia Enrico Narducci, collocandolo tra l'altro in area romana (E. Narducci, 'Il trattato di Lorenzo Rusio scritto nel sec. XIII in vernacolo romano', *Rendiconti della Reale Accademia Nazionale dei Lincei. Classe di scienze morali, storiche e filologiche*, 1892 ser. 5, 1, pp. 432-434). Un'accurata edizione del testo (in cui sono segnalate varie sviste dell'edizione Aurigemma) è stata procurata da E. Artale, 'Una nuova edizione della *Mascalcia* del ms. V.3.14 della Biblioteca Angelica di Roma', *Bollettino dell'Opera del Vocabolario Italiano*, 2022-2023 27-28, pp. 67-216). Seguendo la tradizione del Monaci, tutti gli studiosi che si sono occupati del testo hanno indicato il manoscritto con la antica collocazione (V.3.14); in seguito alla revisione delle collocazioni operata dopo l'Unità il manoscritto è segnato 1507 (l'attuale collocazione è già indicata in Narducci, 'Il trattato', p. 432 e si riscontra poi tanto nel catalogo dei manoscritti del Narducci stesso pubblicato nel 1893 quanto in *Manus*, <https://manus.iccu.sbn.it/cnmd/0000101375> [accesso 20/08/2024]).

27 Cfr. M. Barbato, 'L'Atlante Grammaticale della Lingua Italiana delle Origini (AGLIO)', *Bollettino del Centro di Studi Filologici e Linguistici Siciliani*, 2019 30, pp. 109-123, a p. 119 e *Il rapporto di Nicola di Bojano (Morea, 1361). Edizione e studio linguistico*, a cura di M. Barbato, Roma, Edizioni di Storia e Letteratura, 2023, p. 15 (da cui è tratta la citazione).

nienza dell'autore: così i testi di Buccio di Ranallo sono classificati come aquilani giusta la provenienza aquilana di Buccio, così come il volgarizzamento dei *Disticha Catonis* di Catenaccio da Anagni è suppostamente caratterizzato come anagnino. Se le ragioni pratiche di questo *modus operandi* sono evidenti, altrettanto evidente, tuttavia, è la totale sovrapposizione tra la patina linguistica, vista sia nel tempo sia nello spazio, del testo e del testimone, ovvero – semplificando i termini – si oblitera la possibilità (non troppo teorica) di qualunque intervento linguistico del copista.²⁸

Non tratto qui di un'altra sostanziale questione che riguarda la documentazione mediana (ma qui, più genericamente, panitaliana) della strutturale cesura che si crea nella documentazione a partire dalla codificazione primo-cinquecentesca dell'italiano: è però del tutto evidente che un conto è scrivere per esempio un glossario o uno statuto in un volgare locale nel corso del Tre o del Quattrocento (si pensi per esempio ai numerosi statuti di arti e confraternite dell'Umbria tre- e quattrocentesca) e un conto è scriverlo nel pieno Cinquecento (lo *Statuto dell'arte dei merciai* di Fabriano del 1512); in generale, la documentazione dalla fine del Quattrocento in poi pare slittare, con l'eccezione del caso di Roma, verso ambienti più bassi (dunque marcati in senso socio-culturale) e la produzione letteraria in volgare locale andrà invece accorpata alla cosiddetta *letteratura dialettale riflessa*.²⁹

2. NUOVI TESTI

Il reperimento di nuovi testi e la loro edizione non sono tra gli obiettivi primari del CorTIM: come mostrano ottimamente i lavori di Aprea e Germani per le Marche, quella che i testi conservati prodotti nell'Italia mediana siano un numero molto più alto di quelli

28 L'aspetto è messo, per contrario, in luce nell'edizione: i tratti linguistici vengono infatti ricondotti tanto al Lazio meridionale, pur senza giungere a una identificazione secca con l'anagnino (e nel titolo del volume il volgare è indicato genericamente come «laziale») quanto alla vicina area dell'Abruzzo mediano in cui il manoscritto fu esemplato: cfr. P. Paradisi, *I Disticha Catonis di Catenaccio da Anagni. Testo in volgare laziale (secc. XIII ex.-XIV in.)*, LOT, Utrecht 2005, pp. 82-85.

29 Di quest'ultima si è occupata in particolare Annachiara Monaco.

oggi noti e, a maggior ragione, di quelli per cui oggi è disponibile un'edizione è ben più di un'impressione. La questione fondamentale resta quella della sostanziale assenza di una catalogazione persino sommaria del patrimonio archivistico e librario. Se nel corso dell'ultimo secolo e mezzo la situazione è notevolmente migliorata per le biblioteche, soprattutto grazie all'*Inventario dei Manoscritti delle Biblioteche Italiane* avviato nel 1890 dall'eugubino Giuseppe Mazzatinti, la catalogazione del patrimonio archivistico è ancora estremamente arretrata e, anche nei casi in cui essa venga realizzata, tiene solo raramente in conto le questioni legate alla lingua del testo.

Il catalogo dell'Archivio storico del Comune di Perugia,³⁰ conservato presso l'Archivio di Stato, non fornisce, per esempio, mai indicazioni sulla lingua, tranne nel caso della serie degli Statuti.³¹ Anche in questo caso, tuttavia, la lingua segnalata è quella della maggioranza dei testi presenti in ciascun manoscritto e l'indicazione è spesso contraddittoria: nella parte introduttiva sono infatti indicati come volgari i manoscritti 3 e 4 («due esemplari dello statuto in volgare del Comune e del Popolo del 1366», p. 10; «negli Statuti in volgare del 1366», p. XXV), che nel catalogo sono invece correttamente indicati come «in latino», p. 12. Per contrario non si deduce da nessuna parte che vi siano frammenti in volgare nei manoscritti 6 (una *Gabella delle banche* del 1376 e il conto di una frasca del 1378), nel manoscritto 12 (una cedola del 1354 e una *Gabella del macinato* quattrocentesca) e neppure che l'intero manoscritto 20 (per cui non sono date indicazioni sulla lingua), contenente lo *Statuto dei capitani del contado* del 1428-1429, sia in realtà interamente in volgare (si tratta, tra l'altro, di un perugino quattrocentesco assai marcato). Gli unici manoscritti citati come in volgare ed ef-

30 *Archivio storico del Comune di Perugia. Inventario*, [a cura di G. Cecchini], Ministero dell'Interno, Roma 1956.

31 Sui testi dell'Archivio di Stato di Perugia sono in corso varie tesi di laurea; alcuni dei testi sono in corso di edizione all'interno del progetto per cura di Emanuela Monini e Giulio Vaccaro.

fettivamente in volgare sono il 2 (che contiene gli *Statuti* del 1342³²) e il 7, che contiene due *Statuti degli ufficiali dell'abbondanza* con due riformanze (queste ultime in latino) datate al 1379 e al 1383.

In aggiunta a questi aspetti, che sono comuni all'intero patrimonio archivistico e librario italiano, per l'area appenninica umbro-marchigiana va aggiunto che molti archivi e piccole biblioteche hanno dovuto ridurre o sospendere la possibilità di consultare i fondi conservati dopo gli eventi sismici del 1997 e del 2016: è il caso, per esempio, della Biblioteca Valentiniana di Camerino (ancora oggi inaccessibile); in alcuni casi le carte degli archivi maggiormente danneggiati sono state versate in sedi distaccate degli Archivi di Stato (per esempio il patrimonio dell'Archivio di Nocera Umbra, totalmente distrutto col terremoto del 1997, è stato versato alla sezione di Gubbio dell'Archivio di Stato di Perugia).

3. QUESTIONI FILOLOGICHE: QUALITÀ E VERIFICA DELLE EDIZIONI E DELLE TRADIZIONI

L'aspetto più rilevante nella costituzione del *CorTIM* è, tuttavia, quello filologico, inteso però sotto una duplice declinazione: da un lato quella della verifica della qualità delle singole edizioni; dall'altro quella, più complessa perché posta a un livello sovraordinato rispetto al singolo testo, della verifica delle tradizioni.

Le ragioni per cui sia necessaria una verifica delle singole edizioni sono abbastanza ovvie, tanto più in un *corpus* il cui obiettivo primario è quello di fornire risposte soprattutto sul piano della fonologia e della morfologia e solo in subordine sul piano del lessico. Le edizioni dei testi dell'area mediana sono state spesso realizzate da eruditi locali (si pensi a Luigi Fumi per Orvieto³³ o a Francesco

32 Per l'edizione si veda oggi *Statuto del Comune e del Popolo di Perugia del 1342 in volgare*, a cura di M. S. Elsheikh, Deputazione di Storia patria per l'Umbria, Perugia 2000.

33 Fumi è editore sia di alcune lettere orvietane (L. Fumi, 'Saggio di volgari orvietani del buon tempo', *Il Propugnatore*, 1881 14/1, pp. 78-120) sia di alcuni importanti documenti artistici (Id., *Il Duomo di Orvieto e i suoi restauri. Monografie storiche condotte sopra i documenti*, Società Laziale Tipografico-Editrice, Roma 1891): di questi ultimi si è occupata Giorgia Falbo.

Guerri per Tarquinia³⁴) che avevano eccellenti competenze sulla documentazione, erano profondi conoscitori della storia locale, ma le cui competenze filologiche erano spesso abbastanza rudimentali.

L'attenzione degli eruditi di fine Ottocento, d'altronde, si appuntava in prima battuta sulla documentazione e la valorizzazione della storia delle "piccole patrie" in modo da farle tutte confluire in quella "Storia" della grande patria che si era appena unita.³⁵ Inoltre, almeno a partire dalla lezione di Michele Barbi, l'attenzione della scuola filologica italiana si è concentrata essenzialmente sull'«edizione dei nostri scrittori»,³⁶ lasciando di fatto inesplorato quell'ampio oceano di testi anonimi (essenzialmente di ambito religioso) e privi di qualità letterarie.³⁷ Sono così ancora privi di edizioni integrali testi come le versioni delle *Fiorite* di Armannino provenienti dall'area mediana;³⁸ mancano edizioni recenti testi come il *Libro imperiale* (forse attribuibile a Giovanni Bonsignori da Città di Castello e i cui manoscritti trecenteschi mostrano una evidente patina linguistica mediana); e si è dovuto attendere la

34 Guerri avviò a inizio Novecento la serie delle *Fonti di storia cornetaniana*, all'interno delle quali pubblicò *Lo Statuto dell'arte degli Ortolani dell'anno 1379*, Tip. Bertero, Roma 1909 (il testo è stato poi ripubblicato nel *Bollettino della Società Tarquiniese d'Arte e Storia*, 1979, 8, pp. 17-79).

35 Sulle edizioni di testi delle Origini in chiave risorgimentale, rimando a G. Vaccaro, 'Erudizione e Risorgimento tra medievalismo e retrotopia', in *Le stagioni dell'erudizione e le generazioni degli eruditi. Una storia europea (secoli XV-XIX)*, a cura di J. Boutier et al., Patron, Bologna 2024, pp. 547-560. Per un quadro generale, si veda *Storia e piccole patrie. Riflessioni sulla storia locale*, a cura di R.P. Uguccioni, Il Lavoro editoriale, Ancona 2017 e *La storia della storia patria: Società, Deputazioni e Istituti storici nazionali nella costruzione dell'Italia*, a cura di A. Bistarelli, Viella, Roma 2012.

36 Il rimando è a M. Barbi, *La nuova filologia e l'edizione dei nostri scrittori da Dante al Manzoni*, Sansoni, Firenze 1938.

37 Non considero, inoltre, le trascrizioni mediane di testi originariamente prodotti in altre aree: per esempio su un manoscritto perugino della *Tavola rotonda* (Firenze, Biblioteca Nazionale Centrale, Palat. 554) torna ora la tesi di laurea di Giulia Bennati.

38 Si tratta della cosiddetta *Fiorita abruzzese* (Firenze, Biblioteca Nazionale Centrale, Nuove accessioni 444) e della cosiddetta *Fiorita chietina* (Paris, Bibliothèque Nationale de France, it. 6): sulla tradizione dell'opera di Armannino e per ulteriore bibliografia si veda ora G. Barison, *Studio della tradizione della Fiorita di Armannino giudice da Bologna*, tesi di dottorato di ricerca, Università degli studi di Siena, Siena 2022.

continiana patente di «capolavoro» per avere l'edizione di uno dei più importanti testi romaneschi antichi, la *Cronica* dell'Anonimo romano:³⁹ per molti testi meno fortunati della *Cronica* l'unica edizione esistente è ancora quella delle *Antiquitates Italice Medii Aevi* di Ludovico Antonio Muratori.⁴⁰

Non migliore la situazione per quanto riguarda l'edizione di testi documentari: la grande lezione di maestri come Arrigo Castellani per l'area toscana e Alfredo Stussi per l'area veneta non ha trovato sistematici continuatori nell'area mediana (con le già citate eccezioni di Orvieto e Viterbo).

Anche per testi dell'area romanesca, che pure ha ricevuto una particolare attenzione proprio a causa del processo di toscanizzazione compiutosi tra Quattro e Cinquecento, per molti testi si deve ricorrere addirittura a edizioni settecentesche. È il caso, per esempio, dei testi pertinenti alla famiglia patrizia dei Boccapaduli, il cui archivio è oggi all'Archivio Capitolino. I documenti in volgare noti sono solo quelli pubblicati nel corso del Settecento in una raccolta araldico-genealogica (tra l'altro approvata da uno dei principali raccoglitori di queste tradizioni, Pierluigi Galletti) realizzata da Marco Ubaldo Bicci.⁴¹ Bicci pubblica vari documenti tratti dall'archivio familiare, per la gran parte in latino e in nove casi in volgare: in tre casi (documento IX, 1455; documento X, 1457 e documento XI, 1484) si tratta di testi scritti in volgare romanesco; a questi si aggiungono un elenco di nomi con provenienza e mestieri del 1527 (documento XVI) e i *Capitoli et ordinationi de l'erettione de l'offitio d'Archivio Capitolino* del 1564 (il cui testo, però, non direttamente collegato alla famiglia Boccapaduli, viene pubblicato in nota); i più tardi documenti XXII (1570), XXVI (1577), XXVIII (1619) sono ormai totalmente toscanizzati, mentre pochissimi tratti ha il documento XXV (1577). La revisione di questi testi per il *CorTIM*

39 G. Contini, 'Invito a un capolavoro', *Letteratura*, 4/4 1940, pp. 3-6. L'edizione è Anonimo Romano, *Cronica*, a cura di G. Porta, Adelphi, Milano 1979.

40 L. A. Muratori, *Antiquitates Italice Medii Aevi*, 6 voll., ex Typographia Societatis Palatinae in Regia Curia, Mediolani 1738-1742.

41 M. U. Bicci, *Notizia della famiglia Boccapaduli*, Appollo, Roma 1762.

ha portato, tuttavia, a individuare all'interno dell'Archivio Boccapaduli un numero ben più ampio di testi in volgare, preziose testimonianze del romanesco della seconda metà del Quattrocento.⁴²

Su un piano generale, non sono mancati, in realtà, ancora nell'Ottocento, tentativi di raccolte sistematiche con taglio locale anche per le località dell'Italia mediana. È il caso, per esempio, dei due volumi di *Documenti di storia perugina* pubblicati tra il 1887 e il 1892 da Ariodante Fabretti,⁴³ contenenti testi statutari comunali in latino e in volgare.

Proverò qui a mettere a confronto l'edizione Fabretti degli *Statuti* del 1342 con la più recente edizione Els Sheikh, inclusa oggi nel *Corpus OVI dell'italiano antico*:

(ed. Fabretti, vol. I. pp. 1-2)

Noie podestade e capetanio del
comuno e del popolo de Peroscia
e ciascuno de noie giuramo
corporalmente a le sante d'Eddio
vangelie *toctato* el libro a tucto
podere salvare, defendere e
mantenere en pace, unetade e
buono stato tucto el comuno e 'l
popolo de la citade e del contado
de Peroscia e tucte e ciascuna de
ciascuna etade e grado del dicto
Comuno e le vedove, gl'orfane, ei
pupilgle e le miserabele persone
e lechiesie, gle spedagle, ei
luocora relegiose, ei loro biene
e ragione e tucte gle statute,
ordenamente e reformatione
dei Conselgle del comuno e del
popolo e de l'arte e dei Rectore

(ed. Els Sheikh, vol. I, p. 38)

Noie podestade e capetanio del
comuno e del popolo de Peroscia
e ciascuno de noie giuramo
corporalmente a le sante de dDio
vangelie, *tocato* el libro, a tucto
podere salvare, defendere e
mantenere en pace, unetade e
buono stato tucto el comuno e 'l
popolo de la citade e del contado
de Peroscia e tucte e ciascuna de
ciascuna etade e grado del dicto
comuno, e le vedove, gl'orfane
e i pupilgle e le miserabele
persone e le chiesie, gle spedagle
e i luocora relegiose e i loro biene
e ragione, e tucte gle statute,
ordenamente e reformatione
dei conselgle del comuno e del
popolo e de l'arte e dei rectore

42 Della revisione, della catalogazione e dell'edizione dei testi si sta occupando Martina Ludovisi.

43 A. Fabretti, *Documenti di storia perugina*, 2 voll., coi tipi privati dell'editore, Torino, 1887-1892. Sulla raccolta di Fabretti ha lavorato Sara Morrone.

del dicto Comuno secondo
el puro entendemento e
enterpretatione del Maiure
Conselglio de la citade, e lo
Studio ella citade de Peroscia
mantenere e acrescere per possa
e gl'ordenamente sopra lo Studio
facte overo ei qualgle se *feronno*
oservare e mantenere.

del dicto comuno, secondo
el puro entendemento e
enterpretatione del maiure
conselglo de la citade. E lo
Studio èlla citade de Peroscia
mantenere e acrescere per possa
e gl'ordenamente sopra lo Studio
facte overo ei quagle se *faronno*
oservare e mantenere.

Come si vede, i due testi non differiscono mai (almeno in questo passo) dal punto di vista della lezione sostanziale; nei tre casi di differente lettura (*toctato*, *Conselglio* e *feronno* in Fabretti contro *toccato*, *conselglo* e *faronno* in Elsheikh) l'edizione moderna propone la lezione corretta, anche se probabilmente, almeno nel secondo caso, si tratta di un refuso imputabile al tipografo più che a Fabretti (che poco sopra trascrive correttamente *conselgle*); dal punto di vista morfologico, tuttavia, la lezione del testo stampato da Fabretti si mostra assai più prossima al perugino trecentesco di quanto non sia l'edizione Elsheikh: mantiene, per esempio, l'articolo *ei* (abbondantemente attestato nelle scritture coeve), là dove Elsheikh opta per un articolo *i*, sconosciuto al perugino antico fuori dai casi di adesione al modello toscano; e segmenta correttamente *d'Eddio* al posto di *de dDio*, che creerebbe, tra l'altro, un raddoppiamento fonosintattico sconosciuto nell'area. La situazione che emerge da questa parte della prima rubrica del settimo capitolo del primo libro degli *Statuti* perugini del 1342 non descrive, in realtà, una situazione atipica: spesso le singole edizioni mostrano letture e scelte editoriali "buone" non solo in singoli punti (il che è in buona parte connaturato al lavoro filologico) ma più spesso in intere aree della lingua.

Altro aspetto problematico è quello del ruolo dei volgari dell'Italia mediana, e segnatamente dell'umbro, all'interno della tradizione discorsiva dei testi religiosi.⁴⁴ La pressione del modello francesca-

44 Con *tradizione discorsiva* intendo riferirmi al rapporto che intercorre, in una più o meno lunga diacronia, tra una o più tipologie testuali e determinati fenomeni

no-iacoponico è evidente in tutta la produzione laudistica (di cui l'Umbria rimane comunque il centro con un'ampia costellazione di laudari, provenienti tanto da aree minoritiche quanto dalle aree confraternali): tale pressione è, in qualche modo, meno intensa dove esista un modello forte di riferimento linguistico, come per esempio in Toscana,⁴⁵ ma è assai più pressante dove tale modello manchi o sia percepibile, almeno, come modello alternativo. Le forme ombre trovano allora spazio in raccolte sacre come quelle scritte in ambiente romano e raccolte poi, nella seconda metà del Trecento, nel codice Città del Vaticano, Biblioteca Apostolica Vaticano, Vat. lat. 7654 (edito integralmente da Marco Vattasso):⁴⁶ la prossimità tra i due sistemi linguistici rende, tuttavia, questa permeabilità ben inquadrabile. Ma gli stessi influssi iacoponici e umbri si trovano anche in raccolte laudistiche assai più distanti, come quelle piemontesi (per esempio nei laudari di Bra e di Carmagnola) del pieno Quattrocento.⁴⁷

Alcuni dei testi fondamentali per il CortiM, tuttavia, pongono anche un ulteriore problema: quello di presentare delle tradizioni tarde, in cui è di volta in volta da valutare la qualità del dato che emerge: è il caso, per esempio, degli *Statuti di Nemi*, studiati e in corso di pubblicazione per cura di Nicoletta Della Penna: si tratta di un volgarizzamento trecentesco dei duecenteschi statuti del Comune, noto, però, solo da una copia redatta nel 1514 dal notaio Bernardino di Giovanni Belli dei Paganelli di Idro, che mostra una lingua con uno stato abbastanza avanzato di toscanizzazione.

linguistici non immediatamente riferibili a principi interni. Questo rapporto è stato particolarmente indagato sotto il profilo del lessico (per esempio il caso della tendenza al latinismo che appare tipica dei testi di argomento didattico-morale o la frequente presenza di gallicismi nella lirica antica), ma non mancano casi estesi anche alla fonologia (per esempio la rima siciliana) e alla morfologia (per esempio il tipo del condizionale in *-ia*).

- 45 Jacopone è, di fatto, l'unico autore antico non toscano citato nel primo *Vocabolario degli Accademici della Crusca* (1612), prima dall'edizione romana del 1558 e poi - soprattutto - dall'edizione Tresatti del 1617, in cui finiscono sotto l'etichetta di «Iacopone» vari testi che con il frate todino hanno poco a che spartire.
- 46 M. Vattasso, *Aneddoti in dialetto romanesco del sec. XIV tratti dal cod. Vat. 7654*, Tip. Vaticana, Roma 1901.
- 47 Cfr. *Le laudi del Piemonte*, a cura di F. Gabotto e D. Orsi, Romagnoli, Bologna 1891. Sulle tracce ombre nei laudari piemontesi sta ora lavorando Elisa Endemini.

Similmente, quasi tutti i testi cronachistici romani tre e quattrocenteschi, tranne quelli per cui rimanga l'autografo, sono giunti in una tradizione plurima abbastanza ampia, fatta di testimoni tardi (tutti databili a partire dalla seconda metà inoltrata del Cinquecento), in cui molti di questi testi viaggiano insieme (le uniche opere che hanno anche una circolazione autonoma sono la *Cronica* dell'Anonimo e il *Diario* di Stefano Infessura). Nella tradizione di queste opere (e in modo particolarmente evidente per il diario dello pseudo Gentile Delfino, la *Mesticanza* di Paolo di Lello Petrone, il cosiddetto diario *Roma caput mundi*, il *Memoriale* di Paolo dello Mastro e le *Memorie d'occorrenze alla giornata*) si oppongono una serie di manoscritti con un romanesco tendente al toscano e una serie, assai più nutrita, di manoscritti massicciamente romaneschi. È importante notare che la l'opposizione tra le due serie non si realizza solo sul fronte della lingua, ma anche a livello testuale, sicché la forma linguistica si inserisce a pieno tra gli elementi oppositivi che contraddistinguono le due linee della tradizione.

Vale la pena soffermarsi, però, su cosa voglia dire *romaneschi*. E varrà la pena farlo partendo da una considerazione di Vittorio Formentin proprio sulla genesi dell'archetipo della *Cronica*:

lo snodo fondamentale della tradizione si colloca dunque in un momento cruciale per la storia del volgare romanesco [...], in una temperie culturale e letteraria che può avere influito sulla veste linguistica del testo non solo attenuando, ma anche ravvivando l'originario colorito romanesco, per una tendenza di quell'ambiente a una caratterizzazione dialettale di tipo "riflesso": una possibilità confermata dalla vicenda complessiva della tradizione (fino alle stampe braccianesi), che presenta varie interpolazioni narrative ingenuamente scritte 'alla maniera dell'Anonimo' [...] e dall'agglutinazione di brevi testi autonomi composti in un romanesco di prima fase dalla fisionomia accesa vernacolare.⁴⁸

48 V. Formentin, 'Approssimazioni al testo e alla lingua della "Cronica" d'Anonimo romano', in: *Leggere gli apparati (testi e testimoni dei classici italiani)*, Unicopli, Milano 2012, 27-71, alle pp. 28-29.

L'analisi di quella tendenza alla scrittura “alla maniera dell’Anonimo” individuata da Formentin merita semmai di essere ampliata da questi brevi testi e interpolazioni alle opere di cronachistica romana del Quattrocento. Come ho già mostrato altrove, questi testi mostrano sia punti di piena continuità che contraddistinguono la storia del romanesco dalle Origini a Perna, sia punti che oppongono la fase più antica a quella più moderna nell’arco cronologico che consideriamo: più in generale ci sono punti che oppongono strati di lingua che tenderemmo a pensare sincronici e che pongono viceversa in contiguità strati sincronici di tradizione.⁴⁹ È paradigmatico il caso della iotizzazione della *l* preconsonantica (il tipo *altro* > *aitro*, *molto* > *moito*): si tratta di un tratto di fatto documentato in maniera più che desultoria nel romanesco antico,⁵⁰ eppure presentissimo (pressoché senza controesempi) tanto nella *Cronica* dell’Anonimo quanto nella famiglia “romana” di tutte le cronache romanesche del Quattrocento. Tutti gli elementi in nostro possesso, insomma, orienterebbero a pensare che forme del tipo *aitro*, *moito* siano estranee al patrimonio del romanesco in tutto il suo arco cronologico e si siano diffuse solo nel corso del Cinquecento come tratto caratterizzante il romanesco antico, ovvero come tratto ipercaratterizzante.

Qual è, dunque, la lingua di questi testi e cosa essa può dirci rispetto al sistema linguistico? La questione non è poi troppo diversa da quella che pose Max Pfister recensendo l’edizione della *Cronica*:⁵¹ si può considerare il testo, nella sua *facies* attuale (sia linguistica sia testuale) come un testo trecentesco? O non sarà piuttosto da distinguere tra la storia del testo, che comincia nel Trecento,

49 Rimando qui a G. Vaccaro, ‘Tra romanesco antico e romanesco anticato. Scrivere la storia a Roma nel Cinquecento’, *RID. Rivista Italiana di Dialettologia*, 2022 46, pp. 55-76.

50 V. Formentin, ‘Una descrizione di confini del sec. XV e le sorti di L preconsonantica in romanesco’, *RID. Rivista Italiana di Dialettologia*, 2022 46, pp. 27-54; S. Virgili, ‘Note sugli sviluppi della laterale preconsonantica nel romanesco di prima e seconda fase’, *La Lingua Italiana*, 2022 18, pp. 93-115.

51 M. Pfister, rec. a Anonimo romano, *Cronica*, *Zeitschrift für Romanische Philologie*, 1983 99, pp. 526-529 e Id., ‘Replica a Giuseppe Porta. A proposito di alcune osservazioni all’edizione critica della “Cronica” di Anonimo Romano’, *Studi Medievali*, 1985 26, pp. 365-368.

e una linguistica, che può essere collocata solo nel Cinquecento? La questione, tutt'altro che oziosa, è così riassunta da Pfister: «per la lessicografia un'attestazione romana del Cinquecento, autentica, è più importante di una forma ricostruita, ma non autentica, della metà del Trecento, che solo ipoteticamente e statisticamente può ritenersi essere stata quella di Cola di Rienzo». ⁵² Se la questione interessa, a mio avviso, solo marginalmente gli aspetti lessicali, il problema è invece notevole per qualunque strumento in cui il dato centrale è non quello lessicale (come avviene per il *TLIO*), bensì quello fonomorfologico: ⁵³ se, infatti, a fini lessicografici ciò che interessa è in prima battuta l'attestazione dei lessemi *altro* o *molto* all'interno di un testo romanesco composto entro il 1360, a prescindere dal fatto che esso compaia nella forma grafica *aitro*, *altro*, *antro*, *artro* o *autro*, il *CorTIM* serve proprio a rendere scalari sul piano cronologico e a collocare sul piano geografico queste differenti realizzazioni fonetiche. D'altronde eliminare questi testi incerti sul piano linguistico vuol dire di fatto escludere un'ampia parte del romanesco tre e quattrocentesco dalla documentazione.

Concludendo, se una revisione capillare di tutti i testi e di tutte le tradizioni è impossibile in tempi limitati (ma anche i tempi lunghi), bisogna essere consapevoli che la qualità delle risposte delle singole edizioni è certamente difforme. Pertanto, esiti abnormi o isolati sia

52 Ivi, p. 366.

53 Va detto che anche l'Opera del Vocabolario Italiano ha operato scelte diverse rispetto a testi la cui lingua costituisca una ricostruzione editoriale: così le opere volgari di Bonvesin de la Riva edita da Contini (*Le opere volgari di Bonvesin da la Riva*, a cura di G. Contini, Società Filologica Romana, Roma 1941) sono state incluse nel *Corpus TLIO* e marcate anche come testi significativi (TS) per la documentazione del milanese antico; la *Cronica* dell'Anonimo romano è stata inclusa nel *Corpus TLIO* ma senza la marca di testo significativo; il volgarizzamento delle *Expositiones Catonis* di Bonvesin nell'edizione ricostruttiva realizzata da Carlo Beretta (Bonvesin da la Riva, *Expositiones Catonis. Saggio di ricostruzione critica*, a cura di C. Beretta, Scuola Normale Superiore, Pisa 2000) non è stato invece incluso in alcun corpus perché l'editore «interviene ampiamente sulla forma e sulla sostanza delle testo trådito in due testimoni tardi e linguisticamente disomogenei rispetto alla lingua dell'autore postulabile» (P. Squillacioti, 'Uno sguardo al "Tesoro della Lingua Italiana delle Origini": procedure e prospettive del vocabolario storico dell'italiano antico', in: *Dizionari e ricerca filologica. Giornata di studi in memoria di Valentina Pollidori*, Edizioni dell'Orso, Alessandria 2012, pp. 74-84, a p. 79).

sull'asse della diacronia sia sull'asse della diatopia andranno necessariamente problematizzati dal fruitore del *corpus*. In generale, insomma, come in qualunque ricerca che parta dalla consultazione di una base di dati, sono richiesti all'utente un contributo attivo e non passivo e una valutazione non acritica del dato: la presenza (tanto più se anomala) di un dato fenomeno andrà, insomma, valutata in fase di analisi dei risultati e non in fase di immissione dei testi. Resta valido, a mio avviso, il principio espresso da Elisa Guadagnini (parlando però di lessicografia storica) di una filologia dei *corpus* che sia sopra-segmentale,⁵⁴ in cui la presenza/assenza di ciascun fenomeno in ciascun testo o in ciascun punto sia da proiettare in un valore che vada al di là di quello della mera documentazione: in generale, insomma, non è possibile considerare i fenomeni linguistici come un'opposizione binaria tra presenza e assenza ma come fenomeni scalari. Si deve, insomma, essere consapevoli che l'isoglossa che traccia i confini di un fenomeno non sia – o almeno non sia necessariamente – un dato di verità, quanto un dato indicativo e spesso contestuale innanzitutto a una realizzazione concreta all'interno di una parola, e soprattutto da calare in un'attestazione soggetta a pressioni da parte di modelli di *scripta* che si pongono al di sopra delle abitudini o delle prassi grafiche del singolo scrivente (e premettendo che, comunque, nessuno scrivente, almeno fino al Cinquecento avanzato, si porrà realisticamente il problema di una corrispondenza tra grafia e pronuncia), di tradizioni discorsive e di tendenze modellizzanti che agiscono con diversi gradi di pervasività a seconda del livello linguistico dello scrivente (sia esso autore o copista) e, in generale, del piano linguistico del testo. Soprattutto la possibilità di estrapolare assolute verità dal singolo dato si scontra con un'irrimediabile non campionabilità e non rappresentatività del *corpus* di partenza, la cui popolazione originaria è inattuabile e la cui conservazione è stata sempre generata dal caso.

54 E. Guadagnini, 'Lessicografia, filologia e "corpora" digitali: qualche considerazione dalla parte dell'OVI', *Zeitschrift für romanische Philologie*, 2016 132/3, 755-792.

REV. MICHAŁ SOŁOMIENIUK
m.solomieniuk@gmail.com
The Archdiocesan Archive of Gniezno
ORCID: 0000-0002-3702-8096

BOOKS FOR CELEBRATING THE LITURGY OF THE WORD AND BIBLICAL MANUSCRIPTS FROM THE 9TH TO THE 12TH CENTURY IN THE COLLECTION OF THE ARCHDIOCESAN ARCHIVE OF GNIEZNO

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ABSTRACT

The Archdiocesan Archive of Gniezno holds in its collections seven codices (with the proviso made about Ms 600) and nine manuscript fragments containing Biblical texts or books for the liturgy of the Word, dated for the period up to the end of the 12th century. This list will be completed or corrected only after all manuscripts are precisely dated according to their paleographical traits. The present account, unfortunately, does not fully reflect the reality of codices functioning in medieval Gniezno because library catalogues for this period did not survive.

Manuscript fragments were being removed from the bindings of acts or other library codices, mostly in the early 1960s. Dating of these acts or codices indicates that the discussed fragments of parchment were used as waste material, mainly in the 17th century, and until that time, they were stored on the premises of the

archives and the chapter library, either uncut (leaves in unused books) or as loose parchment waste. However, for years now, the deconstruction of early-modern bindings produced using manuscript codices has not been continued in Gniezno; hence, few findings in this area can be expected. Discoveries may instead result from further studies within the project “Manuscripta.pl”.

KEYWORDS: The Archdiocesan Archive of Gniezno, the Gniezno Cathedral, Biblical manuscripts, parchment fragments

The Archdiocesan Archive in Gniezno keeps the former cathedral library of the oldest archiepiscopal seat in Poland. Its abundant collections include a group of Biblical codices and books for celebrating the liturgy of the Word.

Gniezno is the home to the following Biblical codices and books for celebrating the liturgy of the Word dating from the discussed period; all are in Latin and written on parchment:

- Ms 1: an Evangeliary known as Carolingian, the 1st half of the 9th century / MSPL 10¹;
- Ms 600: an Evangelistary known as *Codex pretiosus*, the 1st half of the 11th century / MSPL 885²;
- Ms 1a: an Evangelistary known as the Golden Codex of Gniezno, the 3rd or 4th quarter of the 11th century / MSPL 11³;
- Ms 149: a missal, a so-called *missale plenarium*, late 11th / early 12th century / MSPL 678⁴;
- Ms 67: a lectionary, the beginning of the 12th century / MSPL 656⁵;

1 The designation MSPL indicates the number in the Internet guide to Polish medieval manuscripts, available at www.manuscripta.pl. Catalogue record: J. Rył, ‘Katalog rękopisów Biblioteki Katedralnej w Gnieźnie’, *Archiwa Biblioteki i Muzea Kościelne*, 1982, vol. 45, p. 13. Unless otherwise indicated, I follow the dating of the manuscripts according to this guide.

2 J. Rył, ‘Katalog rękopisów...’, op. cit. p. 200.

3 Ibidem, p. 14.

4 Ibidem, pp. 94–95.

5 Ibidem, pp. 58–59.

- Ms 2: an Evangeliary known as the Evangeliary of Kruszwica, ca. 1160 / MSPL 576⁶;
- Ms 110: a psalter, with interlinear and marginal glosses, the 2nd half of the 12th century / MSPL 682⁷

Except for manuscripts Ms 110, all the others were the subject of at least one scholarly publication.⁸

1.1 THE EVANGELIARY, KNOWN AS CAROLINGIAN

This evangeliary belonged to the Gniezno cathedral since times immemorial, which means that it could have been the property of the cathedral since the restoration of the catholic faith in the 2nd half of the 11th century. It is in the form of a codex, bound in wooden boards covered with velvet claret fabric (the binding was made in the 1960s). It contains 151 parchment leaves measuring 195 × 160 mm; the text is written in one column, the surface covered by the text measures 115×110 mm, and 20-21 lines are on each page. Pagination 1-299 was added in the 18th century. The page numbers were added when folios with the beginnings of all four Gospels were already missing in the codex. In the early 1960s, the previous binding, which consisted of wooden boards covered with a parchment folio taken from a 14th-century antiphonary, was removed. A large initial 'R' and musical notations of the Christmas Office were visible there.

The manuscript attracted the attention of the first modern researcher of the Gniezno manuscripts, Bishop Wojciech Anzelm Brodziszewski, in 1845.⁹ It interested him also because of the in-

6 Ibidem, p. 15.

7 Ibidem, pp. 81-82.

8 Certain segments of this paper were previously included in: P. Goniszewski, C. Korzec, J. Nowaszczyk, S. Rosik, M. Sołomieniuk, 'Raport z realizacji projektu Biblia Ottona z Bambergu', *Colloquia Theologica Ottoniana*, 2023, vol. 39, pp. 227-253.

9 Brodziszewski used to write his occasionally extensive Latin comments about the codices in ink directly on the old manuscript. Full contents of these comments in Ms 1, with a Polish translation, were published by M. Sołomieniuk, 'Biskup Wojciech Anzelm Brodziszewski i jego intuicje naukowe', in: *Europa Środkowa i Wschódnia jako przestrzeń spotkań. Na szlakach tradycji kultury*, ed. K. Święcicki, Gniezno 2012, pp. 44-45.

triguing inscription at the end of the Gospel of John: V Ī DCCC, which suggests the year 800. In the 20th century, the codex was the object of scholarly research by Rev. Prof. Feliks Gryglewicz and Rev. Dr. Bogdan Bolz.

Rev. Gryglewicz researched the text of the Gospel with preceding prologues and ‘tables of content’ focusing on paleography and textual criticism.¹⁰ He reached the following conclusions:

(1) The codex came from the Benedictine scriptorium of Saint Martin Monastery in Tours. As Saint Adalbert lived there for some time, he could have brought the manuscript to Gniezno.

(2) The codex could have been written in 800, after the corrections to the text of the Gospel made by Alcuin of York. *Terminus ante quem* would be the year 853 when the Normans destroyed the monastery in Tours.

(3) The text of this codex is of better quality than the text of the best-known Alcuin manuscripts.

Gryglewicz’s analyses have two weaknesses. First, the scholar neglected the marginal notes related to the liturgical use of the fragments of the Bible. Their enormous importance and the fact that they were written by an Irish clergyman was discovered later by Rev. Bogdan Bolz. This invalidates the hypothesis that Saint Adalbert brought the codex to Gniezno from Tours. Rev. Gryglewicz’s argument based on the lack of decorative initials is also challenging to accept because the leaves with all the beginnings of the Gospels were torn out from the evangeliary. We cannot determine whether and what miniatures and decorative initials were in the book before these leaves were pulled out.¹¹ Grylewicz’s other

10 F. Gryglewicz, ‘The St. Adalbert Codex of the Gospels’, *New Testament Studies*, 1965, vol. 11, pp. 256–278. This important paper was never quoted or discussed in Polish publications. It seems necessary to use this opportunity to present the results of Rev. Gryglewicz research, almost sixty years after they were published.

11 Since the 6th century, evangeliaries occasionally contained imagined portraits of the four evangelists (or images of their symbolic animals) as well as iconographic cycles related to the life of Christ. In western evangeliaries, there are illustrations with scenes from the Gospels placed before each Gospel, i.e., in four cycles. However, in the Carolingian period, such ornamentation of the evangeliaries

analyses and conclusions remain valuable indications for further research.

The already mentioned Rev. Bolz devoted his first paper about the Carolingian codex to the oldest calendar in the Gniezno manuscripts found precisely in Ms 1.¹² More specifically, it contains *Capitulare evangeliorum*, which accompanied evangeliaries to facilitate their use on the liturgy of the Word during Mass. After all, the text displays the complete series of traits of a calendar. Analysing the liturgical calendar, the author briefly describes the codex's substantive contents and presents a paleographical assessment, but not of the entire codex, only of the discussed *Capitulare evangeliorum*. According to Rev. Bolz's analyses, the codex is 'a witness to the cult celebrated by the Pope and only within the territory of Rome. (...) there are no changes, no added local ceremonies, no innovations of the liturgy intensifying in the Middle Ages. (...) [this codex] is an unquestionable witness to the fact, that next to Rhenish and Bavarian sources, Poland was also subjected to much earlier, purely Roman influences'.¹³

Rev. Bolz's second paper dealt with marginal notes in the discussed codex¹⁴. They were written in the margins of 73 leaves in the part of the codex, which contains the text of the four Gospels and figures in 'the company' of concordance notes. They were added once the work on the evangeliary was finished. These marginal inscriptions were written in Latin, but the majority of letters, as far as paleography is concerned, belong to a type of writing not used on the continent. All notes were written by the hand of the same scribe. The scholar considers that the letters are examples of Irish majuscule vel half-uncial used between the 7th and 9th centuries.

was still rare; see Ch. Winterer, *Das Evangeliar der Äbtissin Hitda. Eine ottonische Prachthandschrift aus Köln. Miniaturen, Bilder und Zierseiten aus der Handschrift 1640 der Universitäts- und Landesbibliothek Darmstadt*, Darmstadt 2011², pp. 10–11.

12 B. Bolz, 'Najstarszy kalendarz w rękopisach gnieźnieńskich: MS 1 z roku około 800', *Studia Źródłoznawcze*, 1967, vol. 12, pp. 23–38.

13 Ibidem, p. 37.

14 B. Bolz, *Irlandzkie zapiski marginesowe w gnieźnieńskim kodeksie MS 1*, *Studia Źródłoznawcze*, 1972, vol. 17, pp. 51–66.

Irish provenience of these texts is confirmed by mistakes made in writing some Latin words, errors typical for Irish scribes.

The issue of dating based on the inscription 'V̇ I DCCC', noticed already by Bishop Brodziszewski, requires an explanation. He mistakenly solved the abbreviation as 'Verbi Incarnati [anno] octingentesimo' (in the year 800 [counting from] the Incarnation of the Word).¹⁵ However, the correct solution is: 'versus [habet] mille octingenti' ([counts] one thousand eight hundred lines). The inscription is written stichometrically, like in many other codices.¹⁶ In the codex of the Bible, call number Ms Car C 1 in the Zürich Central Library (dated to the years 820–830), there are stichometric notes next to the *explicits* of the individual books. At the end of Genesis (l. 20r), we read: 'Explic[it] liber Bresit id / est Geneseos v[ersu]s hab[et] ·IIĪ DCC·', the Roman numeral three with a horizontal line on top is one of the ways of recording the number 3000 (another is MMM); at the end of the Book of Exodus (l. 35r), we read: 'Explicit Ellesmoth / id est Exodus. Habet versus IIĪ'. In the Gniezno codex BK Ms 1, there is only one such inscription because the *explicits* of the remaining Gospels are lost.

For the sake of comparison, at least several evangeliaries from the Carolingian period are connected to the Czech lands. Two, dating from the 2nd half of the 9th century, are held in the Library of the Metropolitan Chapter of Prague: the sparingly decorated evangeliary, call number KMK B 66 (contains only four calligraphic initials), and the luxurious evangeliary KMK Cim. 2.¹⁷ The first hails from the former Benedictine Saint-Bertin Abbey in today's French town of Saint-Omer (between Calais and Dunkirk), and the second from an unidentified monastery in northern France. Two more examples worth mentioning are the Strahov Evangeliary dated to ca.

15 Semkowicz repeats the erroneous interpretation of this inscription as a record of date, but suggests that the date was copied from an older codex which served as the model to the copyist, see W. Semkowicz, 'Katalog rękopisów...', op. cit., p. 271.

16 See J. Rendel Harris, *Stichometry*, London 1893, p. 57.

17 K. Kubínová, *Cim. 2. Pražský evangeliář Cim 2: rukopis mezi zeměmi a staletími středověké Evropy*, Praha 2017, p. 11. The abbreviation KMK stands for: Knihovna pražské metropolitní kapituly.

860, preserved in the Premonstratensian monastery in the Strahov district in Prague (call number DF III 3), and an Evangeliary from north-eastern France, written in the mid-9th century and used in the 11th century by the Chapter in Stará Boleslav. The latter currently belongs to the Vatican Apostolic Library (Reg. Lat. 14).

1.2 CODEX AUREUS GNESNENSIS



FIG. 1. The Golden Codex of Gniezno, the last quarter of the 11th century, the pericope for Palm Sunday, The Archdiocesan Archive of Gniezno (BK Ms 1a).

The evangeliary, called the Golden Gniezno codex, is the greatest pride of the Cathedral Library in Gniezno. Prof. Jacek Soszyński describes this historical treasure as follows: „The Golden Gniezno Codex (...) was produced in late 11th century in a scriptorium in Southern Germany. It is an evangeliary, i.e., a type of a liturgical book frequently found in medieval collections, which contains pericopes of the Gospels read during mass. The exceptional importance of this relic for the history of Gniezno Metropolitan Cathedral

is not based on its content but rather on its artistic qualities. The book was produced in an unusually lavish manner. It was written using golden letters on parchment and richly decorated with magnificent initials, numerous miniatures, and fantasy borders around all pages. Unsurprisingly, it is taken out of the cathedral treasury only for special occasions and was venerated for centuries as a truly exceptional book. A legend suggests that it was given to the archdiocese by its patron Saint Adalbert”.¹⁸

Czech scholars consider the Gniezno codex part of the ‘Group of Vyšehrad Codex’, which includes the dated to the 2nd half of the 11th century Vyšehrad Codex (a coronation evangelistary), the Codex of St Vitus Cathedral in Prague (an evangelistary) – both held in Prague and the Pułtusk Codex (an evangeliary), preserved in Kraków.¹⁹

The codex numbers 111 leaves made of calf parchment in 15 quires; it originally contained 91 liturgical celebrations and was decorated with twenty full-page illustrations. Text is written in one column, ca. 18 lines per page, using painter’s gold, i.e., a paint imitating gold (made of powdered brass mixed with egg white).²⁰ Additionally, there are gilded areas in the backgrounds, in details, and initials; there is also some silvering.²¹ Apart from the full-page miniatures with images of the Evangelists and scenes from the Gospels, there are many initials in the pericopes using plant motifs, and each page has an all-around border filled with continu-

18 J. Soszyński, Recenzja: ‘Ewangelistarz. Złoty kodeks gnieźnieński / Evangelistary: The Golden Codex, red. nauk. Michał Sołomieniuk, Kraków 2016, 798 pp., ilustr.’, *Analecta. Studia i Materiały z Dziejów Nauki*, 2019, vol. 28,1, pp. 249–250.

19 A. Merhautová, P. Spunar, *Kodex vyšehradský. Korunovační evangelistář prvního českého krále*, Praha 2006, p. 8. Bibliography provides details concerning call numbers and places where the codices are held. The latest summary discussion of this group of codices is available in the catalogue: *Otevři zahradu rajskou. Benediktini v srdci Evropy 800–1300*, ed. by D. Foltýn, J. Klípa et al., Praha 2014, pp. 206–217.

20 J. Rogóż, P. Szroeder et al., ‘Badania nieniszczące i fizykochemiczne’, in: *Ewangelistarz. Złoty kodeks gnieźnieński / Evangelistary: The Golden Codex*, ed. by M. Sołomieniuk, Kraków 2016, pp. 177, 179–180.

21 M. Jakubek-Raczkowska, ‘Iluminacje kodeksu gnieźnieńskiego na tle późno-ottońskiej tradycji obrazowej’, in: *Ewangelistarz. Złoty kodeks gnieźnieński...*, op. cit., p. 112 ff.

ous ornamentation. Neither the initials in the pericopes nor the page borders are from the artistic point of view repetitive. The ornaments display a narrow colour range, somewhat wider in the borders and, in turn, very narrow in the initials. The use of gold highlighted, on the one hand, the importance of the Gospels in the liturgy and, on the other, the role of the archiepiscopal seat. It was as well a manifestation of the ruler-donor's grandeur.²²

From the point of view of paleography, we see a clear predominance of the majuscule *capitalis*, modeled on *capitalis elegans*.

King Boleslaw the Generous could have donated the codex for his coronation in 1076, or it could have been given to the cathedral later, during the reign of Duke Władysław Herman, who apparently renovated and decorated the cathedral in 1092. The consecration of the cathedral in 1097 could have been a still later occasion for the donation.²³ However, originally, the codex did not include the periscopes for either the feast of Saint Adalbert or for the royal coronation.

The book underwent a full restoration in 2012 conducted by Nicolaus Copernicus University experts from the Department of Leather and Paper (The Faculty of Fine Arts). Professor Elżbieta Jabłońska was the manager of the conservation project.²⁴ During ca. three decades, two different phototypical editions with accompanying scholarly texts were published. The edition from the 1980s was provided with a scholarly commentary by Rev. Professor Tadeusz Dobrzeniecki,²⁵ the 2016 edition contains a multi-author and interdisciplinary monograph produced by experts in history, art history, paleography, and conservation of old books.²⁶ The Gold-

22 R. Michałowski, *Princeps fundator. Studium dziejów kultury politycznej w Polsce X–XIII wieku*, Warszawa 1993, pp. 103–105.

23 J. Zachwatowicz, 'Katedra romańska', in: *Katedra gnieźnieńska*, ed. by A. Świechowska, vol. 1, Poznań–Warszawa–Lublin 1970, p. 24.

24 M. Pronobis-Gajdzis, E. Jabłońska, 'Projekt konserwatorski i jego realizacja', in: *Ewangelistarz. Złoty kodeks gnieźnieński...*, pp. 139–180.

25 T. Dobrzeniecki, *Codex Aureus Gnesnesis. Commentarii*, Warszawa 1988.

26 *Ewangelistarz. Złoty kodeks gnieźnieński ...*, op. cit. The entire book is bilingual, Polish-English.

en Codex was listed in the Polish national Register of the UNESCO program “Memory of the World” in 2014.²⁷

Research into this codex and others from the so-called Group of Vyšehrad Codex also included expert liturgical analysis. It was conducted in 1967 by Pavel Spunar from Prague,²⁸ and corrected, completed and published by the author of the present paper in 2022.²⁹ In this last study, we read:

“Different codices – liturgical books of the same type – were produced in the same scriptorium during ca. the same period. Close relationship between these books does not mean that they are all based on the same codex used as a model. In the 11th century, there was still a certain flexibility although the possibilities for individually ordering the liturgical template were limited because it was strongly influenced by the previous tradition present in older (...) manuscripts. Manuscripts KodGn, KodWysz and KodŚw³⁰ were probably not produced as full mechanical copies of older models, but as unique combinations of various evangelistaries, available in a given scriptorium”.³¹

1.3 CODEX PRETIOSUS

There is a valuable manuscript, older than *Codex aureus*, composed of six leaves of an evangelistary from the mid-11th century, call number BK Ms 600.³² It is, in fact, rather a manuscript fragment, although it was grouped with codices several decades ago.

27 A. Laszuk, M. Sołomieniuk, ‘Program UNESCO Pamięć Świata i obecność dokumentów kościelnych na jego listach’, in: *Archiwa kościelne w niepodległej Polsce*, ed. by Anna Laszuk, Warszawa 2020, p. 308.

28 P. Spunar, *Nová fakta a úvahy o genezi Kodexu vyšehradského a rukopisů s ním souvisejících*, Praha 1967. The author has a digital copy of the typescript in his collection.

29 M. Sołomieniuk, ‘Ewangelistarze grupy Kodeksu Wyszehradzkiego i missale plenarium z Gniezna: liturgioznawcza analiza porównawcza’, in: *Textus, pictura, musica. Średniowieczny kodeks rękopiśmienny jako przedmiot badań interdyscyplinarnych*, ed. by M. Jakubek-Raczkowska, M. Czyżak, Toruń 2022, pp. 11–60.

30 Kod Gn = the Golden Gniezno Codex, KodWysz = Vyšehrad Codex, KodŚw = St Vitus Cathedral Codex in Prague.

31 M. Sołomieniuk, ‘Ewangelistarze grupy Kodeksu...’, op. cit., p. 24.

32 J. Rył, ‘Nieznany Złoty kodeks Biblioteki Katedralnej w Gnieźnie’, *Studia Gnesnensia*, vol. 5, 1979–1980, pp. 323–327.



FIG. 2. *Codex Pretiosus*, the mid-11th century,
The Archdiocesan Archive of Gniezno (BK Ms 600).

This historical object was named by the Rev. Sister Dr. Jadwiga Rył *Codex pretiosus*. During at least 200 years, it was an addition to the Golden Gniezno Codex, placed as its first quire. Many evangelistaries included, before the first liturgical ceremony, the text with Jesus' genealogy from St Matthew's Gospel, which may be why BK Ms 600 was placed at the beginning of the codex. During the liturgical ceremonies which required the reading of this pericope, the priest 'returned' to the first quire. The reference to St Matthew's genealogy also exists in the Golden Codex; however, originally, it did not include leaves with this genealogy. Another evangelistary preserved in fragments was probably used, and the genealogy was added when the evangelistary was re-bound in the 2nd half of the 16th century or the 18th century. In 1979, during the preparations of the phototypical edition of the Golden Codex, the additional quire was taken out of the codex and assigned an individual call num-

ber. It was originally a quaternion; currently, two middle leaves are missing. Except for the leaf 1v, the quire is written in Romanesque minuscules,³³ using painter's gold. Characteristically, 'Z' is always written as a majuscule, even in mid-word.³⁴ The beginning of St. Matthew's Gospel ends on leaf 3r; on leaf 3v, there is an incomplete text of the pericope for Palm Sunday from St. Matthew's Gospel. Evangelical texts are placed within ornamental borders with non-recurring motifs. The question of why only one quire of this evangelistary survives today remains difficult. If it was bound with the Golden Code (Ms 1a) in the 17th or 18th century, it is possibly a remnant of a codex destroyed during the Swedish deluge (1655-1660).

Paleographically, the Ms 600 is similar to the evangelistary of Saint Vitus Cathedral in Prague (call number Cim. 3).³⁵ Both manuscripts are golden codices, i.e., their entire text was written in painter's gold, predominantly using the Romanesque minuscule script. The Prague Cathedral's codex begins with Jesus's genealogy from St Matthew's Gospel (l. 4r-5v). While there is a paleographical similarity between the two manuscripts, there are many differences in the text. It is particularly noticeable in Jesus's genealogy, as shown in Table 1. The Vyšehrad Codex is in this respect identical to *Codex pretiosus*.

- 33 I use in principle Władysław Semkowicz's terminology, who calls Latin minuscule script from the 10th-12th century 'Romanesque minuscule' distinguishing between book minuscule and diplomatic minuscule, see W. Semkowicz, *Paleografia łacińska*, Kraków 2002², pp. 257-265. However, Gieysztor, Petrucci and Bischoff call the minuscule script before the appearance of Gothic writing, "Carolingian minuscule", A. Gieysztor, *Zarys dziejów pisma łacińskiego*, Łódź 1973, p. 115-121; A. Petrucci, *Breve storia della scrittura latina*, [Roma] 1992², pp. 115-119 and: B. Bischoff, *Paläographie des römischen Altertums und des abendländischen Mittelalters*, Berlin 2004³, pp. 160-171. Bischoff dates the beginning of the Gothic script to the early 12th century.
- 34 Such Z, as large as a majuscule, was typical for the Merovingian script called 'a z' from Laon, 8th c. See <https://spotlight.vatlib.it/latin-paleography/feature/11-1-bookhands-of-the-frankish-regions> [Accessed February 5, 2023].
- 35 Catalogue record: A. Podlaha, *Soupis památek historických a uměleckých. Knihovna kapitulní v Praze*, Praha 1903, pp. 20-30.

TABLE 1: DIFFERENCES BETWEEN MS 600 AND THE PRAGUE CODICES IN THE SPELLING OF PROPER NAMES IN THE GENEALOGY OF JESUS

Item #	Ms 600 (Gniezno), l. 2r-3r	Cim. 3 (Prague), l. 4v-5v	XIV A 13 (Prague)
1.	Ysaac	Ysaach	Ysaac
2.	Zara	Zamram	Zara
3.	obeth	obed	obeth
4.	urię	uriae	Vrię
5.	Iosiam; Iosias	Iosiam; Iosyas	Iosiam; Iosias
6.	Marie	Mariae	Marie

Additionally to simple spelling differences (ę / ae; e / ae; i / y; c / ch), there are more important variations (Obed / Obeth). The form ‘Zamram’ should be mentioned here, as it does not occur in any other codex of the so-called Vyšehrad Codex group. However, from the point of view of textual criticism, it is possible to compare the pericopes for ‘Dominica indulgentię id est in palmis’ in Ms 600 and in the Vyšehrad Codex. In the *Codex Pretiosus*, the text for this day is Mt 26, 2-4. 27b-57³⁶, in the Vyšehrad Codex, it is the entire pericope Mt 26,2 - 27,66. *Codex Aureus Gnesnensis*, on the other hand, displays Mt 21, 1-9 (ending with words ‘nomine Domini’), and the observance itself is labeled briefly ‘Dominica in palmis’. The Prague codex Cim. 3 contains Mk 11, 1-10, and the observance is given the same name as in the *Codex Aureus*.³⁷ It is not possible to compare the pericope from this observance with the relevant observance in the Missale plenarium from Gniezno because the text of the pericope in this missal is Mt 21, 1-9.

Codex Pretiosus and the Vyšehrad Codex offer, in principle, no variants in the text of the pericope for Palm Sunday. There are only four instances where they vary, including another form of the proper name for the Mount of Olives and using a different verb.

36 The bifolium in the middle is missing, and the text ends interrupted in mid-sentence - as further leaves of the codex are missing.

37 M. Sołomieniuk, ‘Ewangelistarze grupy Kodeksu...’, op. cit., p. 36.

TABLE 2: DIFFERENCES BETWEEN MS 600 AND THE VYŠEHRAÐ CODEX IN THE TEXT OF THE PERICOPE FOR PALM SUNDAY

Item #	Reference in Mt	Ms 600 (Gniezno), l. 4v-8v	XIV A 13 (Prague), l. 30r-33r
1.	26,30	Oliueti	Olivarum
2.	26,41	non intretis	intretis
3.	26,43	Et iterum venit	Et venit iterum
4.	26,55	apud vos sedebam	apud vos eram

The paleographic similarity to one codex and textual similarity to another prove that the origin of *Codex Pretiosus* is not clear-cut.

1.4 MISSALE PLENARIUM MS 149

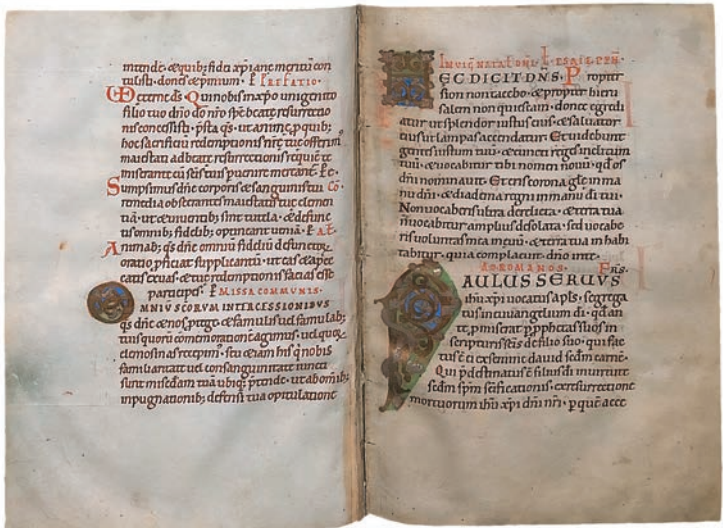


FIG. 3. *Missale plenarium*, the early 11th/ late 12th century, the beginning of a lectionary, The Archdiocesan Archive of Gniezno (BK Ms 149).

Missale plenarium, mentioned above, is, in fact, a *missale compositum*, i.e., composed of liturgical books bound together but not corresponding to the liturgical calendar. The artefact is dated to the years 1070–1131.³⁸ The codex numbers 272 leaves + 4 protective

38 R. Michałowski, *Princeps fundator. Studium dziejów kultury politycznej w Polsce X-XIII wieku*, Warszawa 1993, p. 98.

leaves at the front and 2 at the back. It includes the following parts: (1) *ordo Romanus antiquus*, (2) a calendar, (3) *Antiphonale Missarum*, (4) *Prosarium*, (5) *Sacramentarium*, and (6) *Lectionarium*. From the point of view of the liturgy of the Word, the last part is important, as it contains readings (along with the Gospel) for the main feasts, *Commune sanctorum* [common texts about the saints] and *missae votivae*.³⁹ Half a century ago, an English language monograph about this artefact was written by Krzysztof Biegański (a musicologist) and Jerzy Woronczak (a linguist and a medievalist).⁴⁰ It was accompanied by a sepia-toned edition of the codex. Despite the unusually high scholarly quality of the publication, musicological studies of the described codex should be undertaken again, and a phototypic edition should be published using contemporary reprographic techniques; the expert paleographic and liturgical studies should also be expanded. Such undertaking would require, in particular, a study of the Lectionary with the Evangelistary, the most important from the liturgical point of view. It contains only 64 observances, divided into four parts: (a) *temporale* of the first part of the year, intermixed with *sanctorale*, (b) *proprium de sanctis* of the second part of the year, (c) *commune de sanctis*, (d) votive masses. Evidently, the *temporale* of the second half of the year is missing.

1.5 LECTIONARY MS 67

This early 12th-century lectionary, call number BK Ms 67, still awaits the publication of an individual scholarly study.⁴¹ The codex numbers 157 leaves + 2 protective leaves at the front and 2 at the back. It includes 282 liturgical observances. The first researcher who studied the codex, Rev. Wojciech Anzelm Brodziszewski, wrote the following in ca. 1840, on the leaf 2r:

39 T. Dobrzeński, *Codex Aureus Gnesensis...*, op. cit., p. 120.

40 K. Biegański, J. Woronczak, *Missale plenarium, Bibl. Capit. Gnesensis, Ms. 149*, Graz 1970–1972.

41 M. Sołomieniuk, 'Dwunastowieczny lekcjonarz Ms 67 z zasobu Archiwum Archidiecezjalnego w Gnieźnie', in: 'Memento mei scriptoris'. *Sesja naukowa z okazji dziewięćdziesięciolecia urodzin profesora Edwarda Potkowskiego*, ed. P. Tańkowski, Warszawa 2025, pp. 39–78.

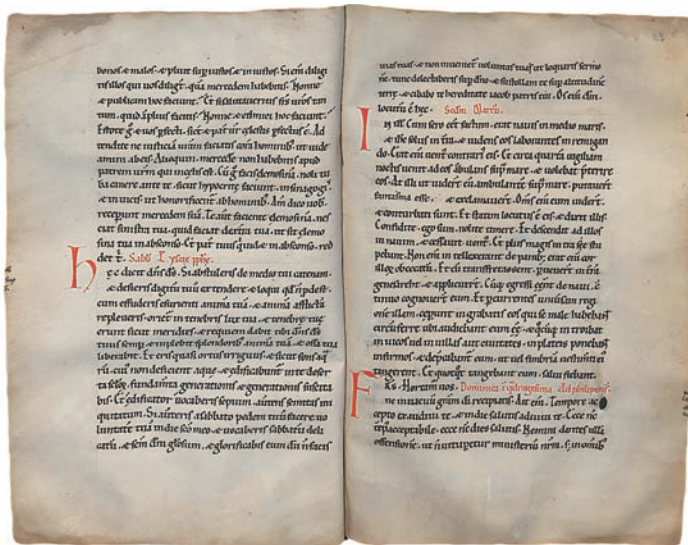


FIG. 4. A lectionary from the 12th century,
The Archdiocesan Archive of Gniezno (BK Ms 67).

Liber Epistolarum et Evangeliorum per totum anni circulum pro omnibus dominicis et festis diebus. Manuscriptum hoc creditur omnino esse antiquissimum, ex hac causa quia nulla inveniuntur in illo festa recentiora, nisi sola festa primitivæ Ecclesiæ – proinde suppono pro satis certo librum hunc esse faetus⁴² [sic!] sæculi NONI aut DECIMI.

The scholar, basing himself exclusively on an expert liturgical analysis, did not consider paleographical issues. Paleographical traits of the codex exclude an early origin of the book (i.e., the 9th or 10th century), pointing out rather to the first quarter of the 12th century.

At the end of many readings, the words ‘domino deo nostro’ or other similar words were added in a different grammatical case. For instance, the reading Ro 1, 1-6 (for Christmas Eve) according to the text of the Vulgate ends in words: ‘in quibus estis et vos vocati Jesu Christi’, in the lectionary; at the end, there are added words:

42 It should probably be *factum*.

‘d[omi]ni n[ost]ri’. The same words are added in the lectionary of the discussed above codex Ms 149. Lectionary Ms 67 contains a whole series of *lectiones compositae* (‘composite readings’), e.g., for the Octave of Epiphany it offers a reading composed of verses from various chapters of the Book of Isaiah (25,1; 26, 11; 28, 5; 35, 1-2.10; 41, 18; 52, 13; 12, 3-4).⁴³ A preliminary analysis uncovers many errors and gaps. There are mistakes even in the names of the books of the Bible from which the readings are excerpted, e.g., in the reading for the 4th Sunday of Advent (l. 6v), instead of ‘Philippenses’, there is ‘ad corinthios’; for Christmas Mass, *in primo galli cantu*, there is ‘ad titum’ instead of ‘Isaiae’. It appears that the letter to Corinthians was misnamed the most frequently and without distinguishing which of the two letters was quoted. In certain observances, the first reading was omitted, and only the pericope of the Gospel was provided (e.g., for the eve of Epiphany l. 11v; for Friday of the Octave of Epiphany, l. 13v; for Saturday before the 4th Sunday after the Octave of Epiphany; additionally, this observance has no name, l. 15v, etc.).

As far as paleography is concerned, it seems that the lectionary was written by two hands. One writes pointed letters (an early predictor of gothic script), and the other produces rounded letters.

1.6 EVANGELIARY MS 2

Evangelary, called Kruszwica evangelary (Lat. *Evangelarium Crusvicense*), could have been funded by Mieszko III the Old (d. 1202) for the Kruszwica collegiate, is dated for the end of the 12th century. It has been held in Gniezno since 1848. Until now, it has been only tentatively researched and described.⁴⁴ It is a codex numbering 175 leaves (including two blank leaves) and measuring 320×225 mm.

43 A list of composite readings is similar but not identical to the list provided in W. Frere’s *Studies in Early Roman Liturgy. III. The Roman Epistle-Lectionary*, Eugene 2011², pp. 92–93.

44 Ł. Krucki, “Ewangelarz kruszwicki”. XII-wieczny skarb diecezji wrocławskiej w zasobie Archiwum Archidiecezjalnego w Gnieźnie’, *Ateneum Kapłańskie* 183 (2024), fasc. 2 (693), pp. 214–237. The author focused primarily on the history of the codex and the list of illuminations.

It has been rebound on wooden boards covered with velvet. On the top cover, a 16th-century silver plaque with a Paschal lamb, a so-called *Agnus Dei*, is attached.⁴⁵

The layout of the content is presented in Table 1.

TABLE 3: THE CONTENT OF MS 2

Item #	content	Place in the codex	comments
1.	Prefatio sancti Iheronimi presbiteri de Evangeliiis et canonibus "Novuum opus facere me cogis"	f. 1r-3r	A letter to the Pope Damasus I
2.	[Canones Eusebiani]	f. 4r-9r	
3.	Item prefatio Iheronimi presbiteri "Plures fuisse"	f. 9v-11v	
4.	Prologus Math[ei] Evangelij: "Matheus ex Iudea"	f. 11v-12r	
5.	Capitula sancti Evangelii secundum Matheum	f. 12r-14v	352 "capitula"
6.	2 full-page illustrations	f. 15r-15v	
7.	[St Matthew's Gospel]	f. 16r-58r	The first three pages of the Gospel (Jesus's genealogy) are decorated
8.	Argumentum Evangelii secundum Marcum	f. 58r-59r	
9.	Capitula secundum Marcum	f. 59r-60r	233 capitula"
10.	5 full-page illustrations	f. 60v-62v	
11.	[St Mark's Gospel]	f. 63r-88v	The first page of the Gospel is decorated
12.	Argumentum Evangelii secundum Lucam	f. 88v-89r	
13.	Capitula [Evangelii secundum Lucam]	f. 89r-91r	
14.	5 full-page illustrations	f. 91v-93v	
15.	[St Luke's Gospel]	f. 94v-135r	The first page of the Gospel is decorated
16.	Prologus in Evangelium Johannis: "Hic est Iohannes evangelista"	f. 135r-136r	
17.	Capitula secundum Iohannem	f. 136r-137r	No pagination
18.	6 full-page illustrations	f. 138r-140v	
19.	[St John's Gospel]	f. 141r-173v	The first page of the Gospel is decorated, and the text on the 2nd page is written in painter's gold.

45 A wax medallion made out of a Paschal candle, blessed by the pope and called *Agnus Dei*, has the value of a sacramental.

In the text of each Gospel, there are references to the parallel texts in other Gospels (the so-called Ammonian Sections) written outside and inside the margins; however, there are no liturgical indications, or *capitulare evangeliorum* at the end.

1.7 A PSALTER WITH INTERLINEAR AND MARGINAL GLOSSES MS 110

The codex, bound in wooden boards covered in recycled book parchment, numbers 182 leaves. It is dated to the 2nd half of the 12th century. As indicated in the catalogue record written by the Rev. Sister Dr. Jadwiga Rył, before the first psalm, figures the apocryphal psalm (151: ‘Pusillus eram inter fratres meos’), and after the canonic book of psalms, cantics ‘Ysaiae’ were added: (Isa 12, 1-6; f. 179v-180r), ‘Ezechiaë regis’ (Isa 38, 10-20; f. 180r-181v), ‘Annæ’ (1 Sam 2, 1-10; f. 181v-182v) and ‘Moysi’ (Ex 15, 1-5a; f. 182v); this last one is incomplete – the last leaf of the codex is missing.

Below, I provide as a sample the first verse of Psalm 1 with both kinds of glosses:

TABLE 4: PS 1,1 WITH GLOSSES IN MS 110

Verse 1	Interlinear glosses	Marginal glosses
Beatus vir qui non abiit in consilio impiorum	Deliberando de suggestione peccati	[1] Vir non femineæ mobilitatis [2] Gregorius: et in cathedra pestilentiae non sedit. Cathedra quippe iudicis vel praesidentes esse solet. In cathedra autem pestilentiae sedere est ex iudicio praua committere. In cathedra pestilentiae sedere est et ex ratione mala discernere et tamen ex deliberatione perpetrare. Quasi in perversi consilii cathedra sedet qui tanta elatione iniquitatis attollitur ut implere malum etiam per consilia conetur.
et in uia peccatorum non stetit	Non est delectatus inmorando Nec in consuetudinem peccatum duxit quo ceteris peccandi daret exemplum	
et in cathedra pestilentiae non sedit	In qua doctoribus pestilentibus sedere mos est	

The longer marginal gloss comes from St Gregory the Great’s *Book of Pastoral Rule* (part III, chapter 32, admonitio 33).⁴⁶ The following marginal gloss, relating to the second verse, was also taken from the same work. This means that the marginal glosses in this codex (if studies of the comments to the other psalms would con-

46 Gregorius Magnus, *Regula pastoralis*, Patrologia Latina, vol. 77, Parisiis 1849, col. 115.

firm it) were not taken either from *Glossa ordinaria*, or *Glossa media in Psalmos et epistolas Pauli* Gilberta de la Porrée or also from *Glossa magna in Psalmos et epistolas Pauli* by Peter Lombard.⁴⁷

2. FRAGMENTS OF MANUSCRIPTS

In the archive are fragments of manuscripts dated to the period that concerns us, which contain biblical texts written in Latin on parchment. They were either part of the private collection of the pre-war librarian and archivist of the chapter, Rev. Leon Formanowicz⁴⁸, or they have been removed from the bindings of the Gniezno manuscripts. Such removals were done before the war, as well as in the 1960s and 70s of the last century, during the tenure of Rev. Władysław Zientarski.⁴⁹ Today, such operations are not undertaken without the participation of an expert paper and leather restorer. Hence, further growth in the number of discoveries of similar fragments will remain rather insignificant.

- Ms Fragm 12: a fragment of the Book of Ezekiel, 12th century / MSPL 7879;
- Ms Fragm 18: a fragment of the Book of Ezekiel, 12th century / MSPL 8035;
- Ms Fragm 19: a fragment of St Luke's Gospel, 9th century / MSPL 8036;
- Ms Fragm 20: a fragment of the Book of Leviticus, 12th century / MSPL 8037;
- Ms Fragm 24: a fragment of Psalm 77, late 11th/early 12th century / MSPL 8041;
- Ms Fragm 77: a fragment of a lectionary, 12th century / MSPL 8364;

47 I consulted for this issue the French Internet page entitled *Glossae Scripturae Sacrae-electronicae* (Gloss-e): <https://gloss-e.irht.cnrs.fr/> [Accessed February 29, 2024].

48 J. Nowacki, 'Leon Formanowicz', in: *Polski słownik biograficzny*, vol. VII, col. 1948-1958 and Ł. Krucki, Leon Maria Formanowicz (1878-1942), in: *Słownik biograficzny polskiego katolicyzmu społecznego*, vol. 3, ed. by R. Łatka, Warszawa 2022, pp. 426-430.

49 Ł. Krucki, 'Zientarski Władysław', *Rev.*, in: *Słownik biograficzny polskich archiwistów kościelnych*, vol. 1, ed. by J. Marecki, Kraków 2017, pp. 192-196.

- Ms Fragg 175: a fragment of an evangelistary, late 11th/early 12th century / MSPL 8488;
- Ms Fragg 182: a fragment of the Book of Numbers, 12th century / MSPL 8498;
- Ms Fragg 198: fragments of the Epistle of James and Acts of the Apostles, 12th century / MSPL 8507.

There are no scholarly analyses of these fragments, except Ms Fragg 19. On the other hand, in 2022, appeared a publication that combines traits of a catalogue and a scholarly study, including all fragments of manuscripts from the Czech lands until the 12th century.⁵⁰ It could serve as a valuable point of reference for Polish research.

2.1 MS FRAGM 12

This is a bifolium measuring 306×235 mm. The text is written in late Romanesque minuscule script in a single column, with 31 lines on each page; the 32nd line at the bottom of the page was cut off. The fragment belonged to Rev. Leon Formanowicz’s collection. The content under study:

TABLE 5: THE LAYOUT OF THE TEXT IN MS FRAGM 12

leaf	Biblical references	Incipit X explicit
1r	Ezek 7, 26-8,14	sacerdote, et consilium a senioribus X respiciebat ad aquilonem
1v	Ezek 8, 15-9,9	Et dixit ad me: Certe vidisti X magna est nimis valde, et re[pleta]
2r	Ezek 9, 9-10, 19	enim. Dereliquit Dominus terram X elevantia cherubim alas suas exaltata sunt
2v	Ezek 10, 19-11, 16	stetit in introitu porte X in terris ad quas venerunt

On the first leaf *recto*, in the cut-off line 32, there was the fragment: *et ecce ibi mulieres sedebant plangentes Adonidem* (Ezek 8, 14), and on the second leaf, in the cut-off part of the verse Ezek 10, 19, the fragment: *a terra coram me, et illis egredientibus, rotae quoque subsecutae sunt, et stetit in.*

50 D. Havel, *Die lateinische Schriftkultur in den böhmischen Ländern bis zum 12. Jahrhundert. Handschriften, Fragmente und Skriptoria*, Wien-Köln 2022. See the catalogue of fragments, pp. 87-400.

The text is divided into sections indicated by majuscule initials, written in elegant capital or uncial; each part is ca. three lines high. Some of the initials are at the beginning of the new line. Next to each initial were added marks that may be considered liturgical directions. Also, at the end of most sections (mainly in abbreviation) were added words: *Haec dicit dominus deus*. The division into sections and the liturgical comments are presented in Table 6.

TABLE 6: THE LAYOUT OF THE TEXT IN MS FRAGM 12 AND THE LITURGICAL INDICATIONS

Item #	Initial	Leaf and page	Biblical references	Liturgical indications	Comments
1.	F[actum]	1 r	Ezek 8,1-4	F[e]r[ia] III	
2.	E[t]	1 r	Ezek 8, 5-11	L[ectio] II	
3.	E[t]	1 r-v	Ezek 8, 12-18	L[ectio] III	
4.	E[t]	1 v	Ezek 9, 1-6	F[e]r[ia] IIII	
5.	E[t]	1 v	Ezek 9, 7-9	L[ectio] II	The bottom of the leaf was cut off; the passage was originally longer
6.	E[t]	2 r	Ezek 10, 2-15	L[ectio] III	
7.	C[umque]	2 r	Ezek 10, 16-22	F[e]r[ia] V	The bottom of the leaf is cut off; one line is missing in the middle of the passage. The first word written in majuscules and tinted red
8.	E[t]	2 v	Ezek 11, 1-7	L[ectio] II	
9.	G[ladium]	2 v	Ezek 11, 8-16	L[ectio] III	
10.	H[aec]	2 v	---	F[e]r[ia] VI	Only the top of the initial is visible. If the copyist omitted the words Propterea eloquent, the sentence could have begun with Haec dicit dominus deus.

This fragment belonged to the private collection of Rev. Formanowicz.

2.2 MS FRAGM 18

This fragment is written on both pages of a parchment leaf measuring 520 × 360 mm from Rev. Leon Formanowicz’s collection. The leaf was removed from a binding (the description does not specify which binding); hence, the page *verso* is difficult to read. The biblical text from the Book of Ezekiel (chapters 21 to 23) was written in a late Romanesque minuscule, in two columns, 45 lines each:

TABLE 7: CONTENT OF MS FRAGM 18

leaf	column	Biblical references	Incipit X explicit
1r	a	Ezek 21, 21- 22, 4	duarum viarum divinationem X annorum tuorum. Propterea
1r	b	Ezek 22, 4-25	dedi te obp[ro]briu[m] X Coniuratio p[ro]ph[et]aru[m]
1v	a	Ezek 22, 25-23, 10	leo rugiens capiensq[ue] X occiderunt gladio: et
1v	b	Ezek 23, 10-27	facte s[un]t famose X gl[ori]e tue. Et req[ui]...

On the page *verso*, in column ‘a’, a fragment of the leaf with the words *in medio ejus, sicut* (Ezek 22, 25) is missing. Above the field of text on the page *recto*, there is a red heading (*viva pagina*): *propheta*, on the *verso*: *Ezechiel*; in the headings, majuscule letters are mixed with minuscule. The Rev. Sister Dr. Jadwiga Rył dates the fragment to the late 12th or early 13th century. This fragment belonged to the private collection of Rev. Formanowicz.

2.3 MS FRAGM. 19

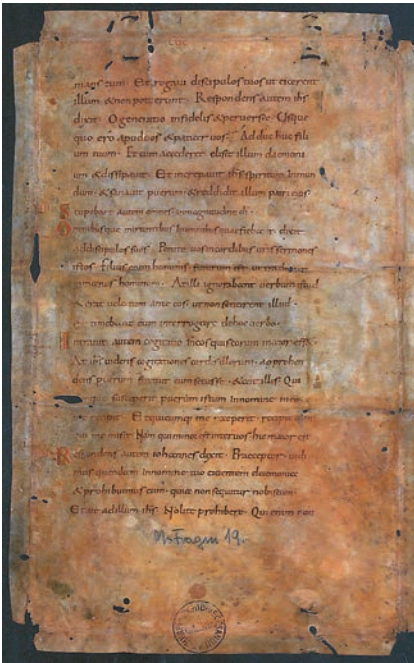


FIG. 2. A fragment of an evangeliary from the 9th century, The Archdiocesan Archive of Gniezno (BK Ms Fragm 19).

A study of this fragment of an evangeliary from the 9th century (Ms Fragn. 19) was already published half a century ago.⁵¹ The leaf measuring 300×160 mm is written in Carolingian minuscule. Its *recto* is legible, but on page *verso*, you can hardly decipher words or their parts because this leaf of an evangeliary was used in the binding of another codex. The fragment contains excerpts from the Gospel of St Luke (Lk 9, 39-62), and more precisely:

TABLE 8: CONTENTS OF MS FRAGM 19

leaf	Biblical references	Incipit X explicit
recto	Lk 9, 39-50	[di]lanians eum. Et rogavi discipulos tuos X Nolite prohibere. Qui enim non
verso	Lk 9, 50-62	est adversum vos, pro vobis est X retro aptus est regno dei ⁵²

Rev. Bolz provides somewhat different references: Lk 9, 40 - 10,1, disregarding the last words of verse 9, 39 and reading verse 10, 1, which is rather based on guesswork. The parchment is written in the Carolingian minuscule script displaying archaic traits (e.g., the occurrence of an open “lunar” “a”), and for that reason, can be dated, according to Bolz, to the mid-9th century at the latest, and was produced at a scriptorium in the German-French borderlands, in the upper reaches of the Rhine. In Bolz’s opinion, textual criticism connects this fragment to the southern French version of the Latin text of the Scriptures, reliant on the Spanish family of manuscripts. Until 1961, this folium served as a simple binding to a 16th-century print (BK Pl 64) from the collection of the Franciscans of Primitive Observance in Poznań.

2.4 MS FRAGM 20

This unit comprises two fragments of one leaf (the middle lines are missing), each measuring 405×330 mm. The text of the Book of Leviticus is written on these fragments, in two columns, in the Romanesque minuscule, namely:

51 B. Bolz, ‘Nieznany fragment gnieźnińskiego rękopisu z IX stulecia (Ms fr. 19)’, *Symbolae Philologorum Posnaniensium* 1973, vol. 1, p. 133-146.

52 The last entire word visible on the parchment is *retro*, and only the letters “a” and “s” can be deciphered from what remains of the next word.

TABLE 9: TEXT LAYOUT IN MS FRAGM 20

leaf	column	Biblical reference	Incipit X explicit	Comments
1r	a	Lev 18, 28b–19, 8a	[fecer]tis, sicut evomuit gentem X [porta]bit iniquitatem	Below, snippets of individual words from two consecutive lines
1r	b	Lev 19, 16b–23	stabis contra sanguinem X poma que ger[minant]	The last line has missing fragments, and below, single words from three following lines
1v	a	Lev 19, 33b–20, 3	fuerit inter vos X de semine suo Moloch	Below, fragments of five consecutive lines, difficult to decipher
1v	right	Lev 20, 10–17a	proximi sui morte moriantur X turpitudinem ejus illaque	Below, snippets of two consecutive lines
2r	left	Lev 19, 8b–16a	populo suo X susurro in p[o]p[u]lu[m]. Non	--
2r	right	Lev 19, 25–33	quinto autem X in terra vestra et morat[us]	--
2v	left	Lev 20, 4b–10a	dedit de se[mine] X p[er] petraverit cum conjuge	After the incipit, missing fragments of the parchment
2v	right	Lev 20, 17c–23a	[revelav]erint, et porta[bunt] iniquitatem X expulsurus sum ante vos	--

This analysis demonstrates that the fragments are two parts of the same leaf. Between the end of the record on l. 1r, in the left column, and the beginning of the record on l. 2r, in the left column, only the words *suam, quia sanctum Domini polluit, et peribit anima illa de* are missing, i.e., ca. two lines. Similarly, between the last words on l. 1r, in the right column and the first words on the l. 2r, in the right column, only words *immunda erunt vobis, nec edetis ex eis. Quarto autem anno omnis fructus eorum sanctificabitur, laudabilis Domino*, i.e., ca. three lines of text. Between the left column on l. v and the same column on l. 2v, the words *et contaminaverit sanctuarium meum ac polluerit nomen sanctum meum. Quod si negligens populus terrae, et quasi parvipendens imperium meum, dimiserit hominem qui*, are missing, i.e., ca. 3 lines. Between the right column on l. 1v and l. 2v, words *ejus, illaque conspexerit fratris ignominiam, nefariam rem operati sunt: occidentur in conspectu populi sui, eo quod turpitudinem suam mutuo* are missing.

The fragment was removed from the binding of an archival unit dating from 1603–1617, described as a ‘draft of decretals’, and mis-

takenly attributed the call number A Cap B 47⁵³ in the catalogue of manuscripts.

2.5 MS FRAGM 24

The fragment of a leaf, identified as Ms Fragn 24, was removed from an incunabula with the call number BK Inc 354. It measures 295 x 130 mm, is written in the Romanesque minuscule script, and contains:

TABLE 10: THE LAYOUT OF THE TEXT IN MS FRAGM 24

page	Biblical reference	Incipit X explicit
recto	Ps 77, 32-44	In omnibus his X convertit in sanguinem flumina eorum
verso	Ps 77, 45-56	et disperdidit eos X exacerbaverunt deum

On the *verso* of the page, the text of this psalm has been preserved from the middle of verse 45 to the middle of verse 56. Between the end of the text on the *recto* of the page and the beginning of the text on the *verso* of the page, parts of verses 44 and 45a are missing, i.e., the words *et imbres eorum, ne biberent. Misit in eos coenomyiam, et comedit eos, et ranam, et*. This fragment was written in the upper part of the page's *verso* (the leaf's upper part has not been preserved).

There are 26 lines of text written in one column on the *recto* of the page, and on the *verso*, 25 lines. The author of the working catalogue of fragments, the Rev. Sister Dr. Jadwiga Rył, wrote the following about the configuration of the text: '2 columns (there is only a trace of the second column)'. The author of the present study did not see traces of a second column.

Initials of all verses are written in the majuscule (*capitalis elegans* or uncial) in the left margin, i.e., outside of the field of text. On the *recto* of the page, out of seven initials 'E', there are five uncial and two capitals; on the *verso*, there are nine such initials, all uncial. Punctuation includes two signs: a full stop at the end of the sentence and a comma in the middle of each verse. The comma has the shape of a dot below the letter combined with a diagonal sign

53 In reality, this call number is attributed to a 20th-century archival unit.

written above the letter. It is similar to a double comma (it looks like a diagonal ‘exclamation mark’). To save the parchment, half of the verse was once written in the line above, in the empty space of the field of text (the preceding verse ended in the middle of the length of the line).

The main text is written in the late Carolingian minuscule script with *praegotica* traits, i.e., the letters are ‘sharp’, written within a rectangle rather than an oval; clear differences exist between wider and narrow or narrow (sharply) ending strokes.

On the *verso* of the page, there are two glosses. The condition of the parchment and the fact that the leaf has been cut off at the left side make it difficult to provide a more precise explanation of the glosses.⁵⁴

2.6 MS FRAGM 77

It is a narrow parchment strip measuring 45×202 mm, written on both sides and containing five incomplete verses of text in two columns. It used to be an insert in the incunable BK Inc 128. The first (left) column is cut off. The text is written in the late Romanesque minuscule script.

TABLE 11: THE LAYOUT OF THE TEXT IN MS FRAGM 77⁵⁵

page	column	Biblical reference	Incipit X explicit
recto	a	Lk 17,30-31	qua die filius X tollere illa e[t] qui
recto	b	1 Cor 13, 1-2	loquar e[t] ang[e]lor[um] X habuero prophetiam, et no...
verso	a	1 Cor 13, 11-12	loquebar ut parvulus do słów Videmus n[um]c X
verso	b	Lk 18, 31-33	per prophetas de Filio X et die tert[ia]

54 The first gloss is placed after verse 49 (it ends with the expression: *immissiones per angelos malos*). It probably runs as follows: ‘v[a]rie leg[es?] i[n] Xp[ist]o weniendo (?) nat[us?] su...’ (the next part is cut off). Below the end of the last word is an incomplete (cut-off) capital letter ‘C’. The second gloss is written in four lines, one or two abbreviated words to the right of verses 53-54. The gloss reads: ‘M qu[am] / Deus [...] vca[...] / in sac[r]ifi...’.

55 In this description, I disregard verses truncated in their upper half, with letters impossible to decipher and without vertical lines reaching upward into the interlinear space.

The layout of readings: 1 Cor 13, 1-13 and Lk 18, 31-43 corresponds to Pentecost Sunday. In the text, there is one truncated initial F[ratres], written in red as *capitalis elegans*, over four lines in height. The fragment was inserted in the incunable Inc 128.

2.7 MS FRAGM 175

The fragment comprises five leaves (a loose leaf and a bifolium; leaf 1 is the loose leaf) measuring 305×210 mm. This unit was removed in 1962 from the binding of the volume of acts of the chapter, call number A Cap B 773, dating from 1667-1699 (l. 1), and A Cap B 721, dating from 1685-1698 (bifolium).

TABLE 12: THE LAYOUT OF THE TEXT IN MS FRAGM 175

Item #	Leaf and page	Title of the liturgical observance and title of the pericope	Biblical reference	Incipit X explicit
1.	1r	-	Mt 27, 50-59;	Jesus autem iterum clamans X: reddi corpus. Et
	1v	-	Mt 27, 59-66;	accepto corpore X lapidem cum custodibus
2.	1v	Feria quinta in Cena Domini Sequentia sancti Evangelii secundum Ioannem	--	
	2r	--	Lk 6, 22-29;	ut moreretur mendicus; X habent moysen et
3.	2v		Lk 6, 29-31;	prophetas: audient illos X ex mortuis resurrexerit, credent
	2v	Dominica II post octavam ... ⁵⁶ Sequentia sancti Evangelii secundum Lucam	Lk 14-16;	In ill. Dixit Iesus discipulis suis parabolam hanc: Homo quidam fecit X in plateas et vicos civi[tatis]
5.	3r	--	Lk 5, 9-11	in captura piscium X secuti sunt eum
	3r	Feria VI Secundum Matheum	Mt 5, 20-24	In ill. temp. Dixit Iesus discipulis suis: Amen amen dico vobis, quia nisi habundaverit X relinque ibi
6.	3v		Mt 5, 24	Ibi munus tuum X offeres munus tuum
	3v	Secundum Marcum	Mk 8, 1-7	In ill. temp. cum turba multa esset X pisciculos paucos: et ipsos

56 The last word is illegible.

The text is written in one column, mainly in the Romanesque minuscule script, but in the names of observances, *capitalis quadrata* in light-red (minium) is used. Initials, at the beginning of the pericope, are written in two colours (green with blue additions); they reach from 3 to 6 lines in height and are placed in part entirely outside the field of text, in the external margin. Some sentences begin with light-red majuscule initials extending into the upper interline. If a verse commences with such an initial, the letter is painted outside the field of text, in the left margin.

2.8 MS FRAGM, 182

It is a fragment of one leaf measuring 350×170 mm, with considerable gaps in its upper part. The *verso* of the page is not easily readable. This fragment of parchment was removed in 1962 from the binding of a volume of acts of the chapter, call number A Cap B 736, dating from 1587–1589. On the *recto* of the page, there is (with gaps) the text of Nu 31, 17–36 ([quid]quid est generis X trecenta septem dta [sic!]), and on the *verso*: Nu 32, 21–39; [tran]seat donec [subvertat] X interfecto Amorræo). This text layout proves that the original codex was written in two columns. On the *recto* of the page, there is the left column of text, and on the *verso*, the right column. The width of the column measures ca. 110 mm. The entire text is written monochromatically in the Romanesque minuscule script without any ornamentations.

2.9 MS FRAGM 198

This unit is composed of two bifolia preserved with large gaps; they were removed in 1962 from the binding of acts of the chapter. The detailed provenience of the first bifolium was not recorded (two missing numbers were marked as 'xx'); it was removed from the volume of acts with the call number A Cap B 7xx. The second bifolium was removed from the binding of the unit with the call number A Cap B 759, dating from 1636–1639. Better preserved leaves measure 315×230 mm, and the field of text measures ca. 220×145 mm.

The first bifolium, containing fragments of the Epistle of James, (probably) at the stage of recycling for the purpose of binding, was folded the other way around, i.e., on the first leaf, there is currently the text from the ‘further’ part of the Epistle, and on the second, we have the text of the ‘nearer’ part of this Biblical book. Additionally, two small, loose pieces of parchment covered with text belong to this bifolium that must have been cut off from the main part during the process of recycling. The text is written in the Romanesque minuscule script.

The layout of the Biblical text in the first bifolium is presented in Table 13.

TABLE 13: THE LAYOUT OF THE TEXT IN MS FRAGM 198 – BIFOLIUM 1

Leaf	Biblical reference	Incipit X explicit
1r	Ja 2, 14–22	[o]pera autem non habeat x fides confirmata est
1r (part cut off)	Ja 2, 23–25	Dei appellatus est X per aliam viam exiens
1v	Ja 2, 26 – 3, 7	[mortu]u[m] est [ita et fides sine] operibus X et serpentium etiam
1v (part cut off)	Ja 3, 7–10	[doma]nt[ur] et domita X ore procedit benedi[ctio]
2r	Ja 1, 19–27	audiendum: tardus autem X et immaculatum [se] custo[dire]
2r (part cut off)	Ja 2, 1–3	Fratres mei nolite X habitu et intendat[is]
2v	Ja 2, 3–11;	[indu]tus est veste praeclara X Quod si non moechabe[ris]
2v (part cut off)	Ja 2, 12–14;	[faci]te sicut per legem X quis dicat se habere

Gaps due to the binding in the 17th century: on leaf 1r, between the main part and the cut-off part, one and a half of a Biblical verse is missing (Ja 2, 22–23); namely, the words: ‘Et suppleta est Scriptura, dicens: Credidit Abraham Deo, et reputatum est illi ad justitiam, et amicus’. Meanwhile, at the bottom of the cut-off part, the beginning of verse 26 is missing: ‘Sicut enim corpus sine spiritu’. Whereas, on page 1v, after both parts were folded, the words: ‘ceterorum doma[nstur]’ are missing from verse 7. There is a curious disproportion between the amount of missing text on the *recto* and on the *verso* of the page. In the second leaf, on the page *recto*, between the main part and the cut-off portion, the last words of the first chapter are missing: ‘[custodi]re ab hoc saeculo’. On the *verso* of the page, the lower part of letters in words from verses 11

and 12 are missing: ‘occides autem, factus es transgressor legis. Sic loquim[ini]’, as well as the entire words ‘et sic’. It means that no full verses are missing.

The second bifolium is somewhat more complete and its current physical condition mirrors the real layout of the Biblical text.

TABLE 14: THE LAYOUT OF THE TEXT IN MS FRAGM 198 – BIFOLIUM 2

Leaf and page	Biblical reference	Incipit X explicit
1r	Ac 24, 5–18;	omnibus Judeis et auctorem X non cum turba neque cum
1v	Ac 24, 18–27;	tumultu. Quidam autem X reliquit Paulum vinctum
2r (the main part along with the cut-off fragment)	Ac 27, 20–31;	exigua imminente, jam ablata X [c]enturioni et
2v (see above)	Ac 27, 31–42;	militibus: Nisi hi in navi X effugeret

In this manuscript fragment, the beginnings of sections of the text, called *capitula*, are marked in two distinct ways. The first type of indication is the initial of the first word in the section, written in majuscule, *capitalis elegans*. Its height is ca. 2–3 lines, and the initial is placed outside the field of text on the left. Above the first line of a new section, the copyist placed a Roman numeral in the empty space on the right (in the field of text). The height of these numerals is ca. 1 line. Both ways of marking the *capitula* use light-red colour and a thin stroke. In the first bifolium, this indication, in the form of the initial T, is placed on the 1r, at the beginning of the verse Ja 2, 19 (‘Tu credis’). The mark in Roman numerals was written partly on the missing parchment and, probably, was intended as VIIII. On the leaf 1v of the same bifolium, two majuscule initials and traces of a Roman numeral were preserved: N at the beginning of Ja 3, 1 (‘Nolite plures’), as well as E in the middle of the verse Ja 3, 5 (‘Ecce quantus’). The leaf 2r has a majuscule P at the beginning of Ja 1, 21 (‘Propter quod’)—the indication in Roman numerals: IIII. A bit lower down, we can see the initial S at the beginning of Ja 1, 26 (‘Si quis’); the corresponding Roman numeral indication: V. On the back (2v), the initial D appears in the middle of the verse Ja 2, 8 (‘Diliges proximum’); the Roman numeral indication is VII. In the cut-off part of this leaf is the numeral in-

dication VIII, after the end of verse 2. 13 – the next section would begin accordingly from 2, 14. In the second bifolium, such an indication appears on the leaf 1v, at the beginning of the verse Ac 24, 22 ('Distulit autem illos Felix'). The first letter of the verse was written as a light-red majuscule, on two lines. This initial sticks outside of the field of text, into the left margin. The indication in Roman numerals: "LXIII'.

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Translated by Elżbieta Olechowska

ELŻBIETA ZARYCH
elzbieta.zarych@uj.edu.pl
Jagiellonian University in Kraków
ORCID: 0000-0002-4796-4419

EIGHTEENTH AND NINETEENTH- CENTURY AUTOGRAPH MANUSCRIPTS OF THE VON ARNIM AND BRENTANO FAMILIES FROM THE BERLIN AUTOGRAPHIA COLLECTION (SAMMLUNG AUTOGRAPHIA): PROBLEMS, DISCOVERIES AND PERSPECTIVES¹

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ABSTRACT

The Autographa Collection (Sammlung Autographa), previously held at the Preußische Staatsbibliothek zu Berlin and now in Cracow's Jagiellonian Library, includes numerous autograph manuscripts and other documents by well-known members of the von Arnim and Brentano families from the 18th and 19th century – for example, Achim and Bettina von Arnim, Clemens Brentano, Sophie Mereau – as well as less famous figures. The items in the collection include their correspondence with family members and friends, with major figures in culture and science, rulers and edi-

1 This publication was funded by the program 'Excellence Initiative - Research University at the Jagiellonian University in Krakow' as part of the project "European Heritage in the Jagiellonian Library. Digital Authoring of the Berlin Collections."

tors, as well as people otherwise unknown or unidentified. There are also literary and musical manuscripts, portraits, drawings, notes, source materials, passports, contracts, accounts, court summons and so on. Some of these items have already been studied or published, with varying success. Others have not yet attracted scholarly interest and little is known about them. This vast resource constitutes a major research challenge, with many questions and doubts arising on closer scrutiny of the items. This paper summarises the results, insights and conclusions from the identification and description of these autograph manuscripts, part of the flagship project entitled 'European Heritage in the Jagiellonian Library: Digital Authoring of the Berlin Collections. Core Facility' implemented at the Jagiellonian University. It discusses the state of preservation of the material, key features of each author's documents, manuscript sets and types, problems and possible solutions, major discoveries, as well as research possibilities and perspectives.

KEYWORDS: von Arnim, Brentano, Sammlung Autographa, Jagiellonian Library, autograph, manuscript

Boxes 5 and 25 in the 196-box Autographa Collection (*Sammlung Autographa*, henceforth SA) of the former Preußische Staatsbibliothek zu Berlin,² now kept at Cracow's Jagiellonian Library, contain numerous autograph manuscripts and documents pertaining to two families – the von Arnim family and the Brentano family – which were connected by friendships, family relations and a love of literature. Unlike Karl August Varnhagen's collection (VC), the SA has attracted relatively little scholarly attention to date.³ Even the fact of its existence is little known since the Jagiellonian Library's

2 On the history of what are known as the 'Berlinka' (Berlin collections), see M. Rutowska, 'Zbiory Pruskiej Biblioteki Państwowej w Berlinie', *Przegląd Zachodni*, 2012, no. 3, pp. 123–139.

3 This is evident, for example, from the list of people who have studied the SA to date.

Berlin collections are commonly identified with the VC,⁴ manuscripts by well-known composers⁵ and early printed works.⁶ The SA nevertheless comprises valuable documents relating both to people whose autograph manuscripts are found in the VC (and which therefore complement our knowledge of their life and output) and to those absent from the VC. Apart from autograph manuscripts by best-known members of the von Arnim and Brentano families (Romantic artists such as Achim and Bettina von Arnim, Clemens Brentano and Sophie Mereau), the SA includes other documents relating to their close and distant relatives – politicians, diplomats, servicemen, scientists, activists – as well as others (such as A.G. von Arnim⁷) about whom little is known apart from data in the SA and the fact that they, too, were members of these families.

The noble clans of von Arnim⁸ and Brentano⁹ have a history dating back to the 13th century, but the SA's documents only concern people living in the 18th and 19th centuries. A large proportion of these documents are correspondence with the family, major figures in culture and science, rulers and editors, as well as people otherwise unknown or still unidentified. There are also manuscripts of their literary and musical works, portraits and drawings, notes, source materials and various official documents (passports, contracts, accounts, court summons and so on). This vast body of material constitutes a major challenge for the researcher.

4 See letter sources as quoted by editors (below).

5 They attracted universal interest on the occasion of the 1977 transfer of six musical manuscripts by Mozart, Bach and Beethoven, for example, presented by Edward Gierek to the GDR government as a 'gift of friendship'. See M. Rutowska, 'Zbiory Pruskiej Biblioteki Państwowej w Berlinie', op. cit., pp. 133–134.

6 The Berlin collections mostly reemerge in public debate in the context of German claims and pressure to return the deposit, most recently in 2007 and 2020.

7 Even his forenames are unknown.

8 The family is first mentioned in the Altmark (the northern part of the later March of Brandenburg) and subsequently in Uckermark, with main seats at Boitzenburg Castle, Wiepersdorf, Muskau, Suckow and Blankensee, among others.

9 Domenico Brentano came from Tremezzo in Lombardy. In 1698, he moved his company from Milan to Frankfurt am Main. See K. Günzel, *Die Brentanos. Eine deutsche Familiengeschichte*, Düsseldorf–Zürich 1998.

As mentioned above, apart from sources already known and published, there are others which have not attracted the attention of philologists to date. Both types of source provoke numerous questions and doubts on closer scrutiny. This paper was written as part of the Jagiellonian University's flagship project 'European Heritage in the Jagiellonian Library: Digital Authoring of the Berlin Collections. Core Facility' – known as the DiHeLib project.¹⁰ It presents our research and conclusions, different ways of solving the problems that arise, major discoveries and new research perspectives for the future.

CONTENTS OF THE COLLECTIONS AND METHODOLOGY

The SA comprises 17 manuscript sets: ten for the von Arnim family (285 items) and seven for the Brentanos (134 items), making up 419 items (872 leaves) in total. Of these, items related to Bettina von Arnim are the most numerous (198 items), followed by those related to Clemens Brentano (97) and Achim von Arnim (39). For most other figures we only have a single autograph manuscript (for example, Maximiliane von Arnim) or two (for example, Christiana Brentano). Outgoing correspondence prevails, while incoming letters are scantier. There is also a considerable number of handwritten artistic works, notes, source materials and various personal items. Prints and drawings as well as cuttings (from the press, books and catalogues) are the least frequent group. See Tables 1 and 2 for attributions of items to individual members of the two families and within specific groups.¹¹ Most texts are in German, but there are also letters in French, as well as individual pages or fragments in Italian, Latin and Hungarian.

Notably, documents related to the von Arnim and Brentano families are found not only in Boxes 5 and 25, where they have separate manuscript sets dedicated to them, but also in other sets. Those in

10 For detailed information on the DiHeLib project, see <https://dihelib.id.uj.edu.pl/> [Accessed July 23, 2025].

11 The SA's division into groups (numbered from 1 to 9) results from the source classification adopted in the DiHeLib project.

**TAB. 1. TYPES AND NUMBERS OF VON ARNIM FAMILY MEMBERS' DOCUMENTS IN THE SAMMLUNG AUTOGRAPHA
(THE TOTAL NUMBER ALSO INCLUDES VARIOUS LIBRARY ADDITIONS - TYPE 9, NOT LISTED SEPARATELY)**

von Arnim family members	1 - drawings and art prints	2 - outgoing correspondence	3 - own artistic works	4 - personal items	5 - historical documents	6 - press cuttings and printed texts	7 - incoming correspondence	8 - by other authors	TOTAL
A.G. von Arnim		2							3
Heinrich Alexander von Arnim		2							3
Joachim Erdmann von Arnim		3	1						5
Adolf Heinrich von Arnim-Boytzenburg		7							9
Karl Otto Ludwig von Arnim		2							3
Maximiliane von Arnim		1							2
Armgard von Arnim		6					1		8
Gisela von Arnim	1		11					1	15
Ludwig Achim von Arnim		19	8					2	39
Bettina von Arnim	1	130	1	12		3	19	1	198

TAB. 2. TYPES AND NUMBERS OF BRENTANO FAMILY MEMBERS' DOCUMENTS IN THE SAMMLUNG AUTOGRAPHIA
(THE TOTAL NUMBER ALSO INCLUDES VARIOUS LIBRARY ADDITIONS - TYPE 9, NOT LISTED SEPARATELY)

Brentano family members	1 - drawings and art prints	2 - outgoing corre- spondence	3 - own artistic works	4 - personal items	5 - historical documents	6 - press cuttings and printed texts	7 - incoming corre- spondence	8 - by other authors	TOTAL 134
Christian Brentano		2							3
Franz Brentano		2 + 1							6
Lorenz Brentano		1					1		2
Lujo Brentano		4							5
Sophie Mereau		10							18
Marie Brentano		2							3
Clemens Brentano	6	52	4	4		3		3	97

other sets mostly consist of letters addressed to them, stored under the names of the senders rather than addressees, in accordance with the SA's principles. These documents found in other sets are not discussed in this paper.

Work on the identification and description of the autograph manuscripts has been carried out first and foremost on the principle of faithful representation of data contained in the sources. All the added elements have been duly marked and placed in brackets. Data collected in the descriptions have been compared with those from earlier catalogues and editions of these documents. The older descriptions have been verified and commented upon. Some of the older descriptions were helpful, but others proved misleading and caused many problems. Helga Döhn's catalogue of the SA is incomplete and imprecise in many respects – a fact of which researchers have long been aware.¹² Paradoxically, the old handwritten catalogue of the collection, still kept in Berlin (with a photocopy in the Jagiellonian Library), comprising accession notes – used by Döhn as the basis for her work and verified by direct reference to some of the sources – is much more complete and reliable, which provokes questions concerning her working methods. Döhn's catalogue focuses on epistolography, while the other documents, including literary and musical works, are largely passed over (only their approximate numbers or card numbers are listed without further description). Even for the letters, she only quotes some examples of

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- 12 Roman Sosnowski and Piotr Tylus comment as follows: 'Helga Döhn's contemporary catalogue is, to a great degree, an incomplete recreation of the manuscripts inventory run in Berlin from the early 19th century until 1940. The descriptions are very general, and, more importantly, H. Döhn did not conduct a systematic investigation on site in Krakow and was unable to verify such an enormous collection through personal observation. For example, in the case of a given author, she does not specify the actual number of manuscripts, writing only "about" (when there are many of them); neither does she mention all the correspondents, saying merely: "among others"'. See R. Sosnowski, P. Tylus, 'European Treasure in the Jagiellonian Library. A Flagship Project', *Polish Libraries*, 2003, vol. 11, pp. 240–241. See also the review of the later edition in W. Mrozowicz, 'Recenzja: Helga Döhn, Die Sammlung Autographa der ehemaligen Preussischen Staatsbibliothek zu Berlin. [...] Wiesbaden 2005 [on CD, 2006], 336 pp. (Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Kataloge der Handschriftenabteilung, II 7)', *Roczniki Biblioteczne*, 2008, vol. 52, pp. 243–245.

addressees. Old fragmentary catalogues, for instance those of the Radowitz,¹³ Formey¹⁴ and Grimm brothers' legacies,¹⁵ which also include some autograph manuscripts from the SA, likewise abound in errors and inaccuracies resulting from uncertain data or data unavailable at the time, misreadings, using other faulty sources, or quoting other people's or one's own findings as facts. Editions of autograph manuscripts from the SA often demonstrate similar faults. This primarily concerns the letters, where the editors used the above-mentioned catalogues and treated data from the autograph manuscripts on a par with other sources. One should therefore approach all those publications with caution and always give priority to data from the original documents. Where problems have proven impossible to solve, existing versions have been compared in our project but the matter left open.

In the DiHeLib project, the von Arnim and Brentano family documents have been identified and described in accordance with the following rules: all the titles and descriptive terms, names of professions, first names or initials, surnames, document titles and other data, abbreviations written out in full or elements supplemented on the basis of other sources or own research have been placed in square brackets.¹⁶ Dates and place names have been supplemented or corrected where possible. Problematic elements have been commented on. Some of the problems and solutions were common to all or some of the manuscript sets under study, to individual people or to document types. Some autograph manuscripts called for an individual approach. The planned online catalogue containing the digitalised autograph manuscripts will be based on the thoughts and conclusions from our research, as presented in

13 *Verzeichniss der von dem verstorbenen Preussischen General-Lieutenant J. von Radowitz hinterlassenen Autographen-Sammlung*, Berlin 1864.

14 J. Häsel, *La correspondance de Jean Henri Samuel Formey (1711–1797): inventaire alphabétique*, Paris 2003.

15 R. Breslau, *Der Nachlaß der Brüder Grimm*, Wiesbaden 1997, Bd. 1–2.

16 This convention is also applied in the case of data established while working on this paper.

this paper. The discussion of the von Arnim and Brentano family documents below covers the following areas: the state of preservation of the material, the key features of documents relating to each author and each type of document, the problems encountered, areas requiring further study and the potential for research into the different manuscript sets in the SA.

THE VON ARNIM AUTOGRAPH MANUSCRIPTS

The earliest family member for whom a manuscript set exists in the SA is the otherwise unknown A.G. von Arnim, who lived in the 18th century at the ancestral Boitzenburg Castle.¹⁷ The SA includes two letters written by him in French to Jean Henri Samuel Formey in 1760. Formey was a German churchman, educator and writer, the descendant of French émigrés. The letters and von Arnim's contacts with Formey have not been researched before, presumably because scholars have focused on other, better-known members of the family; indeed, even the Formey catalogue leaves these letters out. The VC also contains other complementary correspondence between the same two individuals from 1753–1754.¹⁸ Studying the letters might thus enrich our knowledge about Formey's life and work, and possibly shed some light on an obscure member of the von Arnim clan.

The SA also includes letters from serviceman and politician Adolf Heinrich Count von Arnim-Boitzenburg (1803–1868, from the Blankensee branch of the family), who was a Prussian government minister: five addressed to Carl Heinrich Eduard Lommatzsch, a professor of theology, one to Professor Heinrich Leonhard Heubner, and one (unlisted in the Döhn catalogue) to the Verein zur Beförderung der Landes-Verschönerung für den Wittenberger Kreis. Some of these letters, written between the 1830s and 1850s, were penned by von Arnim-Boitzenburg in person, while others were probably dictated to his secretaries and only signed by

17 See *Die Varnhagen von Ense'sche Sammlung in der Königl. Bibliothek zu Berlin, geordnet und verzeichnet von L. Stern*, Berlin 1911, p. 18. Here, as A.G. Arnim-Boitzenburg.

18 Ibidem.

him. The dating and placement of these still unpublished letters was significantly facilitated by the history of Count von Arnim-Boytzenburg's career as administrator of various German districts.¹⁹ Our knowledge of his life and work, the related institutions and individuals may in turn be enriched by studying the correspondence.

Another small (two-letter) set is that by Heinrich Alexander Baron von Arnim-(Suckow) (1798–1861), a Prussian diplomat and politician (foreign secretary from 1848). Concerning the earlier of the two letters, we unfortunately cannot go much beyond the data from Joseph von Radowitz's catalogue (3470²⁰); the addressee and the precise time and place of writing remain unknown. The second letter, penned on October 4, 1840 in Berlin, was written to philosopher-philologist Otto Friedrich Gruppe, Professor of Philosophy at the Friedrich-Wilhelms-Universität Berlin and Secretary of the Royal Prussian Academy of the Arts. This item may be worth considering in studies of Gruppe's life and work, especially since Box 70 contains 14 letters, poems and other documents by him, while the rest of the SA includes a vast number of letters written to him by the likes of Karl August Böttiger, Karl Simrock, Klara Wilhelmine Oenicke and many others. Nearly each of the 196 boxes that make up SA contains examples of Gruppe's correspondence. Von Arnim-Suckow's two letters should also be considered in the context of the notes, cuttings, printed materials and other items relating to him in the VC.²¹

The other members of the von Arnim family whose documents can be found in the SA are close relatives of the leading Romantic figure in Heidelberg, Achim von Arnim: his father, his elder brother and his three daughters from his marriage to Bettina von

19 Administrator of in Uckermark from 1830, Vice-President of the Stralsund district from 1833, President of the Aachen district from 1834 and of the Merseburg district from 1838.

20 *Verzeichniss der von dem verstorbenen...*, op. cit., Th. 2, p. 227.

21 *Die Varnhagen von Ense'sche Sammlung...*, op. cit., p. 18.

Arnim.²² There are also autograph manuscripts by Joachim Erdmann von Arnim (1741–1804), Prussian diplomat and ambassador to the court of Copenhagen (1772–1774) and later Dresden,²³ father of Karl Otto and Ludwig Achim. His set comprises three letters to unknown people, one in French,²⁴ and – most interestingly – notes (unlisted in the Döhn catalogue) on Johann Adolph Hasse’s opera *Attilio Regolo*, including fragments of that work.²⁵ Joachim Erdmann was Director of Berlin Opera and the Französisches Theater at the Gendarmenmarkt.²⁶ His set could prove a rich resource to researchers studying the history of the opera, eighteenth-century Berlin theatres or *Attilio Regolo* and its reception. The notes may shed light on changes in comparison with the 1750 production and on von Arnim’s own concepts; Arnim’s work has not been thoroughly studied to date.

Joachim Erdmann’s eldest son, Karl Otto Ludwig (pen name Pitt, 1779–1861), followed in his father’s footsteps as a Prussian diplomat and attaché in Stockholm. He wrote popular travel accounts and several comedies for the Berlin stages. The Jagiellonian Library has several of his letters in the VC (two addressed to his brother Achim and two to Varnhagen),²⁷ and two in the SA (one official letter from London, dated May 4, 1815, with an unknown addressee, and one from Friedenfelde bei Templin, dated June 1, 1821, to the Nicolai-

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- 22 On the family’s history, see E. Devrient, *Das Geschlecht von Arnim. 1. Teil: Urkundenbuch*, Leipzig 1914; J. von Arnim, M. von Arnim, G. H. Zuchold, *Das Geschlecht von Arnim: Chronik der Familie im neunzehnten und zwanzigsten Jahrhundert*, hrsg. Vorstand des von Arnim’schen Familienverbandes, Neustadt an der Aisch 2002.
 - 23 Biographies of Karl and Achim von Arnim’s parents can be found in Chapter 1 (‘Voreltern und Eltern’) of J. Knaack, *Alles geschieht in der Welt der Poesie wegen: Leben und Werk des Achim von Arnim*, Wiesbaden 2021, pp. 10–15.
 - 24 Dated 1746, 1776; the third one has not been dated yet.
 - 25 Libretto by Pietro Metastasio; German productions in Dresden (1750), Berlin (December 1775). See A. E. Brachvogel, *Geschichte des Königlichen Theaters zu Berlin: Erster Band: Das alte Berliner Theaterwesen*, Frankfurt 2023 (Nachdruck der Originalausgabe 1877), pp. 254–255.
 - 26 On his work at Berlin Opera, see L. Schneider, *Geschichte der Oper und des Königlichen Opernhauses in Berlin*, Berlin 1852, pp. 88, 180–181, 190 (Beilage XXXIII, Nr. 23).
 - 27 Plus another letter to an unknown person and other minor items such as an address, Varnhagen’s notes and a press cutting. See *Die Varnhagen von Ense’sche Sammlung...*, op. cit., p. 28.

sche Buchhandlung, a publisher with whom he collaborated). This small set is certainly of interest to students of von Arnim-Pitt's life and work. He was heir to the Bärwalde family estate (whose seat was at Wiepersdorf Castle), a major figure in Prussian foreign policy and also an aficionado of music and theatre. For these reasons, it would be worth linking research into his life and work with research into his father and famous brother, looking at the family's influence, the nature of the period in general and specific characteristics of each member of the family.

Of Achim and Bettina von Arnim's seven children, only three daughters are represented in the SA, while the VC also includes letters and documents relating to the sons, Freimund and Siegmund.²⁸ From Maximiliane von Arnim (later Countess von Oriola, 1818-1894) we have one letter to Otto Lewald, and from Armgard von Arnim (later Countess Flemming, 1821-1880) we have seven letters, including four to, and one from, Lewald, one to Rudolf Baier, and one to an otherwise unknown Frau Howard (unlisted in Döhn). Compared to the private correspondence in the VC, the SA letters seem less interesting at first glance. Nevertheless, those addressed to Lewald, the family lawyer, all dating from early 1848, may shed light on Bettina von Arnim's court cases in which he represented her. Bettina's set likewise includes letters and documents concerning the same cases. Armgard's letter to the scientist and museologist from Rügen by the name of Baier, dating from 1845, supplements our knowledge about Bettina's collaboration with him. Baier was commissioned by the family in 1843-1846 to work on a new edition of the recently deceased Achim von Arnim's *Des Knaben Wunderhorn*. Bettina's set contains more letters to Baier and a cover design for that volume. Both daughters' letters may shed light on the mostly already known and published correspondence between Bettina and Baier. The authors emerge from those letters as wives, courtly ladies and salon habitués. The sources prove the entire family's commitment to cultivating their father's literary output.

28 Ibidem, p. 27.

Undoubtedly of greatest interest in this group are the autograph manuscripts by the youngest daughter, Gisela von Arnim (1827–1889), wife to art history professor Herman Grimm, son of Wilhelm. The set also includes Herman's pencil portrait of Gisela, made in 1846. The VC has many of Gisela's letters, but the SA contains almost exclusively her artistic works (only mentioned by Döhn collectively): two of her exclusive authorship (the poem *Das tadle Fräulein* and the ballad *Hofbur und Siegmild*), and nine co-authored by her. Gisela was Bettina's beloved daughter, considered the most gifted. She received a thorough musical education. The SA includes the ballad *Gelbi's Liebe* written by her teacher, the well-known composer Johanna Mathieux (née Kinkel), setting a text by Gisela – possibly from the time when she was Johanna's pupil, or from the later years of their friendship. Gisela herself also set poems by well-known authors to music: as many as six such settings can be found in the SA, labelled as *Aus 'Imensee' von Theodor Storm*, *Aus 'Mariengarn' Eduard Tempelty*, *Aus 'Wilhelm Meister' von Johann Wolfgang von Goethe* (see Fig. 1), *'Spielmanns Lied' von Emanuel von Geibel*, *'Ein welches Blatt' von Anasthasius Grün*, and the oratorio *Freundschafts- und Erinnerungs-Oratorium*, based on two songs from Dante's *Divine Comedy*. There is also Gisela's score of *Schottisches Lied* and her father Achim's opera *Otto der Schütz*, which she arranged. This set is of significant use to the study of Gisela's output, as well as studies of the reception of the poets she set to music, studies of salon pieces, of Romantic music and of works by women in general from that period. The poem *Das tadle Fräulein* opens up another research area. It was written 'nach Diktat' ('from dictation') in the hand of Hungarian violinist, composer and conductor Joseph Joachim, secretary to Franz Liszt.²⁹ Bettina von Arnim was his mentor, and Gisela was his companion from the Berlin period.³⁰ The set also includes the intriguing anonymous song *Das Bachstelzchenlied*, dedi-

29 Liszt was a friend of the von Arnim family from 1842.

30 See R. W. Eshbach, "For all are born to the ideal": Joseph Joachim and Bettina von Arnim', *Music & Letters*, 2021, vol. 101, Issue 4, pp. 1–3.



FIG. 1. The first page of the composition *Aus 'Wilhelm Meister'* von Johann Wolfgang von Goethe with music by Gisela von Arnim. Jagiellonian Library, Sammlung Autographa, Image: Elzbieta Zarych

cated to the three von Arnim sisters, written in Leipzig and Dresden on an unknown date – potentially a valuable source for studies of musical sources.

The handwritten catalogue and that by Helga Döhn mostly include only basic information on the above-mentioned small sets relating to von Arnim family members. The data concerning letters is correct, if incomplete. The other documents are only mentioned collectively and cursorily. The present description thus supplements this data and discusses the output of Gisela von Arnim. Comparing the two catalogues to the SA sources proves that much of the data in the more recent catalogue was simply copied from the older one without verification. Some individual documents listed in the catalogues (for example, the letter from Ella von Arnim³¹

31 Elisabeth (Ella) von Arnim (1859–1945), wife of the German-Austrian classical philologist Hans von Arnim (1859–1931).

of around 1940, listed in Bettina's set),³² as well as whole sets (relating to Siegmund von Arnim) are now missing from the SA. The present study thus reflects the current state of the collection's preservation.

AUTOGRAPH MANUSCRIPTS AND OTHER DOCUMENTS BY ACHIM VON ARNIM

The document set relating to Ludwig Achim von Arnim (1781–1831) is one of the largest in the SA boxes dedicated to this family. It comprises 39 items (116 leaves), including 19 letters, for 16 of which addressees have been established. The number of letters is thus larger than that listed in the Döhn catalogue,³³ and there are more correspondents: Clemens Brentano, [Heinrich Dieterich], Wilhelm Dorow, Ferdinand Grimm, Jacob and Wilhelm Grimm, Friedrich Heinrich von der Hagen, Karl Hartwig Gregor von Meusebach, Jean Paul Richter, Ludwig Tieck, Karl August Varnhagen and [Caroline von Wolzogen]. The date range also differs from that previously quoted (1800–1829 not 1806–1828³⁴). Manuscript analysis has revealed several errors repeated in earlier catalogues and editions. For instance, a letter from Achim to diplomat and historian Wilhelm Dorow, written on September 25, 1810, is dated to September 20 in the editions.³⁵ Similarly, one of Jean Paul's letters has been dated to January 1, 1811³⁶ ever since the earliest editions of his correspondence, but the correct date is January 7. A letter penned on October 22, 1811 at Winkel unter Johannisberg was published as written to Wilhelm Grimm (who is named in the heading) but it is in fact addressed to Jacob, and

32 H. Döhn, *Die Sammlung Autographa der ehemaligen Preussischen Staatsbibliothek zu Berlin*, Wiesbaden 2005, p. 52.

33 '16 Br., 1 Br.-fragm.'. Ibidem, p. 53.

34 Ibidem.

35 *Reminiscenzen: Goethe's Mutter; nebst Briefen und Aufzeichnungen zur Charakteristik anderer merkwürdiger Männer und Frauen*, hrsg. von W. Dorow, Leipzig 1842, pp. 110–112.

36 For example, *Jean Pauls Sämtliche Werke. Historisch-kritische Aufgabe*, Bd. 6: *Briefe an Jean Paul 1809–1814*, hrsg. M. Rölcke, A. Steinsiek, Berlin 2012, pp. 207–209.

hence both brothers ought to be listed as addressees. New data has also been found concerning the letters to unidentified people. One (from Berlin, February 13, 1827) was written to a publisher, whereas for the other, the date and place of composition have been established (Berlin, August 3, 1813),³⁷ which may facilitate further research.

Concerning Achim von Arnim's literary works and notes in the SA, Döhn only gives a collective description.³⁸ These pieces, complete or fragmentary, represent different types and genres. Some have been published, others neglected by editors.³⁹ They include: the manuscript of the poem *Silvester Lied* [1819] (frequently printed in editions);⁴⁰ fragments of *Halle* [1809–1811] (the first part of the double dramatic play *Halle und Jerusalem. Studentenspiel und Pilger abentheuer*, published by Mohr und Zimmer in 1811); and two interesting occasional pieces for the birthday of Achim's brother-in-law Friedrich Karl von Savigny, lawyer and Government Secretary for Codification, the husband of Bettina's sister Kunigunde. The first poem, made up of six stanzas and opening with the words 'Wir sind italienische Doctoren...', was written, according to Radowitz's catalogue, on February 21, 1826,⁴¹ for von Savigny's 47th birthday. The other piece is a theatrical play of unknown date, comprising – apart from the play's text – the overall concept, songs and various staging instructions. Both pieces may have been presented during family celebrations. They offer a glimpse of the von Arnim family life and the salon culture of the time. Fragmentary writings testify to von Achim's interests and complement our knowledge of his output. These include an unfinished characterisation of Frederick

37 Also listed in the *Verzeichniss der von dem verstorbenen...*, op. cit., p. 538.

38 'mehrere Mss. u. Konz. (z.T. Fragm.)'. H. Döhn, *Die Sammlung Autographa...*, op. cit., p. 53.

39 There are also two puzzling pieces by other people, noted down on the opposite sides of one leaf: a poem with no beginning and a prose piece labelled 'Selnide. Eine Erzählung aus den Zeilen der Erscheinungen im Mai 86'.

40 See, for example, A. von Arnim, *Werke in sechs Bänden*, Bd. 5 *Gedichte*, hrsg. U. Ricklefs, R. Burwick, Frankfurt am M. 1994, p. 913.

41 *Verzeichniss der von dem verstorbenen...*, op. cit., p. 538.

the Great's writings and three texts on the life and work of cobbler-cum-philosopher Jakob Böhme: *Aus dem Leben Jacob Böhmens* [1809], an excerpt from Böhme's *Aurora* (Chapter 23, 1823), and *Vom göttlichen Frieden* (note for a treatise on Böhme). Böhme's biography and ideas fascinated Achim von Arnim and he frequently took them up in his texts (for example, in the poem *Der Durchbruch der Weisheit*, the collection *Der Wintergarten*, and in letters to Clemens Brentano).⁴² The materials in the SA provide an interesting context for these other texts.

THE BRENTANO FAMILY AUTOGRAPH MANUSCRIPTS

The VC includes documents related to 12 members⁴³ of the Brentano family,⁴⁴ while the SA contains documents related to seven. Four of the individuals – Clemens Brentano, his brothers Christian and Franz, and his niece Marie – overlap, making the sets complementary. For these four, the character of the autograph manuscripts differs between the two collections: the VC contains letters mostly to relatives, both close and distant, while the SA contains letters to other people, too. The focus of each collection is thus on different areas of the family members' contacts and activities.

The core of the noble Brentano clan, as represented in the SA, consists of direct descendants of Domenico Brentano, who moved to Germany from Tremezzo in the 17th century. Clemens Brentano and Bettina von Arnim were his grandchildren. Several other members of this large family also have autograph manuscripts in the SA. Analysing these materials calls for a thorough knowledge of the family tree. Clemens and Bettina's father Pietro Antonio had 20 children from three marriages.⁴⁵ Apart from Clemens, Bettina

42 On von Arnim's interest in Böhme, see C. Nitschke, *Utopie und Krieg bei Ludwig Achim von Arnim*, Tübingen 2004, pp. 182–197.

43 Bettina Brentano is listed as the thirteenth family member but described in the catalogue under her husband's surname.

44 *Die Varnhagen von Ense'sche Sammlung...*, op. cit., pp. 103–107.

45 For his biography, see R. Koch, *Peter Anton Brettano (1735–1797)*, in *Geist und Macht: Die Brentanos*, hrsg. B. Heidenreich, Opladen–Wiesbaden 2000, pp. 19–43. There

and Clemens's second wife Sophie, who will be discussed separately, the other Brentano family members are each represented by just a few documents.

Franz Brentano (1765–1844) was a son of Domenico and his first wife Paula Maria Josefa. After his father's death, he took over the family firm (Frankfurter Handels- und Bankhauses Brentano). His documents can be found in both Berlin collections: 32 letters to Clemens and Bettina's half-siblings in the VC⁴⁶ and three letters to non-family members in two separate sets in the SA. The second set most likely resulted from the uncertain attribution of an 1843 letter sent from Frankfurt am Main to city counsellor Hermann Joseph Dietz (set labelled 'Brentano, F.'). The other two letters, to Lutheran parish priest Johann Heinrich Christian Bang and to Wilhelm Grimm date from the 1820s and are part of the correspondence between these individuals and other family members from well-known Romantic milieux, including Franz's two half-brothers from his father's marriage to Sophie de La Roche, Clemens and Christian (1784–1851).⁴⁷ From the latter we only have letters to the family in the VC,⁴⁸ but the SA includes Franz's two letters to Bang of 1830, from the period when Franz, a Catholic writer, returned from Rome to Germany. The SA also contains four letters from Christian's son, the philosopher, economist and academic lecturer Ludwig Joseph 'Lujo' Brentano (1844–1931), to two professors: the lawyer Lewin Goldschmidt (1870, 1871) and the economist Gustav Friedrich von Schönberg (1871), plus a response of February 23, 1872, whose sender is still unknown.

were six children from the first marriage, twelve from the second and two from the third.

46 Plus one letter marked 'von Imhof (Köln) 1806'. See *Die Varnhagen von Ense'sche Sammlung...*, op. cit., p.106.

47 Children from the second marriage: Georg, Maria Sophie (called Sophie; †), Clemens, Kunigunde (called Gunde), Maria Francisca (†), Christian, Bettina, Maria Ludovica (called Lulu), Magdalena Maria (called Meline), Caroline Ludovica (†), Anna Maria (†), and Susanna Phillipine (†). Those who died in early life are marked with (†).

48 *Die Varnhagen von Ense'sche Sammlung...*, op. cit., p. 107.

Two letters from Marie Brentano, née von Guaita (1815–1859), second wife to the doctor of philosophy Georg Carl Ludwig (known as Luis), son of Georg Brentano (Clemens, Bettina and Christian's eldest brother), were written from Frankfurt am Main, where she resided. One is dated (April 26, 1843), whereas the other, undated, probably dates from 1842–1843.⁴⁹ In these letters, Marie addresses Wilhelm Grimm as friend of the family, asking him to recommend a tutor for the children – specifically for her son from her first marriage, Georg Friedrich, born 1836.

Another branch of the family, from Bingen on the Rhine, is represented in the SA by the Baden-based lawyer and politician Lorenz (Lorenzo) Brentano (1813–1891). We have a letter from the time of his participation in the German Revolutions of 1848–1849, that is, before he made a career in the USA.⁵⁰ Lorenz's letter, sent on June 17, 1849 from Karlsruhe, was written on behalf of the provisional government to war commissary Gustav Adolf Schlöffel, on paper bearing the older name of that authority, 'Die provisorische Regierung für Baden', to which the author added, 'mit diktatorischer Gewalt' (which reflects the change of name). Schlöffel's reply from Heidelberg (dated June 19, 1849) is on the same card, complete with the illegible signatures of revolutionaries underneath the text. This single letter is an interesting source research on the German Revolutions and Lorenz Brentano and Schlöffel's biographies. Bettina von Arnim interceded with the king for Schlöffel when he was imprisoned at Magdeburg fortress.

The basic data referring to these small Brentano sets in the Berlin and Döhn catalogues is correct. The present study, however, has established the dating and placement of several letters, made this data more precise for others, described the appearance of the items and added information that may help identify the still unknown

49 The letters can be dated by reference to the date of Marie's marriage and the births of her children, as well as Wilhelm Grimm's biography (in 1841 he was still in Berlin).

50 A Chicago lawyer and Washington congressman, later the US Consul to Dresden.

addressees in the future. None of these letters has been published to date, nor are there any significant traces of their use in research into the family's history or the other subjects listed above. The present project's more detailed descriptions should make it possible to use these documents in future research.

CLEMENS BRENTANO'S AUTOGRAPH MANUSCRIPTS AND OTHER DOCUMENTS

Of all the Brentano family members, the Heidelberg-based Romantic poet and writer Clemens Brentano (1778–1842) undoubtedly attracts the greatest scholarly interest. The VC contains a vast and varied range of documents relating to him: over 200 letters written by him, several dozen received by him, numerous literary works and notes, engravings and ink drawings, personal materials, accounts and so on.⁵¹ In the SA, his set of autograph manuscripts is also varied, although smaller. As shown in Table 2, the letters written by him, of which there are 52, form the bulk of the set. There are no letters addressed to him, only a few literary works, several pencil drawings and the poet's portraits. The two collections demonstrate both similarities and differences. They are mutually complementary and, when analysed together, make research on many topics possible – for instance, with regard to the drawings divided between the VC and the SA, correspondence with the same people (including Achim and Bettina von Arnim and August Winkelmann) and personal documents.

Most of the addressees of the letters in the SA are different from those in the VC. Despite the smaller overall number of letters, there are as many as 21 identified recipients, not all of whom are listed in either the Berlin or the Döhn catalogues.⁵² Notably, unlike the other sets, nearly all of Clemens's letters in the SA have already been published, and many even reprinted several times. New editions are unfortunately not always based directly on the

51 See *Die Varnhagen von Ense'sche Sammlung...*, op. cit., pp. 103–106.

52 See H. Döhn, *Die Sammlung Autographa...*, op. cit., p. 247.

manuscripts; earlier publications are typically used as the source, reinforcing their errors and shortcomings. Significantly, editors of the Berlin collections in the Jagiellonian Library usually do not distinguish between the VC and the SA, but instead attribute items from the latter to the former collection.⁵³ What is striking about these editors is how they treat data from autograph manuscripts as being on a par with other sources and their own findings. It will suffice to compare two examples of descriptions of letters in the DiHeLib project with those from a catalogue or edition to see what proportion of the data comes from the sources and what was accumulated later. This explains why some uncertain or erroneous information has been reiterated:

1. Letter from Clemens Brentano to Rev. [Johann Heinrich Christian] Bang, s.l. [Marburg], s.d. [06.1804] (in the edition: ‘um den 15. Juni 1804’⁵⁴)
2. Letter from Clemens Brentano to [Hermann Joseph Dietz] and his wife [Anna Maria Antoinette Dietz], s.l. [Frankfurt am Main], s.d. [1830] (in the Radowitz catalogue No. 7056, ‘Winter 1829’, in the edition: ‘zwischen dem 21. Februar und 9. März 1830’⁵⁵).

Research on the extensive document sets relating to Clemens Brentano and his sister Bettina shows how problematic the use of catalogues can be, particularly in the case of the correspondence with the Grimm brothers. The data in Ralph Breslau’s *Der Nachlaß der Brüder Grimm* probably comes from different sources. If we compare the list of Clemens Brentano’s letters in the SA with the autograph manuscripts, only 10 of the 17 datasets are fully correct; the others diverge from the source in various ways. Moreo-

53 See Clemens Brentano. *Sämtliche Werke und Briefe*, hrsg. J. Behrens et al., Bd 32: *Briefe IV*, Stuttgart-Berlin-Köln 1996, pp. 62–65, 165–168, 228–234, 284–295. Though many letters in this edition come from the SA, the SA is never mentioned.

54 Clemens Brentano. *Sämtliche Werke und Briefe*, hrsg. J. Behrens et al, Bd 31: *Briefe III*, hrsgs. L. Kinskofer et al, Stuttgart-Berlin-Köln 1992, p. 335.

55 *Verzeichniss der von dem verstorbenen...*, op. cit., p. 543; Clemens Brentano. *Sämtliche Werke und Briefe*, hrsg. A. Bohnenkamp et al, Bd 36: *Briefe VIII*, hrsg. S. Oehring, Stuttgart 2016, pp. 30–32.

ver, the Brentano edition's letter to Wilhelm Grimm (no date and place of composition, possibly 1808) may be the same as the one starting 'Wie ich hier ankam, schrie mir der Pfarrer entgegen...', published as [Allenberg], [4.08.1808],⁵⁶ whereas another, addressed to both Grimm brothers (Heidelberg, May 27, 1808) is missing from the SA altogether. The existing autograph of a letter to both of them in the SA ([Heidelberg], [ante 9.06.1808]⁵⁷) is absent from the edition.

When establishing addressees' identities, researchers need to pay special attention to Brentano's habit of using various terms of endearment, humorous or descriptive names such as 'Grimmigen' for the Grimms⁵⁸ or 'Verehrter Armen Vater, und Mutter' for the Dietz couple (in the letter listed above). Possible mediacy in letter delivery as well as wider groups of senders/addressees must also be considered, especially – but not only – for materials relating to the Grimm brothers. Some of the letters are addressed to one of the brothers but the heading invokes the other one; it must be established whether such letters were sent courtesy of one of them⁵⁹ or were in fact meant for both. Other complex situations include, for instance, Clemens's letter to Jacob Grimm (Wiepersdorf, October 1, 1814) attached to Achim von Arnim's letter to Wilhelm Grimm in Kassel,⁶⁰ fol. 34v of which also includes a three-line postscript from Achim to Jacob. Half of another letter to Wilhelm from Berlin (April 4, 1810, fol. 72r) was written by Achim, the other half by Clemens, who also entered the address with a comment on fol. 72v. Clemens's other letter to his friend (written on Tuesday but without a date) was meant for Johanna Kraus, with

56 Thus in *Clemens Brentano. Sämtliche Werke und Briefe*, hrsg. K. Feilchenfeldt et al., Bd 33: *Briefe V*, pp. 76–77.

57 'Spätestens am 9. Juni 1808' in the edition. *Clemens Brentano. Sämtliche Werke und Briefe*, hrsg. J. Behren et al, Bd 32: *Briefe IV*, pp. 70–72.

58 Heidelberg, May 7, 1808, to both brothers, but only Jacob's address is given.

59 For example, Clemens Brentano to Jacob Grimm, Berlin September 7, 1816, sent to Wilhelm.

60 Thus in the edition: *Clemens Brentano. Sämtliche Werke und Briefe*, hrsg. K. Feilchenfeldt et al., pp. 136–137.

whom he fell in love in the summer of 1802 – hence our dating. This latter case highlights the need to consider the writer’s biography when identifying and describing the letters. In this case, we should take into account Clemens’s habit of sending love letters via Achim.

Letter dating and placement is the most problematic element in the SA, despite – or perhaps largely because of – the editions. Data from the more recent editions frequently diverges from that in the catalogues. For instance, Radowitz gives [Frankfurt am Main] as the place the letter was written, whereas the editor establishes (on the basis of the descriptive address ‘No. 23 zwei Treppen Hoch zum goldnen Hirsch’ [sic!]) that it was written in Munich, and quotes that placement without brackets even though it is missing from the autograph. Where the editor’s findings are correct (for example, Barbing Castle bei Regensburg for the letter to Dietz of February 1, 1833⁶¹) but the information is not in the autograph, we have only quoted Regensburg (as on the postal stamp) and added a note concerning the castle in comments. The same approach has been adopted in the case of discrepancies in dating, as in the letters to the Grimm brothers of January 20, 1809 (date given on fol. 49r; the editor gives: ‘vermutlich 20. Januar bis Anfang Februar 1809’⁶²) and of September 3, 1810 (date on fol. 53r; the editor specifies: ‘3 bis etwa 11. September 1810’⁶³). Likewise problematic is the letter dated ‘München/Landshut, 13.–15.10.1808’ on fol. 44r (only this information is quoted in the catalogue⁶⁴), which also has ‘München’ and a blurred date on fol. 45v, interpreted by the editor as ‘den 10 8bre 1808’ (the edition thus has: October 10–15, 1808⁶⁵). It may, however, be October 20 rather than October 10, which would be logical (the date inside should be later than the one in the heading). This

61 *Clemens Brentano. Sämtliche Werke und Briefe*, hrsg. A. Bohnenkamp et al, pp. 226–228.

62 *Clemens Brentano. Sämtliche Werke und Briefe*, hrsg. J. Behrens, et al., Bd 32: *Briefe IV*, pp. 128–132.

63 *Ibidem*, pp. 279–284.

64 *Ibidem*.

65 *Ibidem*, pp. 88–93.

question is left open in our study, and the dating from the edition quoted provisionally.

Also of note are the letters in the SA which cannot be described unequivocally, although versions or copies of them can also be found in other collections. These include a four-page letter (the final section is probably missing) to Julie Reichenbach, one of the four daughters of the Altenburg banker to whom Brentano dedicated his *Godiwi*.⁶⁶ A six-page version (dated in the edition to November 1800)⁶⁷ is available on the website of the Deutsche Digitale Bibliothek (Stadt- und Stiftsarchiv Aschaffenburg), which may suggest that the SA variant is a rough draft. Nevertheless, the Deutsche Digitale Bibliothek text also breaks off on the same words and may thus also be incomplete.

The SA set also includes several of Clemens Brentano's literary pieces: autograph manuscripts of three poems and the manuscript (rough draft?) of his reply to Johann Heinrich Voss's critical review of *Des Knaben Wunderhorn*, Vols 2 and 3 (*Morgenblatt für gebildete Stände*, November 25/26, 1808; the response was printed in the *Jenaische Allgemeine Literatur-Zeitung* on March 4, 1809; these two dates are the respective *termini* for dating the autograph). Excellent material for research, for example, into the artistic process is provided by a group of multilingual (German, Italian and Latin) notes, cuttings and literary fragments used by the poet during his work on *Romanzen vom Rosenkranz* [1803–1811] and placed in the SA inside one collective cover (see Fig. 2).⁶⁸

An extremely interesting autograph manuscript of a poem from the Radowitz collection (7060), described in his catalogue as an 'Abschnitt eines geistliches Liedes von Brentanos Hand'⁶⁹ and mys-

66 The elder sister of his unhappy love Wilhelmina (Minna).

67 Clemens Brentano. *Sämtliche Werke und Briefe*, hrsg. J. Behrens et al, Bd 29: *Briefe I*, hrsg. L. Kinskofer et al, Stuttgart-Berlin-Köln 1989, pp. 286–291.

68 The edition: Clemens Brentano, *Romanzen vom Rosenkranz, Unter erstmaliger Benutzung des gesamten handschriftlichen Materials herausgegeben und eingeleitet von Alphons M. von Steinle*, Trier 1912. It would be worth comparing this edition with the autograph manuscripts in the SA.

69 *Verzeichniss der von dem verstorbenen...*, op. cit., p. 543.



FIG. 2. Various notes, cuttings and literary fragments used by Clemens Brentano during his work on *Romanzen vom Rosenkranz*.
Image: Elżbieta Zarych

teriously dated ‘8. Febr.’ in the heading, was copied in Clemens’s hand but originally written by his beloved Luise Hensel,⁷⁰ who frequently signed her poems with his name – which explains why they are often attributed to Brentano. A comparison of this manuscript sheet with Hensel’s own writings proves that the heading refers to the date of composition. She entered the poem in her diary under the date of February 8, [1816] and Brentano undoubtedly copied it from that source.⁷¹

The SA also contains a small group of interesting personal items which, like the literary pieces, were left undescribed in Döhn, who only lists them as ‘8 Dok., 5 Mss.’.⁷² These include Clemens’s passport, which he needed in order to travel to Freiburg via Karlsruhe and Strasbourg, and Brentano’s treatise on the books

70 The edition (under the title *Hingebung*): L. Hensel, *Lieder*, 4, Paderborn 1879, pp. 30–31.

71 Apart from establishing the poem’s author, we have also been able to date Clemens’s copy to [post-1816].

72 H. Döhn, *Die Sammlung Autographa...*, op. cit., p. 247.

of Johann Carl Wötzel – potentially interesting for researchers of the poet's biography or those interested in German cultural life of the time.

AUTOGRAPH MANUSCRIPTS BY SOPHIE MEREAU-BRENTANO

Documents belonging to Clemens Brentano's second wife Sophie Mereau née Schubart (1770–1806) were inherited by Bettina von Arnim along with Clemens's legacy; they later became part of the Berlin collection and found their way to the Jagiellonian Library. Most of Sophie's documents, correspondence (both in her own set and scattered among other manuscript sets),⁷³ diary fragments and especially her numerous works are part of the VC. The SA set only contains ten letters (plus one poem, among her husband's documents). This group of sources – small in comparison not only with the VC, but also with those kept in Altenburg, Weimar and Frankfurt – has not attracted scholarly interest, for two reasons. First, many scholars are unaware of the existence of the SA. Renata Dampc-Jarosz, for instance, who discusses the poet's legacy in her book *Sophie Mereau-Brentano. Dyletancka na weimarskim parnassie* [*A Dilettante on Weimar's Parnassus*], mentions the Jagiellonian Library only in the context of the VC sources.⁷⁴ The second, obvious reason is that the SA contains none of Mereau's literary manuscripts, and the letters are not addressed to her husband or siblings,⁷⁵ or to well-known figures such as Friedrich Schiller.⁷⁶ The SA only contains her correspondence with a few figures from the worlds of culture and science, as well as with publishers. Döhn's catalogue correctly quotes the date ranges and three of the addressees:

73 See *Die Varnhagen von Ense'sche Sammlung...*, op. cit., pp. 511–513.

74 See R. Dampc-Jarosz, 'Sophie Mereau-Brentano i jej drogi do pisarstwa', in: *Sophie Mereau-Brentano. „Dyletancka” na weimarskim parnassie*, ed. R. Dampc-Jarosz, N. Nowara-Matusik, Katowice 2020, pp. 29–30.

75 Her letters to her brother, Johann Friedrich Pierer, are kept in Altenburg, whereas those to her sister Henriette are considered lost.

76 The editions remain incomplete and ridden with errors. See R. Dampc-Jarosz, 'Sophie Mereau-Brentano i jej drogi do pisarstwa', op. cit., pp. 29–30.

‘10 Br., o.J. u. 1799–1806, u.a. an W.G. Becker, an F. Wilmanns u. an G.J. Göschen’.⁷⁷ DiHeLib research has established more precise dating for the individual letters, as well as their placement and other data. Notably, Mereau’s use of the surname of her first or her second husband in signatures helps date the letters.

Four addressees of the letters in the SA have been identified: 1) [Professor Wilhelm Gottlieb Becker] (Jena, March [17]99); 2) [Fröhlich’sche Buchhandlung in Berlin] (Jena, November [17]99); 3) the bookseller [Georg Joachim Göschen] (Heidelberg, December 2, 1805), and 4) the bookseller Friedrich Wilmans (s.l., March 14, 1805). The others – four letters – are to publishers whose names are unknown; three to her earlier collaborators (Weimar, December 30, 1801 and February 8, 1802 as well as Camburg, August 20, 1802) and one to the publisher of a women’s magazine (Heidelberg, August 1806). Besides this, there is a letter to the editor of an almanack (Heidelberg, November 4, 1804) and to a friend in Jena (Marburg, [1803-1804]). These individuals may be identified in the future on the basis of the data collected in this manner. The letters in the SA contributes to our knowledge of Mereau’s artistic and publishing activity.

Of interest is also the autograph copy of a group of poems found in Clemens Brentano’s set in the SA (see Fig. 3).⁷⁸ These include Mereau’s *Abschied* (‘Du Berg, der frei die hohe Stirn erhebt...’, titled *Abschied an Dornburg* in editions) copied on a separate sheet of paper, plus a copy of the same poem in Clemens’s hand on a bifolium, followed by his own eponymous poem underneath, and finally a French quatrain starting with ‘Dieu veuille que cette force’. The bifolium, probably related to the lovers’ parting in 1799, provides interesting material for comparative studies. In the manuscript, the French quatrain, interpreted in many editions as the last stanza of Brentano’s *Abschied*,⁷⁹ presents itself as an autonomous piece

77 H. Döhn, *Die Sammlung Autographa...*, op. cit., p. 248.

78 First edition: S. Mereau, *Kalathiskos*, Berlin 1801, Bd 1, pp. 146–147.

79 For example, Clemens Brentano, *Sämtliche Werke und Briefe. Historisch-kritische Ausgabe*, hrsg. J. Behrens et al., p. 22.

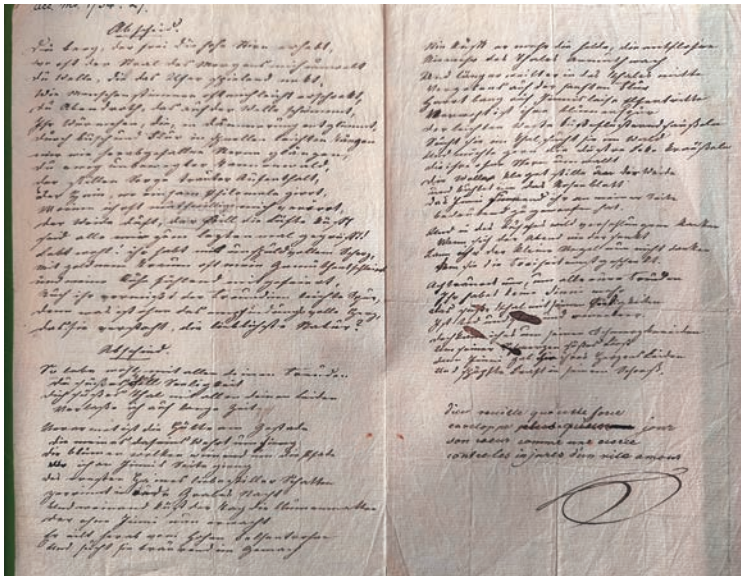


FIG.3. A bifolium contained Sophie Mereau's poem Abschied copied by Clemens Brentano, his own poem *Abschied* and finally a French quatrain.

Image: Elżbieta Zarych

closing the set of two poems by each of the lovers. The DiHeLib project thus treats this quatrain as a separate work.

AUTOGRAPH MANUSCRIPTS AND OTHER DOCUMENTS RELATING TO BETTINA VON ARNIM

The set relating to Bettina von Arnim née Brentano (1785-1859) in the SA is the largest of those being studied (198 items). As in the VC,⁸⁰ the majority are letters: 130 from, and 19 to Bettina. The other items, as listed in Table 1, are: her childhood portrait (print by Georg Wolf himself); the page design for a reissue of *Des Knaben Wunderhorn*, enclosed with a letter to Rudolf Baier of September 22, 1845; one literary work; 12 personal items; and three cuttings from the German and Austrian press, related to the 100th anniversary of Bettina's birth in 1885).

80 See *Die Varnhagen von Ensesche Sammlung...*, op. cit., pp. 24-27.

Like the VC,⁸¹ the SA contains none of Bettina's own literary manuscripts, except for one poem of uncertain authorship, 'L'Ami que l'intérêt vous aura fait connaître... [!]', entered on the back of a letter from a woman from the de la Motte family (fol. 338v). This may be an occasional piece, some sort of game or augury (there are calculations next to the poem, probably related to it). This is interesting material for the study of salon pastimes, but links to other research subjects may also be discovered on closer analysis.

For the vast range of outgoing correspondence, in German and French, 34 addressees have been identified, including those found in editions of Bettina's correspondence. They include Caroline Bardua, Hortense Cornu, Rudolf Baier, the Grimm family (Jacob, Herman, Wilhelm, Dorothea), Frederick William IV of Prussia, Friedrich Karl von Savigny, Karl August Varnhagen von Ense). Many of her letters, however, are missing from editions and not listed in catalogues. Of the latter group, we have identified and described, for example, Bettina's letters to Carl Mütterlein in Frankfurt and Friedrich Klein in Berlin (two employees of the respective branches of Trowitzsch & Sohn printing house, which published, for example, her *Die Götterode*). Other confirmed recipients include the architect Ludwig Lohde, the translator Philippine Sophie von Calenberg (referred to as 'Fräulein Kahlenberg'), Börries Wilhelm von Münchhausen (the Ambassador of Hanover to London), Clamor Friedrich Hagedorn (Consul General of Hesse and Bavaria to Philadelphia and Pennsylvania) and the lawyer Karl Georg August Johannes Rudloff. For two of the addressees – the privy counsellor Dr Strauß (letter of 1849) and the medical student Hellwitz – we have no first names. The recipients of three other letters – a lady (July 6, 1838), a female friend [post-1846] and probably a publisher (February 23, 1850) – remain to be identified.

81 Here only: „Stück der englischen Übersetzung des Briefwechsels Goethes mit einem Kinde. [9] Fragmente und Vereinzelt; fremde Collectanea. [10]”. *Die Varnhagen von Ense'sche Sammlung...*, op. cit., p. 27.

Characteristic of Bettina's correspondence, and amply exemplified in the large set in the SA, are the numerous redactions and copies of letters, which means that multiple versions exist, both in the SA itself and elsewhere. This creates many research problems, mostly related to the question of whether a given letter is a version of another from the same or other collections, or a quite different text meant for the same addressee. The SA contains, for instance, six rough drafts of the same letter to Karl Alexander Grand Duke of Saxe-Weimar-Eisenach, all incomplete, undated and with no place name. Numbers have been given to these manuscripts for easier research reference. The ending is missing from Draft Nos 1, 2 and 3, the beginning from No. 6, and both the beginning and end from No. 4. No. 5 is a copy of No. 2, and also very similar to No. 2, but with the last ten lines missing. We also have several versions of letters to the king in three draft manuscripts (known as the 'Hanover concepts') and drafts of letters to other recipients, including two drafts of a letter to the above-mentioned Consul to the United States. More drafts have been found in the Klassik Stiftung Weimar/Goethe- und Schiller-Archiv⁸² and in American collections, which has made it possible to establish the addressee and dating of those in the SA. Even more complicated is the case of Bettina's supplements to letters and their variants, especially as sometimes several additions to the same letter exist. For instance, the SA has two drafts of Supplement No. 1 (with the note 'Anmerkung zum Ganzen') to Bettina's letter to Frederick William IV of Prussia (of April 22, 1840), found in other archives. The supplement has been dated with much probability, like the other two in the Jagiellonian Library, to 1839, which is also confirmed by the reference in the first sentence to a journey undertaken in November 1838, fol. 92r. In all such cases, we have indicated the similarities between versions, which can be used as a starting point, for example, for reconstructing the process of letter composition or for a study of

82 *Brief(e) von Arnim, Bettina von an Hagedorn, C.F.*, The Kalliope-Verbund website: https://ores.klassik-stiftung.de/ords/f?p=401:2:::P2_ID:213542 [Accessed July 25, 2025]

Bettina's artistic personality (reflected in the alterations, deletion of some topics or words, stylistic revisions and so on), her relation to the recipients and the subjects of the letters themselves which provoked such thorough revisions of both content and form.

Three interesting, problematic cases are worth mentioning with regard to Bettina's outgoing correspondence. The first concerns two letters of 1844 and 1846, addressed 'An Herrn JustizMinister Rudloff Aufgebene' by the author. Research shows that the addressee is most likely Karl Georg August Johannes Rudloff, who is referred to as a 'minister' because he worked as assessor to various government ministries, or perhaps simply as a joke (in the first line she also calls him 'Rathminister') intended to make Rudloff more favourably disposed towards assisting her with the publishing contracts she requests. The second case is a letter to Wilhelm Grimm clearly dated by Bettina 'am 10ten April' (fol. 166v), but with a pencil note 'Mai' added above, probably by Grimm, and the note 'Berlin 10. Mai 1839' repeated on fol. 165r. The editor assumes that Bettina confused the months [sic!] and so dates this letter to May 10, 1839.⁸³ In line with the criteria for our project, we quote the date as given by the author (April 10, [1839]) and relegate the note about a possible error to the comments. The third notable case, from correspondence with Wilhelm Grimm, is an enclosed envelope containing the hair of Bettina's second son Siegmund von Arnim, with the word 'Landshut' in a third party's hand and the date December 28, 1814. This envelope, together with Siegmund's biographical data, allow us to date the letter, but Landshut is doubtful as the place of composition. The envelope offers an interesting glimpse into the customs of the time and is a token of Bettina's friendship with Wilhelm (see Fig. 4).

Nineteen letters received by Bettina von Arnim, most of which were previously unidentified, have successfully been described as part of our project. A large proportion of them concern the writer's

83 *Der Briefwechsel Bettine von Arnims mit den Brüdern Grimm: 1838–1841*, hrsg. H. Schultz, Frankfurt 1985, pp. 85–89.

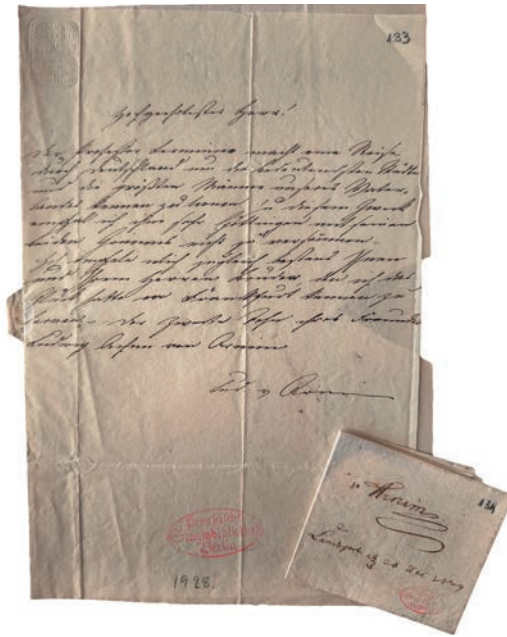


FIG.4. A letter of Bettina von Arnim to Wilhelm Grimm with an envelope containing the hair of Bettina's second son Siegmund von Arnim.
Image: Elzbieta Zarych

intended publication of *Goethes Briefwechsel mit einem Kinde* in English, in the hope of achieving success abroad. Bettina's ambitious attempts at an English edition even predate the book's German publication in 1835. The *Briefwechsel* was to be published by John Murray in London, with support from Queen Victoria herself, and the proceeds of sales were to go to a Goethe monument. The VC includes the monument's design and a print representing Bettina by the monument. The SA has a letter from translator Sarah Austin (dated November 28, 1834), most likely related to Bettina's efforts to secure a translation.⁸⁴ The VC has six other letters from Austin to Bettina, dated 1831-1834.⁸⁵ In the hope of attracting the interest

84 She only translated the opening volumes. Bettina did not know English but she opted to translate her book herself, using a dictionary; fragments of her translation are in the VC.

85 *Die Varnhagen von Ense'sche Sammlung...*, op. cit., pp. 39-40.

of the English royal court, von Arnim addressed Baroness Louise Lehzen, the queen's governess, who wrote back (on May 14 [1838], before Victoria's coronation⁸⁶) refusing to support the publication plan. Her reply is in the SA, and fragments of it are also quoted in an undated letter addressed, as we have established, to Philippine Sophie von Callenberg. The SA also has the Baroness's earlier letter, signed P.C., of April 18, 1838 from Bückeburg.⁸⁷ The English edition was also the subject of Bettina's letters to Börries Wilhelm von Münchhausen [of around 1838] and his reply from London of May 15, 1838, as well as the previously mentioned correspondence with Hagedorn concerning the book's promotion in the United States.

The authors of letters to Bettina in the SA previously unmentioned in catalogues but now established also include: 1) Baron Giuseppe Federico Palombini (Napoleon's general and von Arnim's neighbour residing in Grochwitz, son-in-law of the Polish general Jan Henryk Dąbrowski); 2) 'Ungar'/'Magyar', that is, Peszt-based teacher Lajos Tavassy, also known as Ludwig Teichengraber; 3) the French composer Laure Collin, a teacher of music and ballet at a Paris school; 4) the previously mentioned Hellwitz, a medical student; 5) Ferdinand Lindner-Calvanelli, an impoverished soldier requesting financial support; and 6) the 'Musikgelehrter' Poley, likewise asking for money from a debtors' prison (he had a debt with a tailor).⁸⁸ These letters supplement our knowledge of Bettina von Arnim's contacts, artistic activity and efforts outside her homeland, as well as the area of patronage. Three authors of letters remain to be identified: 'Annelie, an admirer'; Abey [?]; and the author of the letter of November 5, 1835.

Bettina's personal documents – her publishing contracts and related accounts as well as many items concerning the Berlin coun-

86 Crowned on June 28, 1838.

87 The Baroness's sister lived in Bückeburg and she spent the final years of her life there.

88 He also seems to have written to Varnhagen with the same request, see *Die Varnhagen von Ense'sche Sammlung...*, op. cit., p. 601.

cil's suits for unpaid taxes for a dog (1842)⁸⁹ and for the so-called 'magistrate trial', in which she was sentenced to 2 months in prison for inciting rebellion with her publications (1847)⁹⁰ – concern contexts that have already been discussed by scholars. Nevertheless, these sources may shed new light on these issues, especially since more details have been established concerning Bettina's lawyers, including Georg Gottlob Jung (1814–1886).⁹¹

The aim of this article has been to describe the autograph manuscripts of the von Arnim and Brentano families held at the Jagiellonian Library in the SA, to discuss the work carried out as part of the DiHeLib project and the most recent findings on the manuscript sets and documents, and to indicate how the autograph manuscripts and findings can be used in further research. It is to be hoped that this article, as well as other products of the DiHeLib project, can serve as a starting point for more detailed studies of the individuals mentioned here and the issues touched on briefly but not investigated further due to limitations of space.⁹² The von Arnim and Brentano families' documents in the SA have been veri-

89 A copy of the response by the solicitor Georg Jung and a copy of the court records. Fragments are published in, for example, P.-A. von Arnim, *Bettina und der Berliner Magistrat*, in: "Die Erfahrung anderer Länder": Beiträge eines Wiepersdorfer Kolloquiums zu Achim und Bettina von Arnim, hrsg. H. Härtl, H. Schultz, Berlin-New York 1994, p. 298.

90 Documents written by her solicitor Otto Lewald, testimonials from influential friends and so on.

91 The three different Jungs found in various listings are in fact one and the same person: initially a Justizrath, Justiz-Commissar and Berlin-based notary (at 53 Leipzigerstr.), later a Landgerichtassessor (at 56 Charlottenstr.) and after the 1848 Revolution a politician (his biography is available for this last period). See, for example, *In allem einverstanden mit Dir: Bettine von Arnims Briefwechsel mit ihrem Sohn Friedmund*, hrsg. W. Bunzel, U. Landfester, Göttingen 2001, pp. 68, 138, 334, 335, 37; Jung, Georg, CERL Thesaurus, <https://data.cerl.org/thesaurus/cnp00637523> [Accessed July 25, 2025].

92 The author of this articles plans to further develop several issues in separate articles, including issues relating to the autograph manuscripts of Bettina von Arnim and Gisela von Arnim in the Jagiellonian Library.

fied, researched and described anew, and will soon be made available online, complete with a catalogue. The DiHeLib project should encourage research into the life and work of both the well-known and the lesser-known family members. It is also hoped that our discussion of problems related to the work on the project and the suggested solutions can serve other philologists as guidelines for their archive work and literary studies, and that the topics and contexts covered will inspire scholars from various disciplines to investigate the Berlin collections further and promote knowledge about these sources.

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Translated by Tomasz Zymer, Elżbieta Zarych

LÁSZLÓ KÁLMÁN NAGY

laszlo.nagy@uj.edu.pl

Jagiellonian University in Kraków

ORCID: 0000-0003-3650-588X

PATRÍCIA PÁSZT

patricia.paszt@uj.edu.pl

Jagiellonian University in Kraków

ORCID: 0000-0003-3785-2541

IWONA PIECHNIK

iwona.piechnik@uj.edu.pl

Jagiellonian University in Kraków

ORCID: 0000-0003-3235-8122

TWO UNPUBLISHED LETTERS OF 1838 AND 1851 BETWEEN JÓZSEF TELEKI AND JÁNOS NAGY AS TESTIMONY OF THE EARLY ACTIVITIES OF THE HUNGARIAN ACADEMY OF SCIENCES

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ABSTRACT

The article presents two unpublished letters from 1838 and 1851 written by József Teleki to János Nagy, two prominent figures in the early history of the Hungarian Academy of Sciences. The letters now form a part of the Autographa Collection (*Sammlung Autographa*), a collection of manuscripts from the former Prussian State Library in Berlin, now held in the Jagiellonian Library in Cracow.¹

1 This publication was funded by the program Excellence Initiative - Research University at the Jagiellonian University in Krakow as part of the project "European Heritage in the Jagiellonian Library. Digital Authoring of the Berlin Collections".

KEYWORDS: Autographa Collection; Jagiellonian Library; Prussian State Library in Berlin; Hungarian Academy of Sciences; Teleki József; Nagy János

In the collection of manuscript documents known as the Autographa Collection (*Sammlung Autographa*) of the former Prussian State Library in Berlin, held in the Jagiellonian Library in Cracow, there are two letters from József Teleki to János Nagy, prominent figures in the early history of the Hungarian Academy of Sciences. These letters have never been published before but are of great significance for conveying the spirit of the Hungarian Reform Era, initiated by the founding of the Academy and later interrupted by the Revolution of 1848.

THE HUNGARIAN ACADEMY OF SCIENCES

This most important Hungarian learned society was officially established in 1830² as the *Magyar Tudós Társaság* (Hungarian Learned Society), thanks to an idea by Count István Széchenyi, one of the greatest Hungarian statesmen. During a session of the Diet of Hungary (Hungarian: *Országgyűlés* ‘parliament, national assembly’) in Pozsony (today Bratislava) in November 1825, Széchenyi offered one year’s income from his estates to establish a society of Hungarian scientists for, in his words, “strengthening, spreading and promoting nationality and language”.³ Other Hungarian noblemen, such as Count György Andrassy, followed his example and also supported this commendable initiative with significant sums. In 1827, the national assembly legally approved the foundation of the Society; it started its official activities in 1830, when the Habsburg Emperor Francis II, who was also King of Hungary, accepted the statutes of the Society.

- 2 This was not the first initiative to create a Hungarian scientific society: In the 18th century Mátyás Bél and a number of other intellectuals tried to create such an association, but without success.
- 3 In Hungarian: „a nemzetiség és a nyelv erősítése, terjesztése és pallérozása”. See: *A Magyar Tudományos Akadémia küldetése 2019*, <https://mta.hu/data/dokumentumok/hatteranyagok/Az%20MTA%20Kutatohelyeinek%20eredmenyei/20200107%20kuldetes.pdf> [Accessed September 5, 2024].

The board of the Hungarian Learned Society held its first meeting in Pozsony on November 17, 1830. Count József Teleki was elected as the first president, holding this position from 1830 until his death in 1855. The vice president was István Széchenyi. The secretary of the Society was Gábor Döbrentei.

The Society's first general assembly was held on February 14, 1831. Its organizational regulations were published in the booklet *A' magyar tudós társaság alaprajza és rendszabásai* (Pest, 1831). It could accept only 42 full members, 24 honorary members and an undetermined number of corresponding members. Its activities were divided into the following categories: linguistics, philosophy, history, mathematics, natural science, and jurisprudence. In 1840, the name *Magyar Tudós Társaság* was changed to *Magyar Tudományos Akadémia* (Hungarian Academy of Sciences).

The Society carried out successful work, for example, in the area of the spelling rules for Hungarian. It also published a dictionary of the Hungarian language, as well as several basic scientific works.⁴ Its library was gradually enriched; József Teleki was one of its contributors, who bequeathed his family's private library.

This idea of establishing a learned society was part of an important mission to develop a sense of national identity. Professor József Sisa of the Hungarian Academy of Sciences writes: "The founding of the Academy is one of the most significant and symbolic moments of the Hungarian national aspirations that unfolded in the first half of the 19th century."⁵ The historian Tibor Ács adds: "The first generations of the Hungarian Learned Society worked for the nation's rebirth, to catch up with the progress of the world."⁶

Indeed, the session of the Diet of Hungary at which the idea of founding a learned society was first announced marked the start of a

4 See I. Gazda, *A Magyar Tudományos Akadémia reformkori kiadványai 1831–1848*, Piliscsaba 1999.

5 J. Sisa, 'Az MTA Székháza', in: *Háttéranyagok – Magyar Tudományos Akadémia*, <https://mta.hu/hatteranyagok/az-mta-szekhaza-105350> [Accessed September 5, 2024].

6 T. Ács, '175 éves a Magyar Tudományos Akadémia', *Hadtudomány*, 2000, vol. 10/4, p. 5.

significant period in the history of Hungary, known as the *Reformkor* or 'Reform Era'. This ended with the Hungarian Revolution in 1848.

Thus, the Society played a key role in the revival of Hungarian intellectual life and the development of Hungarian language, along with the standardization of its spelling. Today, the tasks of the Academy of Sciences are: 1) "to unite and represent the Hungarian scientific community"; 2) "to preserve and nurture the Hungarian language, to take care of the nation's scientific and cultural heritage"; 3) "to contribute to creating the conditions for research and to represent the interests of Hungarian scientific research"; 4) "to be the custodian of scientific quality and scientific ethics"; 5) "to expand the international relations of Hungarian science, to display its results and to represent its interests"; 6) "to be the advisor of the nation"; and 7) "to convey the results of scientific research to society."⁷

COUNT JÓZSEF TELEKI (1790–1855)

Count József Teleki came from an old noble family in Transylvania. He studied law in Pest, as well as at universities abroad, in particular Göttingen. Later, he worked as a judge at the royal court, and more generally as a lawyer in the Hungarian Court Chancellery in Vienna. He also took part in the secular management of the Reformed Church in Pest and Sárospatak.⁸ The peak of his professional career was his appointment as Habsburg governor of the Grand Principality of Transylvania, a post he held from 1842 until 1848. His academic work focused on research into Hungarian historiography; his *magnum opus* was *Hunyadiak kora Magyarországon* (The Age of the Hunyadi Family in Hungary),⁹ published in 1852–1857, the last volumes posthumously.

7 *A Magyar Tudományos Akadémia küldetése 2019*, <https://mta.hu/data/dokumentumok/hatteranyagok/Az%20MTA%20Kutatohelyeinek%20eredmenyei/20200107%20kuldetes.pdf> [Accessed September 5, 2024].

8 Sz. Czinege, 'Gróf Teleki József. Az Akadémia megalapítója', in: *A Magyar Tudományos Akadémia elnökei és főtítkárai*, Budapest 2023, p. 26.

9 The Hunyadi family, whose seat was the Hunyad Castle (present-day Hunedoara in Romania), played an important role in Hungarian history, especially in the 15th century. Among its members was Matthias Corvinus, King of Hungary and Bohemia.

As mentioned earlier, Teleki took an active role in the preparatory works for the establishment of the Hungarian Learned Society. Accordingly, on November 17, 1830, he was elected by the founders as a member of the Society's board, and then as its first president, a position he held until his death. As founder and benefactor of the Society, he and his family gave it not only financial support but also their library of 24,000 volumes, including a collection of manuscripts and medals. This laid the foundations of the great library of the Academy.¹⁰

JÁNOS NAGY (1809–1885)

János Nagy was a Catholic priest and a passionate linguist. In 1832, after completing his religious studies in Pest, he returned to Szombathely and worked not only as a priest but also continued his research in linguistics. In 1833, he won a competition in linguistics organized by the Hungarian Learned Society for his study on the word-forming and modifying roots of the Hungarian language¹¹ and immediately became a Provincial Corresponding Member of the Linguistics Department of the Society. He became a Full Member on September 7, 1838. Almost 40 years later, on June 8, 1876, he was made an Honorary Member. He also won a second award for a study on pure Hungarian roots.¹²

Nagy was a great scholar. On June 13, 1835, he received a doctorate in theology at the University of Pest. In 1836, he became Director of Studies and Chapter Chaplain at the priestly seminary in Szombathely. In 1839, he was appointed teacher of Oriental languages and biblical religious studies at the episcopal lyceum in Szombathely, while retaining the extraordinary position of Professor of Hungarian law.

10 J. Szinnyei, 'Teleki József gróf (széki)', in: *Magyar írók élete és munkái*, <https://mek.oszk.hu/03600/03630/html/> [Accessed September 5, 2024].

11 The study, regarded as outstanding, was later published: J. Nagy, 'A' magyar nyelv' szóalkotó, 's módosító ragainak nyelvtudományi vizsgálata', published as the first issue of *Nyelvtudományi Pályamunkák* I, Buda 1834.

12 J. Nagy, 'Tiszta magyar gyökök', published as the second issue of *Nyelvtudományi Pályamunkák*, Buda 1838.

Up until 1848, he actively participated in the linguistic work of the Society, including contributing to committees for establishing orthography and designing grammars and dictionaries of the Hungarian language. However, during the last years of his life he devoted himself more to his ecclesiastic functions.¹³

THE FIRST LETTER

The first letter from József Teleki to János Nagy was written on September 12, 1838. It bears the printed heading *Magyar Tudós Társaság* – that is, the abovementioned predecessor of today's Hungarian Academy of Sciences.

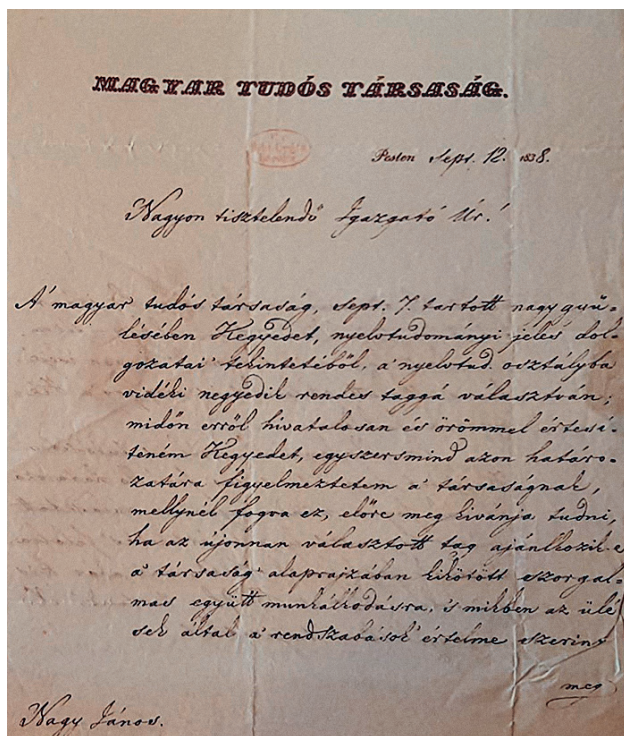


FIG. 1. The first page of the letter.

13 J. Szinnyei, 'Nagy János', in: *Magyar írók élete és munkái*, <https://mek.oszk.hu/03600/03630/html/> [Accessed September 5, 2024].

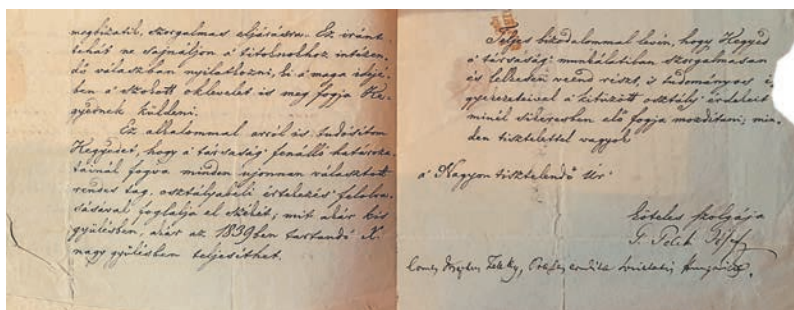


FIG. 2. The text on the second and third pages of the letter.

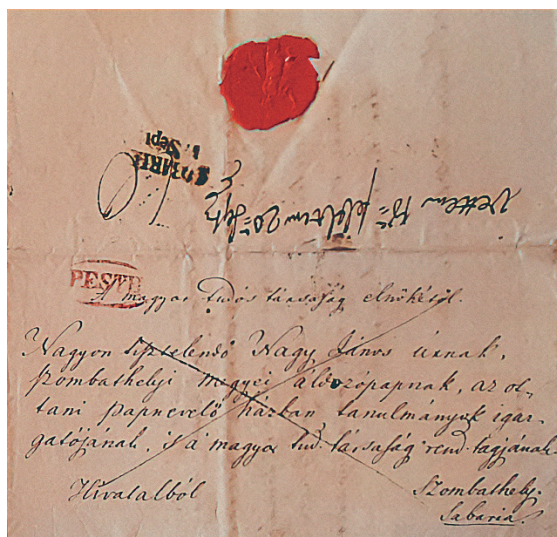


FIG. 3. The address (fourth page).

Magyar Tudós Társaság

Pesten Sept. 12 1838

Nagyon tisztelendő Igazgató Úr!

A' magyar tudós társaság Sept. 7. tartott nagy gyűlésében Kegyedet, nyelvtudományi jeles dolgozotai tekintetéből, a' nyelvtud. osztályba vidéki negyedik rendes taggá választván; midőn erről hivatalosan és örömmel értesiteném Kegyedet, egyszersmind azon határozatára figyelmeztetem a' társaságnak, mellynél fogva ez, előre meg kívánja tudni, ha az újonnan választott tag ajánlkozik-e a' társaság

alaprajzában kikötött szorgalmas együtt munkálkodásra, 's mikben az ülések által a' rendszabások' értelme szerint megbízatik, szorgalmas eljárásra. Ez iránt tehát ne sajnáljon a' titoknokhoz intézendő válaszbán nyilatkozni, ki a' maga idejében a' szokott oklevelet is meg fogja Kegyednek küldeni.

Ez alkalommal arról is tudósítom Kegyedet, hogy a' társaság' fenálló határozatainál fogva minden ujonnan választott rendes tag, osztályabeli értekezés' felolvasásával foglalja el székét; mit akár kis gyűlésben, akár az 1839ben tartandó X. nagy gyűlésben teljesíthet.

Teljes bizodalommal levén, hogy Kegyed a' társaság munkálatiban szorgalmasan és lelkesen veend részt, és tudományos igyekezeteivel a' kitűzött osztály' érdekeit minél sikeresben elő fogja mozdítani; minden tisztelettel vagyok

a' Nagyön tisztelendő Úr'
köteles szolgája
G[róf] Teleki József

Comes Josephus Teleky, Profes eruditae Societatis Hungaricae

English translation:

Hungarian Learned Society
Pest, September 12, 1838
Very Reverend Director!

The Hungarian Scientific Society, in its great meeting held on Sept[ember] 7, elected you as the fourth Regular Member of the Provincial Department of Linguistics in view of your distinguished works in linguistics; I am pleased to inform you of this officially and with great pleasure, and to remind you that the Society wishes to know in advance whether the newly elected Member offers himself to the diligent cooperation stipulated in the Society's regulations, and to diligently proceed in the matters in which he is entrusted by the meetings in accordance with the spirit of the rules. Therefore, do not hesitate to express your opinion in the reply to be addressed to the Secretary, who will also send you the usual certificate in due course.

On this occasion I should also inform you that, in accordance with the resolutions of the Society, each newly elected Full Member takes his seat by reading a class thesis, which he may perform either at a

small meeting or in the X. great meeting to be held in 1839.

I have full confidence that you will diligently and enthusiastically participate in the work of the Society and will promote the interests of the assigned class as successfully as possible by your scientific endeavors; I am, with all due respect,

the Most Reverend Sir,
Your obliged servant
C[ount] József Teleki

The letter is addressed as follows:

A magyar tudós társaság elnökétől
Nagyon tisztelendő Nagy János úrnak,

Szombathelyi megyei áldozópapnak, az ottani papnevelő házban
tanulmányok igazgatójának, 's a' magyar tud. társaság rend. tagjának

Hivatalból

Szombathely
Sabaria

English translation:

From the President of the Hungarian Learned Society
To Very Reverend Mr. János Nagy

Priest of Szombathely County, Director of Studies at the seminary
house there and a member of the Hungarian Learned Society

From office

Szombathely
Sabaria

This letter is significant due to the fact that, in it, János Nagy is informed of his election as a Full Member of the Society. It is important to note here the strict adherence to the Society's rules of operation and attention to the legality of its work.

The Latin note under the letter is in a different hand from that of the letter and was probably added by a librarian.

THE PERIOD BETWEEN THE TWO LETTERS

The year 1848 marks the outbreak of the Hungarian Revolution, a turning point in the history of Hungary and its struggle for inde-

pendence and national identity. Many academics took part in this freedom movement, including acting as members of the interim Hungarian Government. As the Academy was considered by the Austrians to be an ally of the liberal reformist opposition, the autonomy of this learned institution was severely restricted at the time.¹⁴

And after the fall of the Revolution in 1849 all activities of all associations were forbidden due to the state of emergency. According to Tibor Ács, the defeat left its mark on the life of the Academy and brought tragedy to the individual lives of many of its members.¹⁵ Teleki was already very ill at this time, yet he did not forget his main objectives; as early as January 1850, he sent a circular letter to the members of the Academy urging them to continue their scientific research and work.¹⁶ However, many of them were either in prison, in hiding or had been forced to flee. When Teleki lost his political functions (especially as the governor of Transylvania), he devoted himself to unceasing scientific work and the intellectual development of his nation. He very clearly believed that continuous work on the language and the promotion of the Hungarian culture would bring good results in the future.

Meanwhile, Baron Karl von Geringer was appointed by the Habsburg government as the plenipotentiary commissioner for civil affairs in Hungary. He knew that several members of the Academy had been involved in the War of Independence and that the Academy's assets were being spent on revolutionary purposes. There was a danger that he would dissolve the Academy or paralyze its operations. However, Count György Andrassy, one of the four original founders of the Academy, tried to have it resume its work – and, fortunately, Geringer trusted his loyalty, so he was willing to allow it. Nevertheless, Geringer wanted to investigate its operations during the Revolution and its current state, and to report on the

14 Z. Fónagy, J. Pótó, *A Magyar Tudományos Akadémia története*, Budapest 2018, p. 2.

15 T. Ács, '175 éves a Magyar Tudományos Akadémia', *Hadtudomány*, 2000, 10/4, p. 5.

16 A large part of this letter is printed in the book: M. Szentgyörgyi, *Célkitűzések és reformtörekvések a Magyar Tudományos Akadémián: 1831–1945*, Budapest 1973, p. 45.

actions to be taken. Under these conditions, Andrassy managed to establish the Committee to be composed of members of the Academy, and in March 1850 Geringer appointed the members with Count György Andrassy as the chairman, allowing them to hold small meetings in order to prepare their report, which eventually stated that the Academy had not exceeded its rights in 1848 and 1849. In May 1850, Count Teleki was allowed to return to the Academy, and on June 10 a 'short meeting' of the Academy was held after a break of almost a year. At the next weekly meeting, Teleki was already presiding.¹⁷ And the Academy began to work normally.

THE SECOND LETTER

The second letter from Teleki to Nagy was written in October 1851. It proves Teleki's determination to develop the Academy and its research for the good of the Hungarian nation.

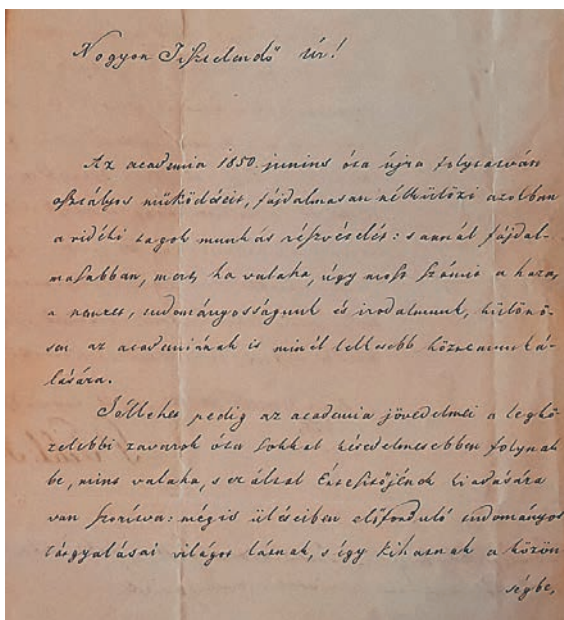


FIG. 4. The text on the first page of the letter.

17 M. Szentgyörgyi, *Céltitűzések és reformtörekvések a Magyar Tudományos Akadémián: 1831–1945*, Budapest 1973, p. 46, 49.

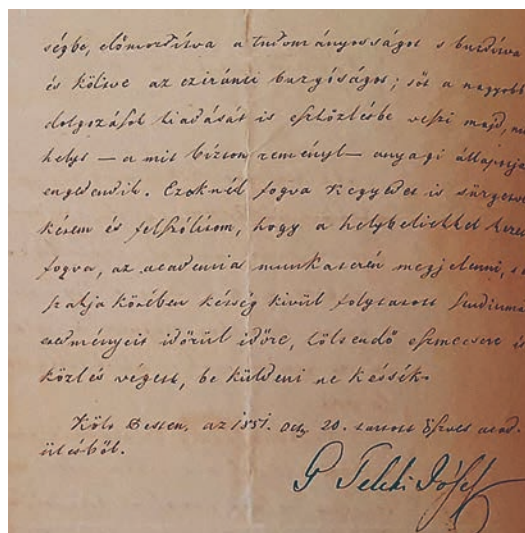


FIG. 5. The text on the second page of the letter.

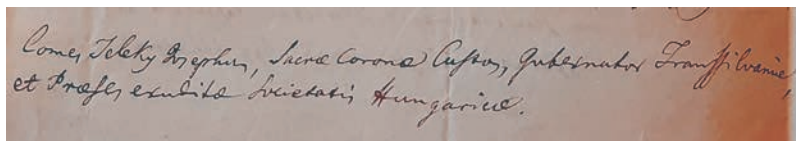


FIG. 6. An additional note in Latin below the text.

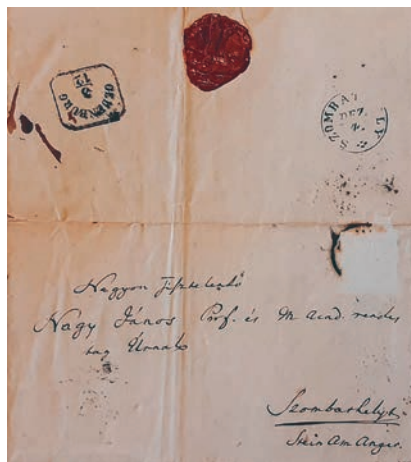


FIG. 7. The address of the letter (fourth page).

Nagyon Tisztelendő Úr!

Az academia 1850 junius óta újra folytatván osztályos működéseit, fájdalmasan nélkülözi azokban a vidéki tagok munkás részvételét : s annál fájdalmasabban, mert, ha valaha, úgy most számít a haza, a nemzet, tudományosságunk és irodalmunk, különösen az academiának is min él lelkeesebb közremunkálására.

Jóllehet, pedig az academia jövedelmei a legközelebbi zavarok óra sokkal késedelmesebben folynak be, mint valaha, s ez által Értesítőjének ki adására van szorítva : mégis üléseiben előforduló tudományos tárgyalásai világot látnak, s így kihatnak a közönségbe, előmozdítva a tudományosságot s buzdítva és költve az eziránti buzgóságot; sőt a nagyobb dolgozások kiadását is eszközösbe veszi majd, mihelyt - a mit bízton reményl - anyagi állapotjai engedendik. Ezeknél fogva Kegyedet is sürgetve kérem és felszólítom, hogy a helybeliekkel kezdet fogva, az academia munkatérén megjelenni, s a szakja körében kézség kívül folytatott studiumai eredményeit időről időre, költendő eszmecsere és közlés végett, be küldeni ne késsék.

Költ Pesten, az 1851. Oct. 20. tartott öszves acad. ülésből.

G[róf] Teleki József

Comes Teleky Josephus, Sacrae Coronae Custos, Gubernator Transilvaniae et Profes eruditae Societatis Hungaricae

English translation:

Very Reverend Sir!

The Academy, having resumed its departmental activities since June 1850, is sorely lacking the working participation of its Provincial Members: and all the more sorely because, if ever, now, the homeland, the nation, our science and our literature, especially the Academy, need a more enthusiastic contribution.

Although, in the hour of the nearest disturbances, the income of the Academy is more delayed than ever and the Academy is forced to limit the publication of its Bulletin: nevertheless, the scientific discussions occurring in its meetings see the light of day and thus have an impact on the public, promoting science and encouraging and fueling the zeal for it; and it is even preparing to publish larger works as soon as its financial circumstances permit, as it hopes. I therefore urge you to join hands with the local members, to attend

the Academy's workplace, and not to delay in sending in from time to time the results of your studies outside your profession, for the purpose of the useful exchange of ideas and communication.

Written in Pest, from the joint academic session held on Oct. 20, 1851

C[ount] József Teleki

The letter is addressed as follows:

Nagyon Tisztelendő

Nagy János Prof[essor] és M[agyar] acad[émia] rendes tag Úrnak

Szombathely

Stein am Anger

In English:

Very Reverend

Mr. János Nagy Prof[essor] and H[ungarian] Acad[emy] Full Member

Szombathely

Stein am Anger

The letter is written in a different hand than Teleki's, as can be seen from his signature - maybe the hand of his secretary. The letter is not written perfectly, as the very first word is misspelled: *nogyon* instead of *nagyon* (the transcript gives the standardized spelling). The dignified language of this letter is similar to that of the first letter, for example, it uses the archaic pronoun *Kegyed* 'thy grace'. The Latin note under the letter is in the same hand as the Latin note in the first letter. The address gives the German name of the city (*Stein am Anger*) in addition to its Hungarian name (*Szombathely*), although its Latin name was given in the first letter (*Sabaria*); this may be indicative of the political atmosphere in the Hungarian part of the Habsburg Empire at the time.

CONCLUSION

Both of the letters from József Teleki to János Nagy in the Autographa Collection in the Jagiellonian Library in Cracow provide

important information about the functioning of the Hungarian Academy of Sciences and its work in the rebirth of the Hungarian nation, the cultivation of its heritage and the development of its language during the difficult period of the Hungarian struggle for independence. Reading them against the backdrop of Hungary's turbulent history provides a glimpse into the ambition, hard work, fortitude and strong will of the Hungarians. These letters in particular reveal the intellectual character and deep patriotic attitude of their sender, József Teleki, but they also allow us to feel the atmosphere and spirit of the era at key moments in Hungarian history. Both letters are a perfect complement to Mária Szentgyörgyi's excellent book describing the history of the Academy mainly through letters to and from its members.¹⁸

LITERATURE

Analyzed letters from József Teleki to János Nagy

Box 172, letters under the signature mark "Teleki, Josef, Graf" of the Autographa Collection (*Sammlung Autographa*) of the former Prussian State Library in Berlin, kept in the Jagiellonian Library in Cracow.

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18 M. Szentgyörgyi, *Célkitűzések és reformtörekvések a Magyar Tudományos Akadémián: 1831–1945* [Objectives and reform efforts at the Hungarian Academy of Sciences: 1831–1945], Budapest 1973.

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AGNIESZKA CHAMERA

achamera@uw.edu.pl

Faculty of Journalism, Information and Book Studies, University of Warsaw

ORCID: 0000-0001-6445-2143

THE LESSER ART. ON THE ROLE OF TYPOGRAPHER IN COMMUNIST POLAND

DOI: 10.36155/PLib.13.00008

ABSTRACT

The achievements of outstanding Polish typographers from the time of Communist Poland (PRL) have not been as yet thoroughly studied and popularized, either in Poland or internationally. Communist Poland is generally associated with ugly, poorly published books, however, Polish designers were often awarded in the prestigious Internationale Buchkunst-Ausstellung contest in Leipzig which was a review of the accomplishments of international publishing. The typographic awareness at the time was relatively low, even among the circles associated with books and the publishing market. One of the reasons being that the books' graphic design was regarded as marginal by the artistic circles. The graphic designers considered as important were first of all the ones affiliated to the 'Polish Poster School' for whom the Polish regime created favourable conditions, e.g., at universities. Designing books, magazines, and leaflets was strongly marginalized. Under such circumstances the group that stood out were the artists affiliated to the opinion-forming *Poligrafika* journal, the first post-WW II magazine dedicated to publishing, which from the very beginning would focus strongly on the importance of aestheticism of print, particularly in

its self-contained supplement *Litera*. It published articles by such prestigious typographers, as: Adrian Frutiger, Albert Kapr, Tibor Szántó, Jan Tschichold, David Kindersley, or Hermann Zapf. An important role was also played by the Polish Association of Book Publishers (Polskie Towarzystwo Wydawców Książek, PTWK), re-activated in 1956. In 1957, the first ‘Best Published Book of the Year’ Contest was organized; with time, it became the most prestigious of the kind in Poland (this year it will be celebrating its 65th edition). Thanks to these efforts in PRL there appeared new designs and projects worth appraising and disseminating. Of a model quality, this output is today worth being shared with a wider public with the use of the universally available digital tools. What is more, in the times when anybody can publish a book, showcasing good models is particularly important. There is a constant need to continually boost the aesthetics of Polish books.

KEYWORDS: typography, graphic design, book, PRL (Communist Poland)

In the studies of the history of designing books the period covering Communist Poland (PRL) has been continuously underestimated; however, Polish typographers when facing political challenges (censorship) as well as economic ones (material shortages, poor machinery, lack of fonts, bad work organization, low work quality) created model book editions which stood out with their noble form. They won numerous prizes in the prestigious Internationale Buchkunst-Ausstellung Contest in Leipzig, which was the review of the accomplishments of international editing. In 1971, Leon Urbański even won the Grand Prix for the design of the technical book *Cars from Top to Bottom*.¹

1 E. Repucho, *Typografia kompletna, kultura książki w twórczości Leona Urbańskiego*, Wrocław 2016, pp. 145–147.

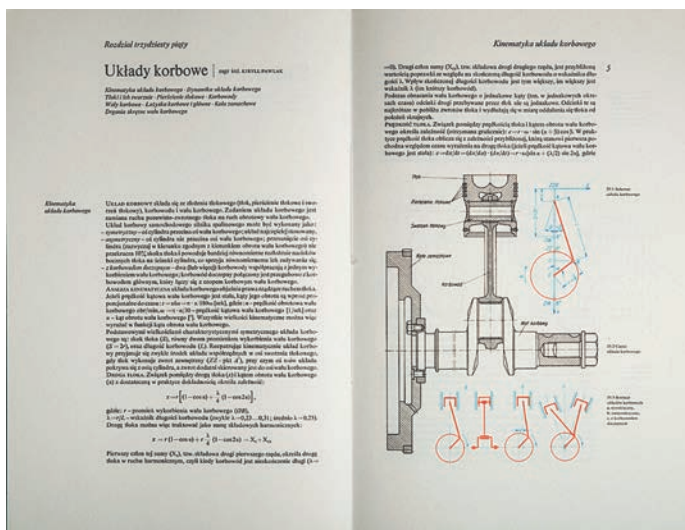


FIG. 1. The awarded design of the technical book *Cars from Top to Bottom*.
Ewa Repucho's collection.

In 1990, Urbański himself was invited to join the exclusive society of British publishers and typographers the Double Crown Club associating the most prominent world typographers, like Matthew Carter, Adrian Frutiger, Jost Hochuli, Martino Mardersteig, Gerard Unger, and Hermann Zapf.² Regrettably, Urbański, who was widely appreciated as a real master amidst that circle, was not spared by the Socialist machinery of the centrally-planned economy.

Some of his designs were never implemented, the example of which could be found e.g., in the *Encyclopedia of the Knowledge of a Book* published really modestly in 1971 by the Ossolineum Publishing House. The publisher merely published the designed cover, having regarded the beautiful design of the interior as too costly.³ It goes without saying that this was a model design, this best testified by the fact that Tekla Malinowska and Ludwik Syta incorporated it as a model example in the manual *Editing of a Technical Book* from 1981.

2 Ibidem, pp. 24–25.

3 Ibidem, p. 225.

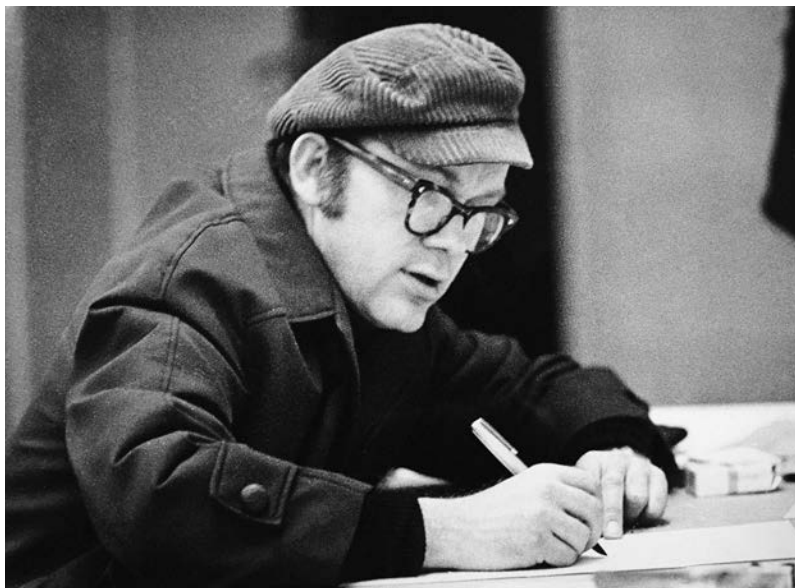


FIG. 2. Leon Urbański, the 1960s. Ewa Repucho's collection.

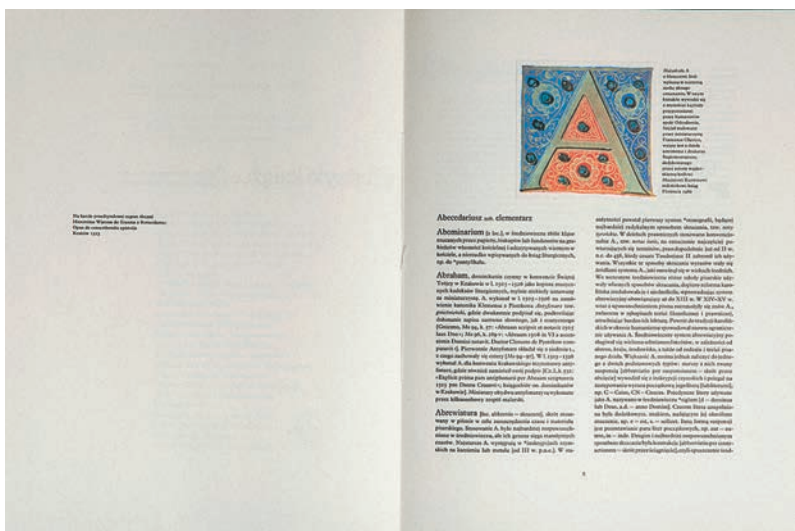


FIG. 3. Unimplemented design of the inside of the *Encyclopaedia of the Knowledge of a Book*. Photo Szymon Aleksandrowicz

The majority of the designs were actually implemented, however, their quality substantially differed from the meticulous typography in the design; e.g. the books in the *Library of the Aphorists* series published by the Państwowy Instytut Wydawniczy in 1970-1990 were given by Urbański pedantically designed covers, nonetheless their finalization by e.g., the M. Kasprzak Graphic Plant in Poznań, the October Revolution Printing House in Warsaw, and the W. L. Anczyc Publishing Printing House in Cracow left much to be desired.

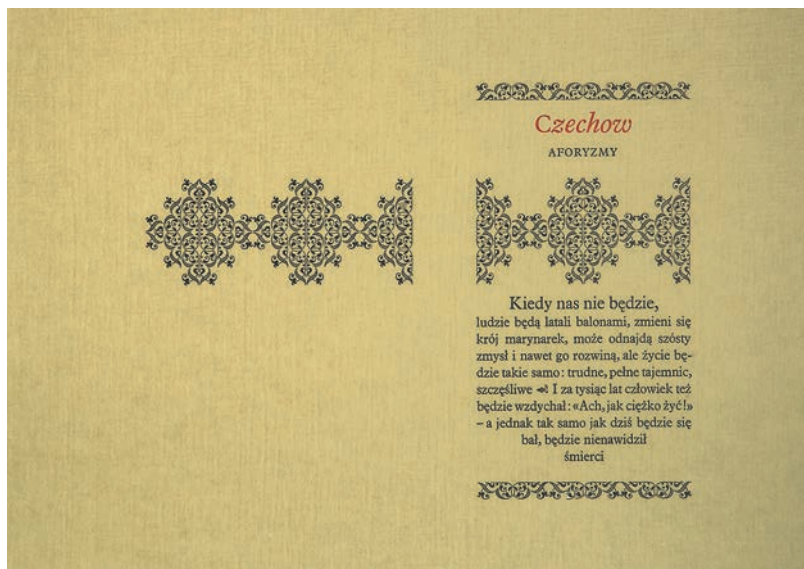


FIG. 4. Design of the cover from the *Library of the Aphorists* series.
Photo Szymon Aleksandrowicz

A similar situation happened with the series of the Polish Oriental Society published in 1966-1987 by the National Ossolineum Publishing House. Workers in the printing houses were simply unable to reproduce the nuances so essential in the typographic layout, yet which were of key importance for the quality of the whole design.



FIG. 5. Title page of a volume from the Polish Oriental Society's series.
Photo Szymon Aleksandrowicz

The majority of the most outstanding book designers, to mention only Jolanta Barącz, Jan Bokiewicz, Stefan Bernaciński, Rafał Glücksman, Andrzej Heindrich, Jan Hollender, Stefan Nargiełło, Tadeusz Pietrzyk, Zenon Porada, Krzysztof Racinowski, Andrzej Rudziński, Marian Sztuka, or Danuta Żukowska did not author any theoretical works which could shed light on the secrets of their tools and views on book designing for future generations.

Typography-related topics did not appear too often in trade and academic journals of the time. Let us focus on the example of the *Projekt* [Design] magazine (published in 1956–1997) dedicated to art, architecture, and design⁴ in which if publishing design was tackled at all, the magazine addressed it only from the perspective of illustrations and covers, or presented it as viewed historically. The author is perfectly right, however, it is worth adding that among the papers dedicated to typography there was e.g., an interesting article by Danuta Wróblewska 'Book Architecture' from 1963.⁵ It is possibly owing to the marginalizing of the typographic issues by the artistic circles that typographers' names have been omit-

4 K. Zychowicz, 'Krytyk sztuki jako przyjaciel artystów', in: *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, ed. K. Zychowicz, Warszawa 2021, pp. 12–26.

5 D. Wróblewska, 'Architektura książki', *Projekt*, 1963, no. 5, pp. 2–7. Reprinted in: *Sztuka i przyjaciele...*, op. cit., pp. 108–114.

ted by bibliographers as well. Even the Polish bibliography in progress *Przewodnik Bibliograficzny* [Bibliographic Guide] has been very selective with their output. In the annual index of all the artists contributing to the graphic layout of books they were referred to as illustrators, which today hampers any research. The index's title was for years inadequate, and after 1984 it was given up entirely (until 1988). This demonstrates that the issues of typography and book designing were marginalized even among the bibliologists.

This underestimation of the role of a typographer in creating a book was justly worded by Leon Urbański in his conversations with Danuta Wróblewska: 'Being a typographer is being almost a nobody'.⁶

At the same time, according to Urbański, in order to become a good typographer 'it is not enough to be sensitive to beauty, shape, to have certain artistic skills, and even a great talent'.⁷ Without the knowledge of the history of script, bases of linguistics, tendencies present in art over the history, as emphasized by Urbański, it is impossible to design a good book. He also claimed, a bit jokingly, that for the above reasons out of a thousand of candidates to study at the Academy of Fine Arts (ASP), five hundred people can become outstanding artists, but only two stand the chance of becoming excellent typographers.⁸ Regrettably, it was a very individual approach to the graphic design of publications. Who counted first of all were the graphic designers associated with the 'Polish Poster School';⁹ these, owing to the lack of competition

6 D. Wróblewska, L. Urbański, 'Leon Urbański rozmawia z redakcją *Projektu*', *Projekt. Sztuka wizualna i wzornictwo*, 1975, vol. 6, p. 48.

7 E. Repucho, 'Nie robię sztuki, pomagam czytać. Poglądy Leona Urbańskiego na temat kształtowania szaty typograficznej książki', *Roczniki Biblioteczne*, 2009, Annual 53, pp. 240–241.

8 Ibidem.

9 Polish Poster School is a phenomenon known in Polish graphic design from the 1950s to the 1970s. Such artists as Henryk Tomaszewski, Waldemar Świerzy, Jan Lenica, or Roman Cieśliewicz won international renown. See Z. Schubert, *Polska szkoła plakatu*, Olszanica – Poznań, 2024; *Polska szkoła plakatu w szerszym kontekście historycznym i kulturowym*, ed. M. Bieczyński, Poznań 2024; *Polska Szkoła Plakatu : geneza, tradycja, kontynuacja*, ed. J. Ryczek, Poznań 2021; M. Knorowski, *Polski*

in Socialist economy, could create art and not adverts.¹⁰ The approach to design as fine arts and underestimation of the profession of a typographer has been affecting the judgement in Poland till today, since, as justly observed by Agata Szydłowska, “the Polish Poster School” has become the synonym of the paradigm that has continued to dominate design education as well as the promotion policy, and the way Polish graphic design has been shown’.¹¹ Unfortunately, apart from the Polish artists from the 1920s and 30s, it was precisely the poster artists who found recognition on the international arena. The second appreciated group were illustrators; in the perception of many people, designing a book was limited exclusively to designing the cover and creating attractive illustrations. The Communist regime of the time created for them exceptionally convenient development conditions, e.g., at universities, or authorized the launch of the first worldwide Poster Museum. At the same time, design of books, magazines, and leaflets was marginalized, as can be seen in Krzysztof Lenk’s remark: ‘We knew the worth and high quality of our designs, yet these works were appreciated and discussed merely within a narrow circle of specialists.’¹²

What stood out against that miserable background was *Poligrafika*, the first post-WW II magazine dedicated to publishing, which from the very beginning emphasized the importance of the aesthetical quality of the print.¹³ In 1966–1978, it was Roman Tomaszewski, an outstanding typographer, pressman, and bibliophile,¹⁴

plakat XX wieku, Muzeum Plakatu w Wilanowie, postermuseum.pl, <https://www.postermuseum.pl/kolekcja/kolekcja-plakatu-polskiego/> [Accessed January 21, 2025].

- 10 J. Piechota, P. Urbańska, ‘Historia prac badawczych w projektowaniu graficznym’, *Acta Poligraphica*, 2014, vol. 4, pp. 40–41.
- 11 A. Szydłowska, *Miliard rzeczy dookoła*, Kraków 2013, p. 11.
- 12 Quoted after E. Repucho, *Typografia kompletna, kultura książki w twórczości Leona Urbańskiego*, Wrocław 2016, p. 51.
- 13 E. Repucho, ‘Estetyka zaangażowana. Rola *Poligrafiki* w podnoszeniu poziomu estetycznego polskiej produkcji wydawniczej w latach 1947–1956’, *Acta Universitatis Wratislaviensis. Bibliotekoznawstwo*, 2008, vol. 27, pp. 77–96.
- 14 Roman Tomaszewski (1921–1992), an outstanding typographer, printer, and bibliophile. He contributed greatly to the Polish book market, by e.g., being one of the pioneers rebuilding the printing industry in Szczecin and Wrocław following the

who edited its self-contained supplement called *Litera* dedicated to lettering, fonts, and printing plates.¹⁵



FIG. 6. Roman Tomaszewski. Andrzej Tomaszewski's collection.

war destructions. In 1947–1968, he served as a technical director of 'Czytelnik'. In 1969–1976, he headed the design and research Printing Typeface Centre. He was an active member and board member of the Association Typographique Internationale, ATypl. At the same time he lectured in and popularized typography, running e.g., courses for students at universities in Warsaw and Lodz. He left behind an impressive journalistic output: over 400 articles in Polish and foreign media, mainly specialist journals dedicated to publishing houses, bookselling, and printing. He was honoured with many awards for his accomplishments, including the unique Gutenberg Prize in 1972. See *Słownik pracowników książki polskiej*, Suplement II, Warszawa 2000, A. Sobocińska, A. Tomaszewski, 'Bibliografia prac poligrafa, wydawcy i bibliofila Romana Tomaszewskiego (1921–1992) za lata 1948–1994', in: *Studia o książce dawnej i współczesnej*, eds. I. Imańska, J. Tondel, Toruń 2006, pp. 37–71; A. Chamera-Nowak, 'Roman i Andrzej Tomaszewscy w niewoli książek', in: *W poszukiwaniu odpowiedniej formy. Rola wydawcy, typografa, artysty i technologii w pracy nad książką*, ed. M. Komza in cooperation with E. Jabłońska-Stefanowicz, E. Repucho, Wrocław 2012, pp. 217–231; A. Szydłowska, M. Misiak, *Paneuropa, Kometa, Hel, Szkice z historii projektowania liter w Polsce*, Kraków 2015, pp. 92–93.

- 15 A. Luberd, 'Litera Romana Tomaszewskiego. Pierwsze pismo typograficzne w Polsce – zarys historii i przybliżenie tematyki', *Rubryka*, 2017, vol. 3, pp. 52–66, issuu.com/kneuj/docs/rubryka_3 [Accessed January 21, 2025].

As noted by Jakub Maciej Łubocki, *Litera* was a peculiar lettering “window to the West” during the period of people’s democracy in Poland.¹⁶ This is best testified to by impressive names of foreign authors, such as Adrian Frutiger, Albert Kapr, Tibor Szántó, Jan Tschichold, David Kindersley, or Hermann Zapf! We can also find some illustrious names among Polish authors, such as: Szymon Bojko, Zygfryd Gardzielewski, Andrzej Heidrich, Helena Nowak-Mroczek, Henryk Sakwerda, Władysław Semkowicz, or Leon Urbański.¹⁷ In this way, *Litera* served as a natural channel for the flow of the typographic accomplishments of the capitalist block to the socialist one.¹⁸ Had it not been for it, in Poland there would have been no knowledge of contemporary European typography.

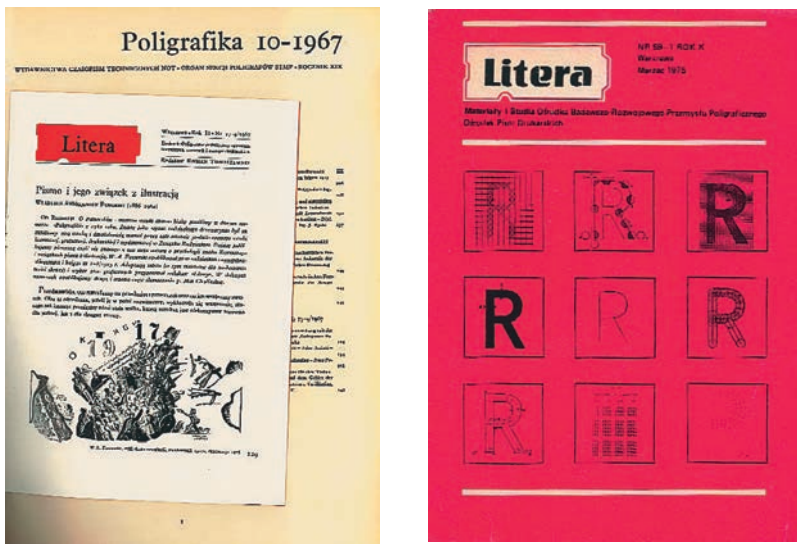


FIG. 7. *Poligrafika* together with its self-contained supplement *Litera* edited by Roman Tomaszewski. Andrzej Tomaszewski's collection.

- 16 J. M. Łubocki, ‘Czasopismo *Litera* (1966–1978) jako świadectwo XX-wiecznego dorobku polskiej myśli o typografii i liternictwie’, *Z Badań nad Książką i Księgozbiorem Historycznymi*, 2021, vol. 15, Fasc. 2, pp. 301–302.
- 17 A. Tomaszewski, ‘Wprowadzenie do lektury’, in: *Lit[t]era Romana. Antologia tekstów z czasopisma *Litera* 1966–1978*, Comp. M. Marek-Łucka, A. Tomaszewski, Warszawa 2020, p. 12.
- 18 Ibidem.

The concept of the book's content in bibliology is not homogeneous with the concept of the written work contained in the book, being much broader. When speaking about a book content a bibliologist means, in fact, apart from the written work, also the book's editorial, artistic, and printing shaping.¹⁹ In his concept of functional bibliology, Krzysztof Migoń extends the concept of book's content and of its author as well. We can find it in the words of Jan Muszkowski written down already in the 1950s: 'Bibliology is interested in the already materialized output of the design, its vicissitudes, and external impact. For this reason the concept of the author significantly extends, covering not only the one who created it, but also all those who edited the text'.²⁰

This is also what Karol Głombiowski did: not only did he rank among the book's creators just the author and typographer, but also the illustrator, cartographer, photographer, and bookbinder, however, under one condition. They had to act consciously to be able to become 'co-creators of a definite ideological, cognitive, and artistic concept of the work'.²¹

The views of Polish bibliologists were not isolated. Many designers agreed with them. Leon Urbański, grouping around him a circle of outstanding designers, was of the opinion that the 'typographer's task was to organize information, to creatively interpret it, and to constantly attempt at closing it in an ideal functional form the purpose of actions that the text is'.²²

In functional typography popularized by bibliologists, which seems to be the dominating theory in the 21st century, what matters most is the attitude of a typographer to the design object and the typographer's cooperation with the remaining creators of the book, as well as, as observed by Ewa Repucho, 'the typographer's

19 K. Migoń, *Nauka i książki. Zarys problematyki*, Wrocław, Warszawa, Kraków 1984, p. 14.

20 J. Muszkowski, *Życie książki*, Kraków 1951, p. 192.

21 K. Głombiowski, 'Nauka o książce w ujęciu Jana Muszkowskiego', *Studia o Książce*, 1972, vol. 3, p. 165.

22 E. Repucho, *Typografia kompletna...*, op. cit., p. 51.

own individual typographic language with the help of which he/she brings about the author's encounter with the reader'.²³

It was already Leon Urbański who called for including the name of the typographer and other co-authors in each book, so that they could become identifiable. His desire was to appreciate in this way their role and creative contribution to the design. Regrettably, until today this claim has not been fully implemented by Polish publishers, and only some publishing houses, actually those famed for the care for the typographic unity of the works they release, give not only the names of the co-authors, but also provide additional information on the kind of paper and applied typeface/font [krój pisma].

In Communist Poland already in the 1950s, the colophon included the name of the printing house, also the paper mill, and the names of the managing editor, the academic and technical editors, and the proofreader. However, as can be read from the orders from higher authorities, the purpose of that was to motivate factory workers to improve the quality of their production and as part of the 'the editing quality boosting'. The authorities thought that this was one of the means to solve the challenge of the poor quality graphic layout and book making, particularly those meant for mass sale.²⁴ The method was not systemically applicable until the 1989 transformation. In reality, the major reasons for poor quality publishing output were as follows: obsolete printing machinery, poor typesetting potential, lack of staff with adequate technological and academic background, poor quality of materials, such as paper, printers' ink, or bookbinding materials.²⁵ What the typographers of the time found particularly painful was the extremely modest choice of typefaces that the printing houses had available. A carefully selected typeface is the key element of a typographic project, contributing to its success. Although the typefaces are on

23 E. Repucho, 'Typografia w przestrzeni cyfrowej jako przedmiot badań bibliologicznych', *Acta Poligraphica*, 2016, vol. 7, p. 41.

24 Zob. A. Chamera-Nowak, *Książka a stalinizm*, Warszawa 2019, pp. 361-382.

25 Ibidem.

their own in their shape, they can serve as a perfect conveyor of emotions. Printing houses offered fonts available depending on the quality of the machines they had. In principle, the majority of books printed in the 1960s and 70s were released in relief printing applying the line-laying technique, and only two fonts: Sileisia and Candida were available. In the 1970s, the phototypesetting technique was slowly introduced, with the use of photomatrixes purchased with hard currency, mainly in England. This allowed a wider range of fonts.

It is true that what dominated at the time was mass production, of poor quality material and design, while typographic awareness was not high, even in the circles affiliated with books and the publishing market. However, there appeared projects which deserved high appraisal. An enormous contribution to boosting the quality of Polish books must be attributed to the abovementioned opinion-forming *Poligrafika*-associated community and PTWK which both, however, for reasons completely different than those of the regime, aimed at the quality change of the Polish high-circulation publishing output.

PTWK was justly of the opinion that one of the means of popularizing and perfecting the contemporary book art worldwide were editorial contests. In 1957, the first 'Best Edited Book of the Year' Award headed by Roman Tomaszewski was organized, and with time it became the most prestigious book contest in Poland.²⁶ In 2022, it was renamed 'The Most Beautiful Polish Books'. The jury assesses publications which feature genuinely Polish editing, are published by printing houses located in Poland, and are designed by graphic designers and typographers who are Poland's permanent residents. It considers the publishing concept, the graphic and typographic layout, as well as the artistic quality of the illustrations. Books are assessed in several categories in order to have the specificity of their typographic and printing shaping taken into

26 E. Repucho, 'Konkursy. Najpiękniejsza książka', in: *Encyklopedia Książki*, Wrocław 2017, p. 629; A. Tomaszewski, *Sześćdziesiąt konkursów „Najpiękniejsza książka roku”*, Warszawa 2021.

account, dividing them into the following categories according to their content:²⁷ 1) fiction, 2) scientific and academic literature, 3) books for children and teenagers, 4) manuals and specialist literature (educational and training materials, dictionaries, guides), 5) art and photography (albums, catalogues), 6) other (bibliophilic publications, maps, music, etc.). Over the many years of the contest numerous outstanding Polish artists who played a key role in the development of Polish designing were awarded. Individual awards were given to, e.g.: Leon Urbański, Tadeusz Pietrzyk, Andrzej Heidrich, Hubert Hilscher, Zofia and Andrzej Darowski, Wojciech Freudenreich, Krzysztof Racinowski, Danuta Żukowska, Jan Bokiewicz, Henryk Tomaszewski, Maciej Buszewicz, Lech Majewski, Władysław Pluta, Stanisław Salij, or Janusz Górski.²⁸



FIG. 8. Steering Committee of the Contest Court at the 'Czytelnik' Publishing House seat: Roman Tomaszewski standing, Prof. Krystyna Remer on the right, 1962. Andrzej Tomaszewski's collection.

27 T. Bierkowski, E. Repucho, *Typografia dla humanistów. O złożonych problemach projektowania edycji naukowych*, Warszawa 2018, p. 39.

28 A. Tomaszewski, *Sześćdziesiąt konkursów...*, op. cit., p. 8.

The Award constitutes an important event for publishers, designers, illustrators, and printers. It integrates the community, while at the same time promoting beautifully published books, prepared meticulously, whose typographical form is intrinsically connected with the history of the designing of the Polish book reflecting its development, aesthetical and technological changes, and the succession of the generations of graphic designers. The contest in question can be regarded as a research field, in PRL alone covering about 200 book artists and about 1,000 editions.

Let us, for example, point to the fact that from among all the publications awarded in 1956-1980 the only title that reiterated as many as three times was *Master Thaddeus* by Adam Mickiewicz (1959: Arkady, GD Henryk Białoskórski, illus. M. E. Andriolli; 1963: 'Czytelnik, GD Andrzej Heidrich; 1973: Arkady, GD and illus. Józef Wilkoń).



FIG. 8. From the left: *Master Thaddeus* 1959: Arkady, GD Henryk Białoskórski, illus. M. E. Andriolli; 1963: 'Czytelnik', GD Andrzej Heidrich; 1973: Arkady, GD and illus. Józef Wilkoń.

It is thus possible only on this example to compare various editions and show how the same text could achieve three totally different, but at the same time so typographically and aesthetically different versions, yet appealing enough to attract the Award's jury's attention.

In harmony with R. Tomaszewski's concept, when assessing the submitted publications, the jury took into account the following: the editorial concept; the purposefulness of the choice of form and equipment (wyposażenie) with respect to the factual content of the book; the graphic design, its association with the content and harmony with the text; the choice of font; column layout; technical preparation of illustrations; but also the typesetting and text's makeup; the quality of plates (klisze) and illustrations; printing of the text and illustrations; the bookbinding quality; and the choice of paper and of other basic raw materials (canvas, texture- (tekstura?), etc.).²⁹

The sizeable accomplishments of Polish artists from the period of Communist Poland, contrary to those of their Western counterparts, are not widely known, yet they are equally relevant. The most frequently published contemporary studies on that period relate to designing from the perspective of illustrations and book covers. The Polish illustration school has already been dedicated many studies, including academic monographs: *Polish School of Illustration* by Jivonee Lee (unpublished doctoral dissertation under Piotr Piotrowski from 2008 available only in two libraries) and that by Anita Wincencjusz-Patyna *Illustration Station*,³⁰ as well as numerous popularization studies, e.g., a collective work titled *Admirals of Imagination. A Hundred Years of Polish Illustration in Books for Children*,³¹ as well as: Barbara Gawryluk's *Male and Female Illustration*.

29 R. Tomaszewski, 'Dobra treść w pięknej formie', in: *Artyści polskiej książki. 50 lat konkursu Polskiego Towarzystwa Wydawców Książek*, ed. K. Iwanicka, Warszawa 2009, p. 14.

30 A. Wincencjusz-Patyna, *Stacja ilustracja. Polska ilustracja książkowa 1950–1980: Artystyczne kreacje i realizacje*, Wrocław 2008.

31 *Admirałowie wyobraźni. 100 lat polskiej ilustracji w książkach dla dzieci*, ed. A. Wincencjusz-Patyna, Warszawa 2020.

tors. *Butterflies from the Covers and Dragons with No Moustache*.³² Apart from that there have been studies released related to the publishing market, censorship, Socialist Realism, writers, among the most recent ones, e.g., *You, Creators of Books. History of the Publishing Community in Communist Poland*³³ (it contains mainly interviews and a general characterization of publishing houses). One of the few books encompassing analysis of the design layer is that by Janusz Górski *Literally. Lettering and Typographic Covers of Polish Books 1944-2019*,³⁴ however, it focusses exclusively on covers, and of one type only. The second important study is the publication *The Beautiful of the 20th Century. Polish Designers and Graphic Designers*³⁵ edited by Jacek Mrowczyk, yet showing a large-scale research, it does not exhaust the topic.

What is worth pointing to is Ewa Repucho's monograph on aforementioned Leon Urbański,³⁶ which can serve as an example of a comprehensive study of his oeuvre and contribution to the development of Polish typographic art. Nonetheless, it is the exception that proves the rule. As already signalled, up to now merely single and partial studies dedicated to the topic have been published.

Additionally, the research into the book's graphic design requires greater specifying of methodology. The very description of a codex and its analysis require the context taking into account the time of the invention of print, the aesthetical trends of the time, and technological capacity. Therefore, work with such a material should not only include the description of printing materials and typographic expression means, but also a broadly perceived aesthetical trend and taste of the given historical period. It is worth taking into account the predominating fashion that affects the publishing market: although the most frequent motivation for buying

32 B. Gawryluk, *Ilustratorki, ilustratorzy. Motylki z okładki i smoki bez wąsów*, Warszawa 2019.

33 *Wy-twórcy książek. Historia społeczności wydawniczej w czasach PRL-u*, ed. J. Mrowczyk, Kraków-Katowice 2023.

34 J. Górski, *Dosłownie. Literne i typograficzne okładki polskich książek 1944-2019*, Kraków 2020.

35 *Piękni XX-wieczni. Polscy projektanci-graficy*, ed. J. Mrowczyk, Kraków 2017.

36 E. Repucho, *Typografia kompletna...*, op. cit.

a book stems from its content, the public also often choose books following their aesthetical preferences. The period of Communist Poland was unique in this respect: material shortages caused that aesthetics had to be relegated to the factors of secondary importance; what mattered more was the very fact of purchasing a book... Such limitations led at the same time to the creation of a peculiar formally self-restricting designing style. Apart from the analysis of the printed materials as such it is also theoretical works, serving as the source of inspiration for the artists, that gain prominence. In the case of the PRL books such a priceless reservoir of theoretical writings can be found in trade journals publishing not only technical papers, but also translations and summaries of Western works, at the time unavailable to the wider public. Regrettably, the access to them is today extremely challenging, since they are in the possession of few libraries in Poland only. Therefore, an interesting phenomenon that has been observed for several last years are the publications recalling those theoretical works from the times of Communist Poland. As an example let me quote here *Lit[t]era Romana*, an analogy of the most important papers published in the aforementioned *Litera*. As justly observed by J. M. Łubocki:

Even today, in the era when the tools available to a typographer, graphic designer, printer, or a publisher have thoroughly altered, the contents in *Litera* can still serve as assistance and inspiration, since despite a total technological revolution in printing, they have remained topical: not only do they represent high factual quality, but also a peculiar approach permitting more to show the purpose and essence of lettering work than its actual fulfilment. This fact helps us realize that the core of lettering work does not merely consist in craftsman's skilful use of the tools and technique, but first of all a certain peculiar, humanistic in its character, way of thinking about letters and communication with their use.³⁷

Unfortunately, the anthology was edited in 500 copies, and was unavailable in bookshops. Another interesting item is *Art and Friends*.

37 J. M. Łubocki, 'Czasopismo *Litera* (1966-1978)...', op. cit., p. 294.

Danuta Wróblewska's Writings selected by Karolina Zychowicz,³⁸ whose first part: 'Graphic Design' contains e.g., Wróblewska's critical papers and her interviews with book-related individuals.

The solutions applied by PRL's designers were intriguing in as much as they stemmed from a peculiar political and economic situation. On the one hand, there was censorship affecting the choice of the applied means; since censors suspected political undertones even in the most innocent projects, one can observe visible attempts at avoiding censorship or at a conscious taking the risk through allusion, travesty, or pastiche. On the other hand, the insufficient machinery and material shortages forced the artists' self-limitation: they would consciously give up excessive means, using their peculiar material and technological shortcomings as their chief asset or even a kind of demonstration (today's design trends go back to those limited means under the banners of being environment-friendly or consciously minimalistic). Furthermore, what seems interesting is also the phenomenon of an apparent isolation; Communist Poland's artists, seemingly closed up behind the Iron Curtain, were not so unaware of the trends present in the West.



FIG. 9. Session of the Jury during the Internationale Buchkunst-Ausstellung Concest. It was headed by Jan Tschichold (in the centre); Roman Tomaszewski is next to him (on the right), 1965. Leipzig. Andrzej Tomaszewski's collection.

38 *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej*, ed. K. Zychowicz, Warszawa 2021.

Contacts with illustrious typographers were not limited to merely incidental trade congresses or prize awarding events, but they also involved more ordinary lettering professionals. It was through trade magazines, such as *Litera*, *Poligrafika*, or *Projekt* that professional knowledge also reached young or less qualified employees. The trade magazine translated and published works by outstanding Western typographers: Jan Tschichold, Adrian Frutiger, Albert Kaper, Walter Schiller, Gerrit Willem Ovink, and Walter Tracy.

In 2016, Ewa Repucho formulated a desideratum for biographical research³⁹ whose goal would be to successively prepare monographs on the oeuvre of the most illustrious typographers of Communist Poland, preparation of monographs of selected artists, which turns even more relevant to the typography within digital space.

What becomes of key importance is the documentation and preservation of the best Polish typographic projects. And the period of PRL, Communist Poland, mainly in the 1960s and 70s, seems to be particularly interesting in this respect, since a book is not only a content carrier, but also an object of applied art forming an important specimen of material heritage. For a book to be created: a book which is functional, yet beautiful at the same time, a team of specialists is needed; they prepare the design, create illustrations, the decorative material, and they also design the graphic message placed on the cover.

In the era of digitization, namely when tools permitting publication of a book are widely available to everybody, it seems that the editorial art is in danger. Editing principles fall into oblivion, while the publishing market becomes dominated by amateurs promoting kitsch and junk. These are all the more reasons for rules of artistic craftsmanship that typographic art has been for centuries and will remain so to be disseminated and preserved from oblivion; they should also inspire publishing, artistic, and print-

39 E. Repucho, 'Typografia w przestrzeni cyfrowej...', op. cit., p. 41.

ing circles by showing good models to follow, e.g., the output of the artists who so consciously treated every printed material, and whose work was a search for the dependence between the form and content.

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Translated by Magdalena Iwińska

GRZEGORZ GMITEREK

ggmiterek@uw.edu.pl

The Faculty of Journalism, Information and Book Studies, University of Warsaw

ORCID: 0000-0002-5692-1824

USE OF FACEBOOK FAN PAGES IN POLISH PROVINCIAL PUBLIC LIBRARIES (2011–2024)

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ABSTRACT

This study aimed to investigate the extent to which Polish provincial public libraries used the Facebook platform by analyzing their fan pages from 2011 to 2024, focusing on factors such as the number of fans, frequency of publications, type of content, hashtags and level of user interaction. The results show that Facebook played a significant role in the activities of libraries, enabling them to reach a wider audience and contribute effectively to building an engaged community. This was a standard social media tool, as all the libraries surveyed used this social networking site in their activities. However, the level of user engagement varied among the libraries. This article presents original empirical research that should be of value to public librarians in general and more specifically to those in Poland since, to date, there has been no comparative analysis of Polish provincial public libraries' activity on Facebook over several years.

KEYWORDS: provincial public libraries, social media, Facebook, fan pages

INTRODUCTION

Over the past years, social networks have become an integral communication and promotional tool for many institutions, including cultural ones.¹ In Poland, Facebook is the most popular social media site² and plays an important role in interaction and relationship building with the users of institutions such as museums, archives, or galleries. It seems to be their first choice,³ and the situation is no different for the Polish provincial public libraries, which have been using Facebook as one of their main tools for years.

This article presents the findings of a study conducted on the use of Facebook, by Polish provincial libraries. The study set out to answer the following research questions:

RQ1: Which social networks do the Polish provincial libraries use? When were their fan pages created?

RQ2: Which library was the first to create a Facebook fan page and which one was the last?

RQ3: What type of content do these institutions share on Facebook during the study period?

RQ4: How many users follow the fan pages on Facebook and how many of them are fans?

RQ5: Are the posts published on Facebook popular with the users? To what extent do the users respond to these posts?

RQ6: What is the posts' interaction rate for each library?

RQ7: Are there posts published by fans?

RQ8: What is the number of responses to posts published by each library? Which library's posts generate most responses? How many of them are user comments?

1 M. Przybysz, T. Knecht, 'Wykorzystanie social media w muzeum - korzyści i zagrożenia', *Studia Elckie*, 2020 no. 22 (3), p. 325.

2 Empemedia, 'Digital Poland 2024 - raport social media w Polsce', *Empemedia*, 2024 March 6 [online:] <https://empemedia.pl/digital-poland-2024-raport-social-media-w-polsce> [Accessed January 20, 2025].

3 P. Krysiński, 'Niewłaściwe wykorzystywanie mediów społecznościowych jako narzędzi zarządzania wizerunkiem instytucji sektora GLAM. Casus Facebooka i Instagrama', *Zarządzanie Biblioteką*, 2019 no. 1(11), p. 13.

RQ9: What are the most frequent hashtags in the posts?

RQ10: Which libraries are the most active on Facebook?

The article presents original empirical research on a comparative analysis of the activity of Polish provincial libraries on Facebook over a period of 14 years. No such previous study has been identified, and the results should be of interest primarily to employees of public libraries and other GLAM institutions which use Facebook in their daily work and are interested in related issues.

LITERATURE REVIEW

Articles about the use of social networking sites in Polish public libraries have been appearing in academic and popular science literature, with a fairly detailed review of the research recently published by Mariola Antczak and Monika Wachowicz.⁴ The ever-changing information landscape of the users forces the libraries to modify their activities to keep pace with the technological evolution of information media. This includes employing modern mobile and interactive web solutions in the delivery of their services. Thus, Web 2.0 and social networking sites have been used to grant their patrons more opportunities to participate in the creation of messages and in the organization and creation of multimedia content available on the World Wide Web.⁵

Initially, libraries have participated in this interactive social media revolution by developing Library 2.0 phenomenon, which facilitates community-based creation of digital content and allows libraries to offer certain online services. The significance of Library 2.0 within the field was observed by the large number of publications on the topic in many countries worldwide.⁶ This includes Poland, where many articles on the use of Web 2.0 tools by

4 M. Antczak, M. Wachowicz, 'Serwisy społecznościowe polskich wojewódzkich bibliotek publicznych w świetle badań ilościowych (2004–2023)', *Przegląd Biblioteczny*, 2024 no. 92 (2), pp. 234–236.

5 G. Gmiterek, *Biblioteka w środowisku społecznościowego Internetu: biblioteka 2.0*, Warszawa 2012, p. 14.

6 Ibidem, p. 16.

libraries, including social networking sites, have been and continue to be produced. Notable among these publications is the 2007 article by Adam Dudczak and Bożena Jaskowska, 'Library 2.0 - rewolucja i przełom, czy kolejny etap rozwoju współczesnego bibliotekarstwa?'. The authors drew attention to the 'liberation' of information and knowledge and emphasized the need to develop librarians' technological skills in order to transform their libraries into user-oriented and technologically advanced institutions of democratization.⁷ Agnieszka Koszowska commented on one of the major strengths of Library 2.0 which is the centrality of the users as well as their interaction with the librarians in the creation of information content.⁸ It has also been recognized that this kind of online interactivity is an excellent way of promoting library services and attracting new users, referred to as Patrons 2.0.⁹

Before 2010, librarians' use of social networking sites in Poland included marketing library resources and services, actively seeking new users, providing access to collections through hosting services (which allow for the sharing of documents of various types), inviting users to co-create resources and posting e-gadgets (including the library catalog window).¹⁰ Since then, the Polish articles have tended to address the use of social networking sites as tools for building the image of libraries, expanding channels of communication with the public, providing library services, creating a social photo gallery,¹¹ and social networking sites as a source

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- 7 B. Jaskowska, A. Dudczak, 'Library 2.0 - rewolucja i przełom, czy kolejny etap rozwoju współczesnego bibliotekarstwa?', *Przegląd Biblioteczny*, 2007 vol. 75 (3), p. 360.
 - 8 A. Koszowska, *Biblioteka 2.0. Usługi biblioteczne z wykorzystaniem technologii i narzędzi Web 2.0*, [online:] https://sbc.org.pl/Content/10970/06_Koszowska_Biblioteka20.pdf [Accessed January 20, 2025].
 - 9 M. Filipczak, 'Jak daleko stąd do nowoczesności - w stronę biblioteki drugiej generacji', *EBIB - Elektroniczny Biuletyn Informacyjny Bibliotekarzy*, 2008 vol. 1 (92), [online:] <https://www.ebib.pl/2008/92/a.php?filipczak> [Accessed January 20, 2025].
 - 10 A. Koszowska, *Biblioteka 2.0...*, op. cit.
 - 11 B. Jaskowska, *Bądźmy tam gdzie oni! Elementy social media marketingu w bibliotece*, [online:] <https://open.icm.edu.pl/items/e5786928-a7cf-45e9-b285-888f0bd98e1a> [Accessed January 20, 2025].

of information about local events.¹² All authors stressed the importance and necessity of using these tools in promoting and informing patrons about the various activities undertaken by the libraries as well as showing a more private face of these institutions.¹³

According to Antczak and Wachowicz, “over the course of the second decade of the 21st century, interest in the use of social networking sites by cultural and educational institutions (including libraries) has consistently increased”.¹⁴ However, it should be noted that the tools used by the libraries have kept changing over time. A dozen years ago, for example, there were discussions about the virtual world of Second Life,¹⁵ and the Google+ service or naszaklasa.pl, which was the Polish equivalent of classmates.com. The latter two services were analyzed by Magdalena Wójcik¹⁶ in terms of their library activity, among other things, to determine whether public libraries were interested in setting up accounts on these social networks.

However, despite the changes occurring relative to the different platforms, the main purpose of the libraries’ social media presence seems to remain the same – to keep up with the users, with the objective of providing a two-way communication in order to improve the quality of the library services, to eno.ich the service offerings,

- 12 M. Wójcik, ‘Profile bibliotek publicznych w serwisie Facebook jako źródło informacji o wydarzeniach lokalnych: komunikat z badań pilotażowych’, in: *Biblioteki pedagogiczne lokalnie: małe ojczyzny, duże perspektywy*, ed. M. Ślusarek, B. Janik, W. Bukowczan, Kraków 2022.
- 13 M. Lamberti, M. Theus, ‘Media społecznościowe w polskich bibliotekach, archiwach i muzeach’, *Biblioteka*, 2016 vol. 20 (29), p. 187.
- 14 M. Antczak, M. Wachowicz, ‘Serwisy społecznościowe...’, op. cit., p. 235.
- 15 Ł. Niedziałek, ‘Second Life’ w bibliotekach – szanse i zagrożenia wprowadzenia systemu w Polsce’, *Bibliotheca Nostra. Śląski Kwartalnik Naukowy*, 2007 vol. 1, pp. 19–21 ; G. Matyjaszczyk, ‘Miejsce biblioteki w Second Life, nowej wirtualnej rzeczywistości’, *EBIB – Elektroniczny Biuletyn Informacyjny Bibliotekarzy*, 2007 vol. 7 (88) [online:] <https://www.ebib.pl/2007/88/a.php?matyjaszczyk> [Accessed January 20, 2025] ; D Bednarczyk, ‘Kolejne wcielenie bibliotek – biblioteki w Second Life’ *Warsztaty Bibliotekarskie*, 2008 vol. 1–2, [online:] <http://www.pedagogiczna.edu.pl/warsztat/2008/1-2/080105.htm> [Accessed January 20, 2025].
- 16 M. Wójcik, ‘Małe biblioteki publiczne w serwisach społecznościowych’, in: *Sfera kultury, sfera nauki: współczesny obraz biblioteki*, ed. M. Wojciechowska, Bydgoszcz 2014, pp. 37–46.

and to build an engaged community around the organization.¹⁷ Undoubtedly, social networking sites have proven to be useful in this regard, especially as they make it possible to reach not only current users but also potential ones who, for various reasons, have not yet tapped into the many services offered by libraries. The use of social networking sites can, therefore, become a powerful tool to not only retain existing users, but also to facilitate acquiring new ones.

All provincial public libraries in Poland use social networking sites. Antczak and Wachowicz¹⁸ observed that they already had at least one account each between 2008 and 2013. However, the current use of these sites varies in degree. Some libraries have created accounts solely on Facebook and YouTube, which is not surprising as the two are the most popular in Poland.¹⁹ In the case of cultural institutions, Facebook was identified as the main tool for communication with users and promotion.²⁰ Some libraries have set up accounts on several popular platforms. In addition to Facebook and YouTube, they are present on Instagram, the X service and, in three cases, on TikTok. It was observed that provincial public libraries wanting to keep up with technological changes and user expectations are increasingly using fan pages as a tool to promote their resources, services and events, since social media allow easy and quick communication with patrons through the use of multimedia and interactive content, including live streaming. They can also respond to users' questions and comments on an ongoing basis. Moreover, social media can be used to engage users to participate in the activities and events of these libraries. Overall, social media have opened up new opportunities for libraries to reach current and potential users and to effectively promote their services to them.

17 B. Jaskowska, *Bądźmy tam gdzie oni...*, op. cit..

18 M. Antczak, M. Wachowicz, 'Serwisy społecznościowe...', op. cit. p. 232.

19 D. Mizerska, '#NMInsights: Social Media 2024 [RAPORT GEMIUS, PBI i IAB POLSKA]', *Nowy Marketing*, 2024 July 2, [online:] <https://nowymarketing.pl/nmin-sights-social-media-2024-raport-gemius-pbi-i-iab-polska/> [Accessed January 20, 2025].

20 M. Lamberti, M. Theus, 'Media społecznościowe...', op. cit. p. 193-194.

METHODS

A quantitative approach was adopted for the study with a survey of the social media accounts of 18 public libraries in Poland, undertaken in November 2024. The administrative division of Poland is based on voivodeships, each of which has its own main public library based on the ‘Library Act’ of 27 June 1997, which states that ‘the provincial self-government should organize and run at least one provincial public library’.²¹ However, although there are 16 provinces in Poland, 18 provincial public libraries exist because two voivodeships have two capitals and each has an extra public library due to the territorial reform of 1999.

A library’s website is regarded as its official online business card, which is part of the institution’s online information and promotion system.²² Therefore, the websites of the libraries were the primary source of information about the fan pages created by these institutions. Some libraries had links to several fan pages on their website, devoted to various library events, branch activities, and digital libraries, among other things. However, there was always a main Facebook fan page created for the particular provincial public library, and so this was the fan page that was used during the collection and analysis of the data.

The research data on the individual fan pages were collected via the Fanpage Karma tool, which was also used to analyze the data about the libraries and the users. The information collected spanned the time period from January 1, 2011 (most libraries already had fan pages), to November 4, 2024 (the date of data collection). The use of Fanpage Karma made it possible to accurately determine the coefficients regarding the number of user reactions to the library content shared and to identify the hashtags used by the librarians. It made it easier to visually represent the research

21 “Ustawa z dnia 27 czerwca 1997 r. o bibliotekach (Dz. U. z 2022 r., poz. 2393)”, *Inter-netowy System Aktów Prawnych*, June 27, [online:] <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=wdu19970850539> [Accessed January 20, 2025].

22 A. Wałek, ‘Strony WWW bibliotek jako element promocji i narzędzie komunikacji z użytkownikiem’, *Fides. Biuletyn Bibliotek Kościelnych*, 2014 vol. 1 (38), p. 110.

results and to organize the analyzed content. Fanpage Karma is a web-based service for monitoring social network activity and content shared on fan pages (e.g., of institutions), and it only provides publicly available data, which reduces the risk of any objections or doubts regarding the privacy and confidentiality of personal data used while conducting the research.

During the analyses, I took into account the following coefficients: number of users who have followed or liked the profile; post interaction rate (average interactions on posts per follower per post); number of posts and posts per day; reactions, comments and shares (the sum of publicly accessible interactions - likes, hearts, comments, shares etc. of all posts in the selected period); number of link posts, picture posts, video posts, reels; the number of posts by fans and number of comments. Fanpage Karma also enabled the analysis of the hashtags published by the libraries, which I found useful as my aim was also to see which hashtags were used during the period studied and how many times a particular hashtag appeared in the posts. Hashtags are not only a way to organize content on social networks but also a valuable source of information about the institutions' strategy, objectives and the way they communicate with their users. They also throw light on the libraries' main activities, such as promoting reading, promoting local culture, organizing cultural and educational events. The libraries also employ specific hashtags with their name or acronym,²³ which patrons are encouraged to use when posting pictures from their visits to the institution.

RESULTS AND DATA ANALYSIS

PROVINCIAL PUBLIC LIBRARIES AND SOCIAL NETWORKS

The use of social networking sites by Polish regional public libraries is now standard. All 18 libraries use at least two such tools. Since 2021, they are all on Facebook, and since 2022, they all use

23 P. Milc, 'Polskie biblioteki akademickie w Instagramie', *Biblioteka i Edukacja*, 2018 vol. 13.

YouTube.²⁴ The first established social media account among the libraries was a YouTube channel created by the Pomeranian Library in Szczecin as early as January 2008. However, the majority of the library social media accounts were set up in the second decade of the 21st century. It was observed that the provincial libraries were also experimenting with relatively new services, one of which was TikTok, with accounts being set up since 2021. The first one was created for the Voivodeship and Municipal Public Library in Łódź. To date, only three of the provincial libraries have created TikTok accounts but the number is expected to increase, given that it is one of the most popular tools among Generation Z,²⁵ even though a controversial one. According to researchers at the University of Ottawa: “Security concerns have been raised over TikTok’s collection, use and disclosure of the personal information of its users. Its data collection methods provide access to a lot of content on mobile devices, and the company collects sensitive data about users even when they don’t save or share content”.²⁶

The findings relative to Instagram, second in popularity to YouTube overall, show that it is used by 82% of Generation Z in Poland.²⁷ Meanwhile, in June 2024, p. J. Dixon found that Instagram was the most popular social networking platform among the same generation in the US.²⁸ This popularity is not reflected in how the Polish provincial public libraries use it.. In three cases, no information about an Instagram profile was found on the libraries’ websites. On the other hand, while the Instagram icon was vis-

24 M. Antczak, M. Wachowicz, ‘Serwisy społecznościowe...’, op. cit., p. 242.

25 S. J. Dixon, ‘U.S. Gen Z social network usage 2024, by brand’, *Statista*, 2024 September 5, [online:] <https://www.statista.com/forecasts/1490558/us-gen-z-social-media-usage-by-brand#statisticContainer> [Accessed January 20, 2025].

26 uOttawa, *Recommendations regarding TikTok use and privacy risks*, [online:] <https://www.uottawa.ca/about-us/information-technology/services/security/tiktok-use-privacy-risks> [Accessed January 20, 2025].

27 A. Landowska, ‘Raport Gen Z o sobie i otaczającym ich świecie. Jakie są polskie Zetki?’ *They Digital*, 2024 April 11, [online:] <https://swps.pl/centrum-prasowe/informacje-prasowe/35311-zetki-o-zetkach-jakie-jest-pokolenie-zet-w-polsce> [Accessed January 20, 2025].

28 S. J. Dixon, ‘U.S. Gen Z...’ op. cit.,.

ible on the website of the Provincial Public Library and Culture Animation Center in Poznań, at the time of this study, the profile was unavailable (link: www.instagram.com/wbpicakpoznan). As for the few institutions that chose to employ Instagram, they set up accounts between January 2013 (the Voivodeship and Municipal Public Library in Bydgoszcz) and October 2020 (the Voivodeship Public Library in Kielce).

The number of accounts on X (Twitter) was also somewhat unsatisfactory. Although it is generally a popular and dynamic platform in Poland, the interest in using it among provincial public libraries was relatively low. Only seven out of eighteen libraries used the service. One may speculate that the platform's nature deems it a less-than-ideal tool for the librarians' purposes. The choice of social media platform by a library depends to a large extent on user expectations, and it has been observed that the most popular social networks usually offer a more user-friendly and intuitive interface and allow more advanced forms of interaction with users (e.g., live streaming, creating groups or pages dedicated to library events). These and other factors may be the reason why X (Twitter) is not used as often in the activities of regional libraries.

Table 1 presents information on 18 library accounts on different social networks. The dates of the creation of the accounts are also presented (in months and years). Information on the accounts set up as the first and the last is shown in bold. The details of the account's creation are usually provided in its description. Sometimes, however, the date of the first published post served as the basis for estimating the date of the account's creation.

TABLE 1. INFORMATION ON ACCOUNTS IN EACH PROVINCIAL PUBLIC LIBRARY. DATA COLLECTED FROM THE WEBSITES OF PROVINCIAL PUBLIC LIBRARIES ON 3-4 NOVEMBER 2024

Name of the library	Facebook	Instagram	Twitter (X)	YouTube	TikTok
The Voivodeship Public Library in Kielce	2009 (November)	2020 (October)	-----	2012 (August)	-----
The Provincial Public Library in Kraków	2010 (January)	2017 (February)	-----	2013 (July)	-----
The Voivodeship and City Public Library in Gdańsk	2010 (June)	2015 (October)	-----	2011 (December)	-----

Name of the library	Facebook	Instagram	Twitter (X)	YouTube	TikTok
The Voivodeship Public Library in Olsztyn	2010 (June)	2018 (April)	-----	2009 (December)	-----
The Voivodeship Public Library in Lublin	2010 (July)	-----	-----	2020 (May)	-----
The Silesian Library in Katowice	2010 (July)	2018 (November)	-----	2014 (April)	-----
The Voivodeship and Municipal Public Library in Zielona Góra	2010 (August)	2017 (February)	2017 (February)	2014 (February)	-----
The Warsaw Public Library - Central Library of Masovian Voivodeship	2010 (August)	2013 (October)	2013 (October)	2013 (February)	2024 (May)
The Voivodeship and Municipal Public Library in Gorzów Wielkopolski	2010 (October)	2018 (October)	2012 (October)	2011 (June)	-----
The Voivodeship and Municipal Public Library in Bydgoszcz	2011 (January)	2013 (January)	2012 (lipiec)	2011 (March)	-----
The Pomeranian Library in Szczecin	2011 (January)	2015 (March)	2019 (June)	2008 (January)	-----
The Voivodeship Public Library in Opole	2011 (January)	2017 (May)	-----	2012 (January)	-----
The Copernicus Library in Toruń	2011 (February)	2017 (May)	2010 (March)	2020 (April)	-----
The Podlachian Library in Białystok	2011 (February)	2015 (March)	2015 (March)	2014 (October)	2023 (August)
The Lower Silesian Public Library	2011 (March)	2017 (January)	-----	2022 (July)	-----
The Provincial and Municipal Public Library in Rzeszów	2012 (May)	-----	-----	2012 (May)	-----
The Voivodeship and Municipal Public Library in Łódź	2013 (November)	-----	-----	2020 (April)	2021 (September)
The Regional Public Library and Culture Animation Center in Poznań	2021 (January)	-----	-----	2017 (May)	-----

FACEBOOK IN PROVINCIAL PUBLIC LIBRARIES

As mentioned earlier, Facebook was by far the most widely used service in various cultural, educational or scientific institutions in Poland, including the provincial public libraries with the first fan pages set up in November 2009 and eight in existence by 2010, shortly after Polish language version became available. This shows that the libraries were responding fairly quickly to the emergence of new social networking tools and their growing popularity with users. The last to set up its fan page was The Regional Public Library

and Culture Animation Center in Poznań (January 2021) but it had previously used another account called Wypożyczalnia WBPiCAK w Poznaniu (link: www.facebook.com/WBPiCAK), now defunct. Therefore, data from this archived account could not be analyzed in detail. However, the library's website found in the Internet Archive (dated 29 February 2012) reveals that the archived fan page provided information about the library's rules and regulations, instructions on how to use the catalogue, book recommendations, as well as invitations to its activities and local cultural events.²⁹

FANS AND FOLLOWERS

To determine the popularity of a given fan page, note is usually taken of the number of fans and followers. The former are defined as those who like a Facebook page, thereby expressing their interest and support, as well as their desire to receive regular updates and actively participate in the life of the page by commenting, sharing or responding to posts. They differ from observers who only want to see what is happening on the page but are not as engaged as fans. The choose to follow it to receive notifications without showing public support by clicking the 'like' button. Followers connect with the page in a more casual way to stay up-to-date with its activity. As Park (2022) succinctly states, "Followers come and go, but fans are often forever".³⁰

The 18 provincial public libraries accumulated in total 139,236 fans and 154,148 followers on their fan pages on the day of the research. The Voivodeship and Municipal Public Library in Gdańsk tallied the most fans (17,107), while the Voivodeship Public Library in Kielce had the least (4,034). In comparison, the Regional Public Library

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- 29 Wojewódzka Biblioteka Publiczna i Centrum Animacji Kultury w Poznaniu, 'Nasze działania na Facebooku', *Internet Archive*, 2012 February 29, [online:] <https://web.archive.org/web/20200514201521/https://www.wbp.poznan.pl/dzialania-na-facebooku/> [Accessed January 20, 2025].
- 30 H. Park, 'Council Post: Fans And Followers: How They Differ And What It Means For Content Creators', *Forbes*, 2022 September 9 <https://www.forbes.com/councils/forbescommunicationscouncil/2022/09/09/fans-and-followers-how-they-differ-and-what-it-means-for-content-creators/> [Accessed January 20, 2025].

and Culture Animation Center in Poznań, whose fan page has been active for the shortest time, had 5,320 fans. Noticeably, the library which had set up its fan page the earliest did not have the largest number of fans, which would indicate that the time of the setting up of the fan page was not the most relevant factor in its popularity. It can be assumed that the users’ interest in a specific library and its Facebook activity played a larger role. However, to establish this more precisely would require additional qualitative research.

In terms of followers, the provincial libraries were followed by 154,148 users in total, with the largest number again recorded by the Voivodeship and Municipal Public Library in Gdansk (18,424), and the smallest by the Voivodeship Public Library in Kielce (4,282). A surprising result was that the Warsaw Public Library – Central Library of Masovian Voivodeship, with its 9,749 followers and 8,890 fans, was not among the leaders, but ranked seventh. The Warsaw Library is one of the largest and oldest public libraries in Poland, hence it came as a surprise that it trailed behind libraries in Gdańsk, Kraków, Katowice, and even ones in smaller cities, such as Białystok, Szczecin or Toruń.

Table 2 presents the dates of each library’s Facebook fan page creation and the number of fans and followers for individual institutions.

TABLE 2: DATES OF FAN PAGE SETUPS. INFORMATION ON THE NUMBER OF FANS AND FOLLOWERS FOR EACH FAN PAGE

No.	Name of the library	The date of fan page creation	Fans	Followers
1	The Voivodeship Public Library in Kielce	5 listopada 2009	4,034	4,282
2	The Provincial Public Library in Kraków	6 stycznia 2010	15,722	16,495
3	The Voivodeship and City Public Library in Gdańsk	10 czerwca 2010	17,107	18,424
4	The Voivodeship Public Library in Olsztyn	16 czerwca 2010	4,820	5,719
5	The Voivodeship Public Library in Lublin	13 lipca 2010	4,479	5,358
6	The Silesian Library in Katowice	19 lipca 2010	10,457	11,272
7	The Voivodeship and City Public Library in Zielona Góra	11 sierpnia 2010	6,433	7,319
8	The Warsaw Public Library – Central Library of Masovian Voivodeship	23 sierpnia 2010	8,890	9,749
9	The Voivodeship and City Public Library in Gorzów Wielkopolski	7 października 2010	4,206	4,718

No.	Name of the library	The date of fan page creation	Fans	Followers
10	The Voivodeship and Municipal Public Library in Bydgoszcz	18 stycznia 2011	6,578	7,061
11	The Pomeranian Library in Szczecin	28 stycznia 2011	10,006	11,024
12	The Voivodeship Public Library in Opole	28 stycznia 2011	4,446	5,152
13	The Copernicus Library in Toruń	4 lutego 2011	9,561	10,795
14	The Podlachian Library in Białystok	11 lutego 2011	10,025	6,545
15	The Lower Silesian Public Library	21 marca 2011	5,449	6,150
16	The Provincial and City Public Library in Rzeszów	30 maja 2012	5,634	6,170
17	The Voivodeship and City Public Library in Łódź	22 listopada 2013	6,069	6,545
18	The Regional Public Library and Culture Animation Center in Poznań	25 stycznia 2021	5,320	6,051
TOTAL		-----	139,236	154,148

ACTIVITY OF THE PROVINCIAL PUBLIC LIBRARIES ON FACEBOOK

The activity of the provincial public libraries in Poland and the degree of interaction with their users can be determined through the analysis of the data provided by Fanpage Karma presented in Table 3. The first of these data sets is for the post interaction rate, which is the average interactions on posts per follower per post. This shows how successful each post was in getting users to engage with it. With this metric, you can compare the quality of posts from profiles of all sizes, which is expressed as the average number of total interactions (like, love, wow, haha reactions etc., comments and shares) per user per post. The indicator does not include the days on which no posts were published³¹ and is calculated by Fanpage Karma according to the following rule: 'Number of reactions divided by the posts and divided by the number of followers. A profile with 200 followers gets a total of 30 responses to its 10 posts, then the interaction is 1.5% ($30/10/200 = 0.015 = 1.5\%$)'.³²

31 Fanpage Karma, 'Post Interaction', *Fanpage Karma Academy*, [online:] https://academy.fanpagekarma.com/en/hrf_faq/post-interaction-3/ [Accessed January 20, 2025].

32 Fanpage Karma, 'Post Interaction', *Fanpage Karma Academy*, [online:] https://academy.fanpagekarma.com/en/hrf_faq/post-interaction-2/ [Accessed January 20, 2025].

Based on this methodology, the Regional Public Library and Culture Animation Center in Poznań had the highest post interaction rate (index 0,9%) even though it set up its fan page as the last one of the libraries studied. The Voivodeship Public Library in Opole was second (0.58%), and the Voivodeship and Municipal Public Library in Łódź third (0.53%). The latter two created their fan pages in January 2011 and November 2013, respectively. The number of fans and followers of the library in Opole is one of the lower ones (4,446 fans and 5,152 followers). However, the activity of this user group was above average. The library in Łódź had 6,069 fans and 6,545 followers. These numbers are among the average values for all provincial public libraries in Poland. Nonetheless, the post interaction rate was one of the highest, indicating that the users were highly engaged in interacting with posts on this fan page.

The lowest values for this indicator were found on the fan pages of the libraries in Kraków (0.21%), Gdańsk (0.18%) and Warsaw (0.13%), which had the highest number of fans and followers. This did not translate into higher user engagement in interactions with published posts. The possible explanation of this discrepancy could be the fact that the library in Poznań had the smallest number of posts on its fan page, but they appeared in a relatively short time, and the user response was significant. In contrast, the libraries in Kraków, Gdańsk, and Warsaw had set up their fan pages in 2010, so their data covered a period of almost thirteen years, yet their numbers were much lower.

TABLE 3. INFORMATION ON POST INTERACTION RATE, NUMBER OF POSTS PUBLISHED BY LIBRARIES AND POSTS PER DAY

No.	Name of the library	Post interaction rate	Number of posts	Posts per day
1	The Voivodeship Public Library in Kielce	0,32%	2,717	0,5
2	The Provincial Public Library in Kraków	0,21%	4,214	0,8
3	The Voivodeship and City Public Library in Gdańsk	0,18%	6,229	1,2
4	The Voivodeship Public Library in Olsztyn	0,5%	7,572	1,0
5	The Voivodeship Public Library in Lublin	0,48%	2,676	0,5
6	The Silesian Library in Katowice	0,39%	3,530	0,6

No.	Name of the library	Post interaction rate	Number of posts	Posts per day
7	The Voivodeship and Municipal Public Library in Zielona Góra	0,31%	8,108	1,6
8	The Warsaw Public Library – Central Library of Masovian Voivodeship	0,13%	5,410	1,0
9	The Voivodeship and Municipal Public Library in Gorzów Wielkopolski	0,41%	6,884	1,3
10	The Voivodeship and Municipal Public Library in Bydgoszcz	0,26%	4,181	0,8
11	The Pomeranian Library in Szczecin	0,31%	7,572	1,4
12	The Voivodeship Public Library in Opole	0,58%	8,095	1,6
13	The Copernicus Library in Toruń	0,29%	5,516	1,0
14	The Podlachian Library in Białystok	0,53%	8,617	1,7
15	The Lower Silesian Public Library in Wrocław	0,27%	6,657	1,3
16	The Provincial and Municipal Public Library in Rzeszów	0,38%	6,757	1,3
17	The Voivodeship and Municipal Public Library in Łódź	0,53%	7,695	1,5
18	The Regional Public Library and Culture Animation Center in Poznań	0,9%	2,143	0,4
TOTAL		-----	102,551	20,2

During the study period, all provincial libraries published a total of 102,551 posts, with the largest number generated by the Podlachian Library in Białystok (8,617 posts/1.7 posts per day), followed by the Voivodeship and Municipal Public Library in Zielona Góra (8,108 posts/1.6 posts per day) and the Voivodeship Public Library in Opole (8,095 posts/1.6 posts per day). The two libraries with the fewest posts published were the Voivodeship Public Library in Lublin (2,676 posts) and the Regional Public Library and Culture Animation Center in Poznań (2,143 posts). For the period under analysis, the rate of posts per day was also the lowest in these two institutions.

The situation looks different when we consider the period from 21 January 2021 (the date from which all the libraries had their fan pages set up) to 4 November 2024 (the date of data collection). In total, the libraries published 41,106 posts. The Voivodeship and Municipal Public Library in Zielona Góra published the most posts (3,679/2.6 posts per day), followed by the Voivodeship and Muni-

pal Public Library in Gorzów Wielkopolski (3,342 posts/2.4 posts per day), and the Voivodship and Municipal Public Library in Rzeszów (3,145 posts/2.2 posts per day). The library in Poznań published 2,146 posts (1.5 per day).

POSTS BY FANS

The data in Table 4 focus on posts published by fans, which is a growing phenomenon on social media.³³ User-generated content (UGC) refers to any content created by fans of an institution or brand. It is usually perceived as heightening the authenticity of an institution's image on social media, and can be used to promote it. This content takes various forms, for example, images, videos, recommendations, ratings, blog posts and social media. These means of presenting content reflect users' trust in the institution and their original relationship. The demand for genuine, user-sourced content will, in all likelihood, continue to grow. Posts from fans can also account for the fan page's increasing popularity and result in users having a significant role in shaping an institution's image. Many ways exist for libraries to use UGC on their Facebook fan page, such as organizing a competition for patrons to submit photos or videos of themselves in the library, or having user-generated content published in stories. Alternatively, the library can initiate a discussion among its users on a current hot topic, like a well-known film or book, and encourage participation.

The Fanpage Karma tool offers the option to analyze posts published by library users (fans) where the authors have tagged a particular library. In this way, the information published by users is directly linked to the fan pages of the respective institutions. (The tool does not grant access to private posts, which are only available to a limited group of users). Such posts are generally indicative of a special relationship between the library and its users and it can be assumed that the more posts by fans, the greater the trust in the institution.

33 D. Cruz, 'Top UGC Trends to Follow in 2024', *Inbeat*, 2024 January 2, [online:] <https://www.inbeat.co/articles/ugc-trends-in-2022/> [Accessed January 20, 2025].

From the publicly available data, there were 3,244 posts by fans for the period studied, with the largest number belonging to the Voivodeship and Municipal Public Library in Zielona Góra (568 posts), followed by the Voivodeship and Municipal Public Library in Gdansk (473 posts) and the Podlachian Library in Białystok (350 posts). The fewest posts were published on the fan pages of the Voivodeship Public Library in Kielce (9 posts), the Voivodeship and Municipal Public Library in Bydgoszcz (10 posts) and the Voivodeship Public Library in Lublin (11 posts).

The libraries with the highest number of posts by fans did not necessarily have the highest number of user reactions to published posts, with 'number' here referring to the sum of publicly accessible interactions - likes, hearts, comments, pins, shares, etc. of all posts in the selected period. The Voivodeship and Municipal Public Library in Łódź had the most reactions (163,796). However, it only had 184 posts published by fans, so in this respect, the library ranked sixth. The Voivodeship and Municipal Public Library in Gdańsk, whose fan page was linked to in 350 posts, ranked second in reactions (158,188). It was followed by the Pomeranian Library in Szczecin with 149,681 reactions and 158 fan posts. The fan page of the Library in Zielona Góra accumulated 104,346 reactions which may seem like a large number, but in comparison with the leaders (Łódź, Gdańsk, Szczecin), they were significantly smaller. It can thus be concluded that the number of posts by fans was not directly correlated with the number of user reactions to the posts published by the libraries. There were, however, some significant differences in this case.

Overall, the total number of reactions to posts published by libraries on their fan pages was 1,638,586, and the three libraries with the lowest number of reactions were the Voivodeship and Municipal Public Library in Bydgoszcz (48,792), the Regional Public Library and Culture Animation Center in Poznań (34,413) and the Voivodeship Public Library in Kielce (25,160). However, an interesting situation emerged when it came to examining the user comments under posts published by the libraries, as shown in Table 4.

In general, comments are considered to more user-engaging than reactions, so it is worth paying attention to this indicator as well. The total number of comments on the fan pages of libraries was 96,498. The largest number of comments was accumulated by the Library in Białystok (11,112) and constituted 11.5% of all comments on the posts published by the libraries. The Library in Gdańsk placed second (10,657/11%), and the Library in Kraków third (8,010/8.3%). On the other hand, the Library in Warsaw (2,910/3%), the Library in Poznań (1,357/1.4%), and the Library in Kielce (1,162/1.2%) had the fewest comments on their posts.

TABLE 4. INFORMATION ON THE NUMBER OF POSTS BY FANS AND THE NUMBER OF USER RESPONSES, ESPECIALLY COMMENTS

No.	Name of the library	Posts by fans	Total reactions, comments, shares	Number of Comments
1	The Voivodeship Public Library in Kielce	9	25,160	1,162
2	The -Voivodeship Public Library in Kraków	270	99,984	8,011
3	The Voivodeship and Municipal Public Library in Gdańsk	473	132,268	10,686
4	The Voivodeship Public Library in Olsztyn	133	68,722	6,154
5	The Voivodeship Public Library in Lublin	11	49,196	3,017
6	The Silesian Library in Katowice	17	95,458	5,189
7	The Voivodeship and Municipal Public Library in Zielona Góra	568	104,346	6,089
8	The Warsaw Public Library - Central Library of the Masovian Voivodeship	167	58,027	2,910
9	The Voivodeship and Municipal Public Library in Gorzów Wielkopolski	125	72,235	3,414
10	The Voivodeship and Municipal Public Library in Bydgoszcz	10	48,792	3,309
11	The Pomeranian Library in Szczecin	158	149,681	7,538
12	The Voivodeship Public Library in Opole	146	91,439	5,120
13	The Copernicus Library in Toruń	171	116,123	7,388
14	The Podlachian Library in Białystok	350	158,188	11,114
15	The Lower Silesian Public Library	87	65,895	3,252
16	The Voivodeship and Municipal Public Library in Rzeszów	328	104,863	3,441
17	The Voivodeship and Municipal Public Library in Łódź	184	163,796	7,419
18	The Regional Public Library and Culture Animation Center in Poznań	37	34,413	1,357
TOTAL		3244	1,638,586	96,498

TYPES OF POSTS PUBLISHED BY LIBRARIES

The last indicator for which data were analyzed was the type of posts they publish (Table 5), which included pictures, links, videos and reels. For the study period, the 18 libraries published mostly picture posts (73,779 in total), with the largest number coming from the Voivodeship and Municipal Public Library in Łódź (7,363), followed by the Voivodeship Public Library in Opole (5,972) and the Pomeranian Library in Szczecin (5,495). The three libraries with the fewest picture posts were the Silesian Library in Katowice (1,696), the Regional Public Library and Culture Animation Center in Poznań (1,691) and the Voivodeship Public Library in Lublin (1,569). Picture posts were unquestionably the most popular way of presenting content on Facebook by the users of the Polish provincial public libraries.

The second most popular posts by type were the so-called link-posts (posts in URL format), which totaled 17,509. The largest number of such posts was published by the Podlachian Library in Białystok (1,810), followed by the Voivodeship and Municipal Public Library in Zielona Góra (1,707) and the Lower Silesian Public Library in Wrocław (1,572). The three with the lowest number were the Library in Lublin (537), Poznań (252) and Łódź (168). Decidedly fewer libraries published video posts (8,420 in total), although, as mentioned earlier, video content has become increasingly popular in recent years. As a result, almost every social media platform offers advanced video publishing tools (including live streaming). In the case of Facebook, in 2020, “more than 1.25 billion people visited every month to discover and share videos from millions of creators and publishers”.³⁴ This did not translate into a significant trend for the Polish provincial public libraries, with the largest number being published by the Library in Zielona Góra (1,129). Next came the Library in Białystok (801), followed by the Library in Rzeszów (661).

34 P. Rajwat, ‘The Evolution of Facebook Watch’, *Meta*, 2020 September 3, [online:] <https://about.fb.com/news/2020/09/the-evolution-of-facebook-watch/> [Accessed January 20, 2025].

Those with the fewest video posts were the Library in Wrocław (253), Poznań (186) and Łódź (132).

Another analyzed type of post were the reels, which were added by Facebook in 2021 in response to the rapidly growing popularity of the short film app TikTok.³⁵ Facebook then identified reels as a key feature among its priorities.³⁶ In 2021, the reel was the fastest-growing content format on social media, and the trend continues today.³⁷ However, this pattern was not evident based on the data collected from the Polish provincial libraries. Few reels were posted (419 in total), with the top three libraries in this respect being the Library in Białystok (142), the Library in Wrocław (59), and the Library in Warsaw (44). The three with the lowest number of reels were the Library in Opole (3), Olsztyn (3) and Rzeszów (1). When broken down into years, 321 reels were published in 2024, 93 in 2023, and only 11 in 2022. The low number of reels may result from the lack of adequate equipment and staff with the skills necessary to create them. Additionally, the librarians may be unaware of the potential of reels as a marketing tool or have not been informed on how to use this format to promote the libraries' offerings. Overcoming these limitations will enable the libraries to adopt new ways of presenting their content on Facebook, especially since reels can be an effective tool for promoting the libraries' collections and services.

TABLE 5. TYPES OF POSTS PUBLISHED BY POLISH PROVINCIAL PUBLIC LIBRARIES

No.	Name of the library	Link-posts	Picture Posts	Video-posts	Reels
1	The Voivodeship Public Library in Kielce	539	1,775	295	27
2	The Voivodeship Public Library in Kraków	596	3,110	293	14
3	The Voivodeship and Municipal Public Library in Gdańsk	1,299	4,295	448	6

35 E. Culliford, 'Facebook launches Reels globally, betting on 'fastest growing' format', *Reuters*, 2022 February 22, [online:] <https://www.reuters.com/technology/facebook-launches-reels-globally-betting-fastest-growing-format-2022-02-22> [Accessed January 20, 2025].

36 Ibidem.

37 A. Das, M. Hrithika, 'The Effect of Reels on Attention among Young and Middle-Aged Adults', *International Journal of Indian Psychology*, 2004, vol. 12 (13), p. 348.

No.	Name of the library	Link-posts	Picture Posts	Video-posts	Reels
4	The Voivodeship Public Library in Olsztyn	551	4,604	315	3
5	The Voivodeship Public Library in Lublin	538	1,569	482	6
6	The Silesian Library in Katowice	1,059	1,697	452	12
7	The Voivodeship and Municipal Public Library in Zielona Góra	1,707	5,129	1,130	17
8	The Warsaw Public Library - Central Library of Masovian Voivodeship	630	4,251	326	44
9	The Voivodeship and City Public Library in Gorzów Wielkopolski	1,323	4,799	650	7
10	The Voivodeship and Municipal Public Library in Bydgoszcz	866	2,845	350	6
11	The Pomeranian Library in Szczecin	1,226	5,526	607	34
12	The Voivodeship Public Library in Opole	1,431	5,972	621	3
13	The Copernicus Library in Toruń	948	3,946	415	27
14	The Podlachian Library in Białystok	1,810	5,496	801	142
15	The Lower Silesian Public Library	1,572	4,679	253	59
16	The Provincial and City Public Library in Rzeszów	997	5,036	661	1
17	The Voivodeship and City Public Library in Łódź	168	7,363	132	6
18	The Regional Public Library and Culture Animation Center in Poznań	252	1,692	186	5
SUM		17,509	73,779	8,420	419

HASHTAGS

Hashtags on social networks play an important role in reaching users who are interested in a particular topic or trend. As Meta aptly acknowledges, “Hashtags turn topics and phrases into clickable links in posts on your profile or Page. When people click a hashtag or search for a hashtag, they’ll see a result that contains the hashtag so they can learn more about topics that interest them”.³⁸ In the case of public libraries, hashtags can effectively help to support their activities and wider readership. These elements also serve the function of grouping posts into specific thematic categories (e.g., #newsinlibrary, #conferenceinlibrary), making it easy

38 Meta, ‘Use #Hashtags on Facebook’, *Meta for media*, 2016 March 21, [online:] <https://www.facebook.com/formedia/blog/using-hashtags-on-facebook> [Accessed January 20, 2025].

for users to find content on topics that interest them. Hashtags also serve a marketing function, supporting and promoting library events (e.g., #LibrariesWeek), and they can also help create a community around a national cultural event (e.g., #NationalReading). Libraries use hashtags to interact by informing users about competitions or to encourage users to create posts containing a particular hashtag. These activities help to establish an image of the library as a modern and socially engaged institution.

During the period under analysis, the provincial public libraries used a number of hashtags, with the fifteen most popular being: #biblioteka (Eng. #library) 1569 times; #bibliotekaśląska (Eng. #SilesianLibrary) 1346 times; #WiMBPwRzeszowie (Eng. #ProvincialandCityPublicLibraryino.zeszow) 1343 times; #Książnica (Eng. #CopernicusLibraryinTorun) 1279 times; #bibliotekaśląskapoleca (Eng. #SilesianLibraryrecommends) 1146 times; #Toruń (Eng. #Torun) 1103 times; #LubieTuByc (Eng. #Ilikebeinghere) 1027 times; #KujawyPomorze (Eng. #KuyaviaPomerania) 907 times; #prusas3 (Eng. #3prusastreet) 850 times; #gdanskczyta (Eng. #Gdanskreads) 842 times; #bibliotekawojewodzkapoznan (Eng. #regionalpubliclibraryPoznan) 759 times; #Rzeszów (Eng. #Rzeszow) 703 times; #wimbpwrzeszowie (Eng. #provincialandcitypubliclibraryino.zeszow) 679 times; #pomorskieczyta (Eng. #pomeraniareads) 666 times; #Biblioteka (Eng. #Library) 632 times.

Significantly, one of the fifty most popular hashtags used by Polish libraries during the pandemic was #zostanwdomu (#stayathome) 266 times.

CONCLUSION

The above study aimed to analyze the experiences of provincial public libraries in Poland regarding their use of Facebook. The findings show that this was a standard social media tool, as all the libraries surveyed used it in their activities. The libraries' practice to date shows that their level of involvement in publishing information on Facebook varied and that, in general, users appreciated and responded to library content. Nevertheless, there is a need to

further develop the skills of librarians to increase the level of engagement with current fan-page users, especially with respect to reaching out through social networks to people who do not use library services.

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bruary 29, [online:] <https://web.archive.org/web/20200514201521/https://www.wbp.poznan.pl/dzialania-na-facebooku/> [Accessed January 20, 2025].

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Wójcik M., 'Małe biblioteki publiczne w serwisach społecznościowych', in: *Sfera kultury, sfera nauki: współczesny obraz biblioteki*, ed. M. Wojciechowska, Oficyna Wydawnicza Edward Mitek, Bydgoszcz 2014, pp. 37-46.

AGNIESZKA FLUDA-KROKOS

agnieszka.fluda-krokos@uj.edu.pl

fluda-krokos@biblioteka.pau.krakow.pl

Jagiellonian University in Kraków

Polish Academy of Arts and Sciences, Scientific Library of PAAS and PAS

ORCID: 0000-0002-0934-8965

MANUSCRIPTS IN ONLINE LIBRARY CATALOGUES - METADATA

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ABSTRACT

This article discusses selected standards for describing manuscript volumes by comparing data from the printed and electronic catalogues of four libraries: The National Library, the Jagiellonian Library, the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences (PAAS and PAS) in Cracow, and the Princes Czartoryski Library. The article presents the benefits of compiling and making metadata about manuscripts available online in accordance with the MARC21 and Dublin Core standards.

KEYWORDS: manuscript, description, metadata, information and search system, electronic catalogue

Manuscript collections are an invaluable resource – they are usually unique and original, and are used for research in all disciplines, e.g. as source or comparative material. When properly compiled, preserved and made available, they represent cultural heritage with a value determined not by the number of copies, but by their uniqueness and inimitability.

Despite the massive losses during World War II – it is estimated that the archival collections alone declined by approximately

70%¹, and the loss of special collections has been valued at approximately 2 million volumes² – the following libraries possess rich manuscript collections: Jagiellonian Library – 37,027 volumes,³ National Library – 23,485 volumes,⁴ Library of the Ossoliński National Institute in Wrocław – over 25,530 items,⁵ Scientific Library of the Polish Academy of Arts Sciences and the Polish Academy of Sciences (PAAS and PAS) in Cracow – 17,914 volumes and accession volumes,⁶ Czartoryski Library – over 14,000 manuscripts,⁷ and the collection of all state archives amounts to 44,767,328 volumes.⁸ One of the main tasks of institutions collecting manuscripts is the compilation of manuscripts, as access to them depends on the quality of this compilation: the better, the more structured and standardised the descriptions, and the more useful the information and search systems, the easier it is to find information about a given resource, and the more useful the descriptions are for every recipient.

The aim of this article is to analyse contemporary standards of manuscript description on the example of two formats – MARC21 and Dublin Core – and to compare the data contained in them to

- 1 *War losses in the Warsaw archives amounted to 90–95%. their pre-war resources*, <https://dzieje.pl/wiadomosci/straty-wojenne-w-warszawskich-archiwach-wyniosly-90-95-proc-ich-przedwojennych-zasobow> [Accessed August 6, 2024].
- 2 B. Bienkowska, 'Straty bibliotek. Czy wszystkie bezpowrotne?', *Cenne. Bezcenne. Utracone*, 1997, no. 6, p. 5.
- 3 *Zbiory biblioteczne w liczbach – Biblioteka Jagiellońska*, <https://bj.uj.edu.pl/o-bibliotece/misja-historia-zbiory/zbiory-biblioteczne-w-liczbach>, dane na dzień 31.12.2023 r. [Accessed August 6, 2024].
- 4 *Rękopisy – Biblioteka Narodowa*, <https://www.bn.org.pl/o-nas/zbiory-bn/zbiory-bn/rekopisy>, data at the end of 2020 [Accessed August 6, 2024].
- 5 *Rękopisy – Biblioteka Ossolineum*, <https://biblioteka.ossolineum.pl/zbiory/rekopisy/> [Accessed August 6, 2024].
- 6 'Sprawozdanie z działalności Biblioteki Naukowej PAU i PAN w Krakowie od 1 I 2022 do 31 XII 2022', ed. M. Graczyk, *Rocznik Biblioteki Naukowej PAU i PAN w Krakowie* 2023, vol. LXVIII, p. 236, <https://ejournals.eu/czasopismo/rbn-pau-pan/artukul/sprawozdanie-z-dzialalnosci-biblioteki-naukowej-pau-i-pan-w-krakowie-od-1-i-2022-do-31-xii-2022> [Accessed August 6, 2024].
- 7 *Rękopisy – Muzeum Narodowe w Krakowie*, <https://mnk.pl/zbiory/rekopisy>, [Accessed August 6, 2024].
- 8 *Sprawozdanie z działalności Archiwów Państwowych* 2022, <https://www.gov.pl/web/archiwa/rok-20230> [Accessed August 6, 2024].

the analogue form of manuscript description used for years in printed catalogues of these resources. The research used methods of analysis of the literature as well as excerpting and comparing sources. The results make it possible to identify the benefits of introducing electronic descriptions of manuscript resources based on digital metadata.

The history of attempts to create rules for manuscript descriptions in Poland dates back to the mid-18th century, when Jan Daniel Janocki published the first printed manuscript catalogue known today,⁹ *Specimen catalogi codicum manuscriptorum Bibliothecae Zaluscianae*, published in Dresden in 1752.¹⁰ The 500 manuscripts, including 53 Polish ones (e.g. *Codices Latini in Folio*, *Codices Germanici in Folio*, *Codices Latini in Quatro*, *Codices Polonici in Quatro*), divided by section, are arranged according to format and language, and the whole is provided with an author and subject index. It is interesting that the issue was not available for purchase; it was intended to be a kind of informational book available to a small group of recipients. There is also a manuscript catalogue of the manuscripts of the Wrocław University Library from 1821–1823, written by Johann Christoph Friedrich.¹¹ More than 100 years later, after Janocki's catalogue, in 1869, work on the first catalogue of the manuscripts of the Scientific Association in Cracow was completed by Władysław Seredyński, who published *Rękopisy Towarzystwa Naukowego Krakowskiego systematycznie zestawione* (*Manuscripts of the Cracow Scientific Society systematically set out*).¹² This work was continued and also

9 About printed catalogs – see: J. Stawińska, 'Rozwój metod opracowania polskich zbiorów rękopiśmiennych w świetle katalogów drukowanych', in: *Oblicza współczesnej bibliologii. Konteksty i transgresje*, eds. G. Czapnik, Z. Gruszka, J. Ładorucki, Łódź 2014, pp. 79–95.

10 J. D. Janocki, *Specimen catalogi codicum manuscriptorum Bibliothecae Zaluscianae*, nakł. A.S. Załuski, Dresdae 1752, <https://dbc.wroc.pl/dlibra/publication/40350/edition/36636?language=pl> [Accessed August 6, 2024].

11 J. Ch. Friedrich, *Catalogus codicum scriptorum qui in Bibliotheca Regia ac Academica Wratislaviensi servantur*, 1821–1823, <https://www.bibliotekacyfrowa.pl/dlibra/publication/22457> [Accessed August 6, 2024].

12 W. Seredyński, *Rękopisy Towarzystwa Naukowego Krakowskiego systematycznie zestawione*, Kraków 1869, <https://pbc.biaman.pl/dlibra/doccontent?id=8197&from=FBC> [Accessed August 6, 2024].

undertaken anew by Jan Czubek, who published *Katalog Rękopisów Akademii Umiejętności w Krakowie*.¹³ *Rękopisy nr 1–1588* (Catalogue of the Manuscripts of the Academy of Arts and Sciences in Cracow. Manuscripts No 1–1588)¹⁴ in 1906 and *Katalog Rękopisów Akademii Umiejętności w Krakowie. Dodatek I. Rękopisy nr 1589–1810* (Catalogue of the Manuscripts of the Academy of Arts and Sciences in Cracow. Supplement I. Manuscripts Nos. 1589–1810) in 1912.¹⁵ Subsequent volumes were published from 1962 as *Katalog rękopisów Biblioteki PAN w Krakowie, sygn. 1811–2148* (Catalogue of Manuscripts of the Scientific Library of the PAAS and the PAS in Cracow, call number 1811–2148), prepared by Zbigniew Jabłoński and Alojzy Preissner,¹⁶ and from 2001 as *Katalog rękopisów Biblioteki Naukowej PAU i PAN w Krakowie* (Catalogue of Manuscripts of the Scientific Library of the PAAS and the PAS in Cracow). Three volumes of catalogues of parchments from the same library, prepared by Kazimierz Dziwik, were published during the period of the Polish People's Republica.¹⁷

The last quarter of the 19th century witnessed the beginning of the publication of *Katalog rękopisów Biblioteki Jagiellońskiej*, cz. 1, z. 1–4, rkpsy nr 1–1875, cz. 2, z. 1, z. 1–4, rkpsy nr 1–1875, cz. 2, z. 5–8, rkpsy 1876–4156 (The Catalogue of manuscripts of the Jagiel-

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- 13 The Scientific Association in Cracow changed its name to the Academy of Arts and Sciences in 1872, and to the Polish Academy of Arts and Sciences in 1918. In 1952, the property of the PAAS was transferred to the Polish Academy of Sciences, which published catalogues until 1999 when, as a result of an agreement between the two academies, the library collection remained at the PASS and the library was renamed the Scientific Library of the PAAS and the PAS in Cracow.
 - 14 J. Czubek, *Katalog Rękopisów Akademii Umiejętności w Krakowie. Rękopisy nr 1–1588*, Akademia Umiejętności, Kraków 1906, <https://rcin.org.pl/dlibra/doccontent?id=30938> [Accessed August 6, 2024].
 - 15 J. Czubek, *Katalog Rękopisów Akademii Umiejętności w Krakowie. Dodatek 1. Rękopisy nr 1589–1810*, Akademia Umiejętności, Kraków 1912, <https://rcin.org.pl/dlibra/doccontent?id=30939> [Accessed August 6, 2024].
 - 16 *Katalog rękopisów Biblioteki PAN w Krakowie, sygn. 1811–2148*, eds. Z. Jabłoński, A. Preissner, Zakład Narodowy im. Ossolińskich, Wrocław-Warszawa-Kraków 1962.
 - 17 K. Dziwik, *Katalog dokumentów pergaminowych Biblioteki Polskiej Akademii Nauk, cz. I, Dokumenty z lat 1113–1571*, Wrocław-Warszawa-Kraków 1966; idem, *Katalog dokumentów pergaminowych Biblioteki Polskiej Akademii Nauk, cz. II, Dokumenty z lat 1571–1787*, Wrocław-Warszawa-Kraków 1968; idem, *Katalog dokumentów pergaminowych Biblioteki Polskiej Akademii Nauk, cz. III, Dokumenty z lat 1403–1797*, Wrocław-Warszawa-Kraków 1970.

lonian Library, part 1, vol. 1-4, manuscripts no. 1-1875, part 2, vol. 5-8, manuscripts 1876-4156) prepared by Władysław Wisłocki,¹⁸ as well as *Catalogus codicum scriptorum Musei Principum Czartoryski Cracoviensis*, call number 1-917¹⁹ and Wojciech Kętrzyński's *Katalog rękopisów Biblioteki Narodowej im. Ossolińskich* (Catalogue of manuscripts of the Ossoliński National Library), vol. 1, 1881, vol. 2 - 1886, vol. 3 - 1898.²⁰ The National Library published its first catalogues of manuscript collections in 1929 - vol. 1 prepared by Adam Lewak,²¹ in 1938 - vol. 2 prepared by A. Lewak and Helena Więckowska,²² and vol. 3 - prepared by H. Więckowska.²³ At this time (1938-1939), the first printed catalogue of the above-mentioned University of Wrocław Library was also published in Leipzig. It was prepared by Willie Göber and Joseph Klapper.²⁴

- 18 *Katalog rękopisów Biblioteki Uniwersytetu Jagiellońskiego*. Cz. 1-2, ed. W. Wisłocki, nakł. Akademii Umiejętności, Kraków 1877-1881, <https://jbc.bj.uj.edu.pl/dlibra/publication/297832/edition/285039/content> [Accessed August 6, 2024], continued as *Inwentarz Biblioteki Uniwersytetu Jagiellońskiego* (1962, 1963, 1983), do 2012.
- 19 *Catalogus codicum scriptorum Musei Principum Czartoryski Cracoviensis*, eds. J. Korzeniowski, S. Kutrzeba, Kraków 1877-1893.
- 20 *Katalog rękopisów Biblioteki Zakładu Nar. im. Ossolińskich = Catalogus Codicum Manuscriptorum Bibliothecae Ossolinianae Leopoliensis*. T. 1-3, wyd. W. Kętrzyński, Lwów 1881-1898, <https://www.dbc.wroc.pl/dlibra/doccontent?id=9264> [Accessed August 6, 2024]. Continued as *Inwentarz rękopisów Biblioteki Narodowej im. Ossolińskich we Wrocławiu*, ed. J. Turska, t. 1-2, 1948-1949.
- 21 *Katalog rękopisów Biblioteki Narodowej*. 1, *Zbiory Biblioteki Rapperswilskiej (1-1314)*, ed. A. Lewak, Warszawa 1929.
- 22 *Katalog rękopisów Biblioteki Narodowej Józefa Piłsudskiego*. T. 2. Cz. 1, *Zbiory Biblioteki Rapperswilskiej: rękopisy nr 1315-2299*, eds. A. Lewak, H. Więckowska, Warszawa 1938; *Katalog rękopisów Biblioteki Narodowej Józefa Piłsudskiego*. T. 2. Cz. 2, *Zbiory Biblioteki Rapperswilskiej : indeksy do katalogu rękopisów nry 1-2299*, [eds. A. Lewak, H. Więckowska], Warszawa 1938.
- 23 *Katalog rękopisów Biblioteki Narodowej*. 3, *Zbiory batignolskie i Towarzystwa Przyjaciół Polski w Londynie 2300-2666*, ed. H. Więckowska, Warszawa 1933.
The publication of catalogues was resumed in 1949, with the publication of a supplement to volume 3 (*Katalog rękopisów Biblioteki Narodowej*. 3a, *Dodatek do Katalogu rękopisów batignolskich*, [ed.] H. Więckowska, Warszawa 1949) and the latest one, containing descriptions of German manuscripts of various provenances, was published in 2024 (*Katalog rękopisów Biblioteki Narodowej*. T. 32, *Rękopisy niemieckie różnej proveniencji*, eds. A. Just, K. Kossarzecki, Warszawa 2024).
Currently, the National Library has created and maintains an online guide for online co-cataloging - przepisy.bn.org.pl.
- 24 *Die Handschriften der Staats- und Universitätsbibliothek Breslau*. Bd. 1. Lief. 1-2. Bearb. Von W. Göber, J. Klapper, Otto Harrassowitz, Leipzig 1938-1939. The 'Göber Cata-

Authors raising issues of proper description and the need to standardise the rules included Wincenty Zakrzewski,²⁵ Adam Chmiel,²⁶ Adam Lewak,²⁷ Karol Buczek,²⁸ Kazimierz Kaczmarczyk, Jadwiga Karwasińska and Adam Wolff,²⁹ Bohdan Horodyski and H. Więckowska,³⁰ and Zbigniew Jabłoński.³¹ Work was also undertaken by the Historical Committee of the Polish Academy of Arts and Sciences.³² There is no doubt that these activities and their results had a significant role in establishing the *Format MARC21 rekordu bibliograficznego dla rękopisu* (MARC21 format of the bibliographic record for the manuscript) rules for online cataloguing.³³ It should

logue', which Göber prepared on the basis of descriptions made by Otto Günther, Joseph Klapper and Karl Rother at the beginning of the 20th century, is also well-known. It contains 26 volumes and has been digitised and made available in the Digital Library of the University of Wrocław: <https://www.bibliotekacyfrowa.pl/dlibra/publication/10035?tab=1> [Accessed August 6, 2024].

- 25 W. Zakrzewski, 'Jak należałoby wydawać zbiory listów i aktów historycznych z wieku 16-tgo lub późniejszych', *Rozprawy i Sprawozdania z Posiedzeń Wydziału Historyczno-Filozoficznego Akademii Umiejętności*, 1877, vol. 7, pp. I-XXX.
- 26 A. Chmiel, *Wskazówki do inwentaryzacji rękopisów ułożyl z polecenia Komisji Literackiej Akademii Umiejętności Adam Chmiel*, Kraków 1903, <https://pbc.rzeszow.pl/dlibra/publication/1090/edition/1020/content?ref=desc> [Accessed 6.08.2024].
- 27 A. Lewak, 'Uwagi o katalogowaniu rękopisów bibliotecznych', *Roczniki Biblioteczne*, 1962, vol. 6, pp. 147-153.
- 28 In 1936, he called for a comprehensive compilation of manuscript collections based on generally applicable instructions: '(...) it would be highly desirable and useful to compile as complete and detailed information as possible about the quantitative and qualitative content of if not all then at least more or less of the available collections and to publish this summary (...)'. K. Buczek, 'Zbiory rękopisów polskich bibliotek naukowych (zagadnienia i dezyderaty)', ed. K. Świerkowski, in: *IV Zjazd Bibliotekarzy Polskich w Warszawie. Referaty, cz. I*, nakł. Komitetu Organizacyjnego, Warszawa 1936, p. 79.
- 29 K. Kaczmarczyk, J. Karwasińska, A. Wolff, 'Opracowanie dokumentów pergaminowych i papierowych w archiwum', *Archeion*, 1951, vol. 19-20, pp. 139-177.
- 30 *Wytyczne opracowania rękopisów w bibliotekach polskich*, [eds. B. Horodyski, H. Więckowska], Wrocław 1955.
- 31 Z. Jabłoński, 'Problematyka bibliotecznych zbiorów rękopiśmiennych w pracach Polskiej Akademii Umiejętności', *Rocznik Biblioteki Polskiej Akademii Nauk w Krakowie*, 1972, 18, pp. 7-20.
- 32 *Wskazówki katalogowania rękopisów bibliotecznych : projekt podkomisji Komisji Historycznej Polskiej Akademii Umiejętności*, nakł. Polskiej Akademii Umiejętności, Kraków 1932.
- 33 K. Sanetra, *Format MARC21 rekordu bibliograficznego dla rękopisu*, Warszawa : Biblioteka Uniwersytecka w Warszawie; Centrum NUKAT, 2019, <https://centrum>.

also be noted that there has never been a Polish standard for cataloguing this type of library resources.³⁴ An extensive analysis of the compilation of manuscripts in Polish libraries in the second half of the 20th century was presented by Maciej Matwijów,³⁵ who concluded that the current lack of consistent rules for manuscript cataloguing is caused by the *lack of a single leading centre for manuscript compilation, which could undertake the coordination of work in this field*.³⁶

A revolution in access to information about library, archive and museum holdings, not just manuscripts, has been the use of structured metadata – data about data – for their descriptions, facilitating not only the standardisation of description formats, but also the way in which results can be searched, displayed and retrieved from search and information systems – in electronic form. According to Anne J. Gilliland, *‘As a construct, however, metadata has been around for as long as humans have been organising information, albeit transparently in many cases’*,³⁷ and today we use the Internet, information and search systems and knowledge not so long ago reserved only for specialists to create and disseminate such data. The author assumes that every information object, regardless of its form, has three main properties that can be described thanks to metadata: content (what it contains and what it is about), context (data on the creation of the object, its life, external characteristics) and structure (links between objects or parts of the same object). However, she adds that, for librarians, the information they pro-

nukat.edu.pl/images/files/instrukcje_procedury/MARC_21/rekopisy_20231006.pdf [Accessed August 6, 2024].

- 34 Standards have been developed, including: PN-N-01152-2:1997 Opis bibliograficzny – Wydawnictwa ciągłe, PN-N-01152-4:2009 Opis bibliograficzny – Część 4: Dokumenty ikonograficzne, PN-N-01152-5:2001 Opis bibliograficzny – Dokumenty kartograficzne, PN-N-01152-06:1983 Opis bibliograficzny – Druki muzyczne, PN-N-01152-8:1994 Opis bibliograficzny – Stare druki.
- 35 M. Matwijów, ‘Naukowe opracowanie i katalogowanie rękopisów nowożytnych i najnowszych (XVI–XX w.) w polskich bibliotekach w II połowie XX wieku. Metodologia – teoria i praktyka’, *Roczniki Biblioteczne*, 2015, vol. 59, pp. 91–124.
- 36 Ibidem, p. 124.
- 37 A.J. Gilliland, ‘Seeting the Stage’, in: *Introduction to metadata*, 3rd edition, ed. by M. Baca, Los Angeles 2016, p. 1.

duce to keep descriptions and volumes organised, easy to find and accessible is also metadata, and that specific standards are used to unify the rules, aiming to ensure the coherence and interoperability of the created data. Among the standards for structure, she mentions the MARC and Dublin Core formats, which are discussed in this text as examples for the compilation of manuscripts. Among the standards for controlled vocabularies and thesauri, she mentions ICONCLASS³⁸ which is used to describe, for example, museum holdings. On the Polish market we have, for example, the Subject Headings Language (JHP), the KABA Subject Headings Language (Automatic Catalogues of Academic Libraries) or the Descriptors of the National Library. With regard to data content standards, she states that these are cataloguing rules indicating format and syntax, e.g. international standards for bibliographic description, and the data format/technical exchange standards are, for example, MARC21, MARCXML, Simple Dublin Core XML, and Qualified Dublin Core XML.³⁹ Library metadata, created as early as the 1960s, includes indexes, abstracts and bibliographic records created according to accepted rules, and today also created automatically through searching, collecting and browsing.⁴⁰ A similar approach is found in the definition from ISO 5127:2017: *Information and documentation — Foundation and vocabulary*, where metadata is *data about data, documents or records that describe their content, context, structure, origin and/or rights associated with them*,⁴¹ or in Mark Nahotka's publication: *structured, machine-readable data containing characteristics of digital information objects for their efficient and accurate retrieval, especially in large information resources on the Internet, their management and valuation*.⁴²

38 Ibidem, pp. 2-3.

39 Ibidem, p. 3.

40 Ibidem.

41 See: M. Guerrini, *From cataloguing to metadata creation: a cultural and methodological introduction*, London 2023, p. 15.

42 M. Nahotka 'Czym są metadane', *FIDES – Biuletyn Bibliotek Kościelnych*, 2004, no. 1-2 (18-19), p. 15.

The standardisation of description rules is intended to unify metadata to allow them to coexist, e.g. in one multi-catalogue, in one multi-search engine despite the different providers of this data. The WorldCat catalogue⁴³ and the Europeana digital library⁴⁴ are examples of metadata working in this way. In the case of the latter resource, digitised / digital copies / digital surrogates of the described objects are usually also included in the descriptive metadata. The existence of such options still seemed impossible and unattainable a few decades ago, but as Gordon Dunsire stated when dividing the development of information into five eras, the current, fifth era, began with the invention of the Internet.⁴⁵ The Internet has therefore also become the trigger for the rapid development of metadata associated with the sharing of information about collections. Dunsire also defined the term 'bibliographic universe' as the collection of all man-made bibliographic resources and drew attention to the need to manage it properly, to control the descriptions produced so that it is accessible and usable,⁴⁶ thus becoming the basis for the above-mentioned standardisation. Structured data produced according to generally accepted rules is much easier to control, check, correct.

A.J. Gilliland categorises metadata into five groups, while also pointing to their functions: administrative - to manage data (e.g. accessions, usage rights), descriptive - they allow each object to be identified on the basis of its characteristics (e.g. record data, in-

43 *Worldcat.org*, <https://search.worldcat.org/> [Accessed August 6, 2024]. Data from June 2024: over 10,000 libraries, 559,887,458 bibliographic records, 3,446,566,579 resources, <https://www.oclc.org/en/worldcat/inside-worldcat.html> [Accessed August 6, 2024].

44 *Odkryj kulturowe dziedzictwo Europy - Europeana*, <https://www.europeana.eu/pl> [Accessed August 6, 2024]. Data from August 6, 2024: approximately 2,000 institutions, 31,460,406 images, 25,171,001 text documents, 1,204,602 audio recordings, 372,825 video recordings and 6,238 3D objects, <https://www.europeana.eu/pl/about-us> [Accessed August 6, 2024].

45 M. Guerrini, *From cataloguing to...*, op. cit., p. 24. The four previous eras are the time before the invention of writing, the literate period, the invention of printing mechanisms, and the invention of the means of long-distance telecommunications.

46 *Ibidem*, p. 20.

dexes), protective - to manage data on the physical condition of objects, technical - they concern the functioning of the system, and data on the use of the resource.⁴⁷ They all form a coherent overview of the resource they describe, while providing ready information that can be used and processed. M. Nahotko also wrote about descriptive metadata, pointing out that they are the main component of OPAC catalogues, duplicating descriptions from traditional catalogues, and emphasising that they are also components of descriptions in digital libraries, which constitute another level of innovation, and the objects included in them also require a number of other metadata - relating to authors' and users' rights, technicalities, structure, administration, archiving and relations.⁴⁸

In conclusion, it is essential to highlight a significant distinction in the theoretical considerations of metadata between printed and electronic catalogues. In the case of printed catalogues, descriptions constitute a closed set, with the work being finalized upon publication. Conversely, online descriptions possess a degree of flexibility, permitting expansion, correction, indexing, and further enhancements to the data.

Contemporary print catalogues include, in addition to technical, formal data, a brief description of the contents of the manuscript. Tables comparing manuscript descriptions from four libraries - the National Library, the Jagiellonian Library,⁴⁹ the Scientific Library of the PAAS and the PAS in Cracow, and the Princes Czartoryski Library - are included in an annex to this text. Three formats of descriptions have been compared - from the traditional printed catalogue, OPAC catalogues of the mentioned libraries⁵⁰ - user's view,

47 Ibidem, p. 10.

48 M. Nahotko, 'Metadane biblioteczne w XXI wieku', *Przegląd Biblioteczny* 2010, no. 2, pp. 173-174.

49 The library of the Ossoliński National Institute uses the same system as the National Library and the Jagiellonian Library, so it was decided not to compare its descriptions.

50 The Princes Czartoryski Library uses SOWA OPAC v. 6.3.1 (last update: 25.07.2024), <https://opac-bcz.mnk.pl/> [Accessed August 6, 2024].

and MARC21 format preview in these catalogues. MARC21 is an extensive description based on a number of fields containing information about the object it refers to – apart from basic data (e.g., field 100 – author, field 245 – title, field 260 – edition zones, field 300 – physical description, field 500 – comments). It also comprises control data fields (e.g., 001 – control number of the record, 005 – date of last modification of the record) and field 040 – concerning the institution that prepared the record, including the sigla of both the library and the person (for Virtua and Koha systems) responsible for the record.⁵¹

The National Library provides information about its holdings in an electronic catalogue based on the Alma library system. The comparison⁵² was made on the basis of the description of the manuscript with the call number V 15249 – *Tadeusz Konwicki, Trochę apogeum. Scenariusz*.⁵³ Besides the data contained in the traditional description, the online form also includes information on the dates of the writer's life and an indication of the writer's responsibility (author) and country (Poland), as well as an indication of the affiliation to the team 'Archive of Tadeusz Konwicki' and the place of storage (National Library Manuscript Repository). The 'Publisher' field indicates the country – Poland. The view also includes biblio-

The Scientific Library of the PAAS and the PAS currently uses the VIRTUA system, but is in the process of implementing the Alma system. Link to the catalogue: <https://katalogkrak.cyfronet.pl/search/query?theme=PAU> [Accessed August 1, 2024].

The Jagiellonian Library uses the Alma system, https://katalogi.uj.edu.pl/discovery/search?vid=48OMNIS_UJA:uj [Accessed August 6, 2024].

- 51 For a full overview of the MARC21 format for the manuscript, see: K. Sanetra, *Format MARC21...*, op. cit.
- 52 Sample manuscripts with descriptions in both print and electronic versions were selected. The number of fields in the descriptions of different manuscripts may vary depending on the amount of data.
- 53 *Katalog rękopisów Biblioteki Narodowej*. T. 29: *Archiwum Tadeusza Konwickiego: Sygnatury 15 196–15 315*, ed. M. Gamdzyk-Kłuźniak, Warszawa 2022, p. 75; *Trochę apogeum : scenariusz / Tadeusz Konwicki*. – *Biblioteka Narodowa*, https://katalogi.bn.org.pl/discovery/fulldisplay?docid=alma991029389129705066&context=L&vid=48OMNIS_NLOP:48OMNIS_NLOP&lang=pl&search_scope=NLOP_IZ_NZ&adaptor=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,Tadeusz%20Konwicki,%20Troch%C4%99%20apogeum.%20Scenariusz&offset=0 [Accessed August 6, 2024].

graphic data in the form of a reference to the printed catalogue of manuscripts (2022, vol. 29, p. 75), origin – *Archive of Tadeusz Konwicki*, while the field ‘Form and type’ is completed – *Manuscript*, in ‘Genre’ we find – *Film script*. Also of added value is the use of two linked entries: ‘Konwicki, Tadeusz (1926–2015) Author’ and ‘Archive of Tadeusz Konwicki’ – both of these are entries combined with the results of, respectively, 922 records for the first headword and 132 for the second. All this data supplemented by numerous metadata related to data management is in turn included in the description view in MARC21 format, also adding information about the absence of an intermediary device and the form of the physical call number (volume), as well as the two time frames to which the object refers (1901–2000, 1945–1989).

The same OPAC catalogue and the ALMA library system are also used by the Jagiellonian Library. The manuscript with the call number 10 076 IV – *Listy Stanisława Wyspiańskiego i do Józefa Skąpskiego dotyczące Wyspiańskiego*⁵⁴ (*Letters by Stanisław Wyspiański and to Józef Skąpski concerning Wyspiański*) was used to compare the three forms of description. The description in the OPAC catalogue contains almost all the data from the printed catalogue (no information on page numbers) and additionally a link to the digitised version of the inventory in the Jagiellonian Digital Library.⁵⁵ By linking the records to the creator’s designation, ‘Wyspiański, Stanisław (1869–1907) Address of correspondence’ and ‘Skąpski, Józef (1868–1950) Address of correspondence Previous owner’, the

54 *Inwentarz rękopisów Biblioteki Jagiellońskiej: Nr 10001–11000, cz. I: Nr 10001–10500*, eds. Z. Kozmiński, E. Malicka, Z. Pietrzyk, ed. J. Grzybowska, Kraków 1997, p. 56. Points 1–2 are a description of the content of the signature; [*Listy do Stanisława Wyspiańskiego i do Józefa Skąpskiego dotyczące ...*, https://katalogi.uj.edu.pl/discove-ry/fulldisplay?docid=alma991015725619705067&context=L&vid=48OMNIS_UJA:uj&lang=pl&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&tab=Everything&query=any,contains,Listy%20do%20Stanis%C5%82awa%20Wyspia%C5%84skiego%20i%20do%20J%C3%B3zefa%20Sk%C4%85pskiego%20dotycz%C4%85ce%20Wyspia%C5%84skiego&offset=0 [Accessed August 6, 2024].

55 *Inwentarz rękopisów Biblioteki Jagiellońskiej*, op.cit., <https://jbc.bj.uj.edu.pl/dlibra/publication/298247/edition/285439/content> [Accessed August 6, 2024].

user can very easily be redirected to 214 results associated with the first and 24 results with the second headword. The 'Notes' field also contains bibliographical information with the inventory and the page on which the description appears. The description in MARC21 format also contains several access points to the two main characters of the record - both S. Wyspiański and J. Skąpski appear several times (fields 245, 246, 550, 700, 918). This description also contains information about the absence of an intermediary device and the physical form (card).

The Scientific Library of the PAAS and the PAS is in the process of implementing the Alma system and the PRIMO search engine, and the presentation of the data in the current one - VIRTUA - has been checked on the manuscript with the call number 7872 - *Miscellanea do dziejów Sokoła ze zbiorów Józefa Zielińskiego*⁵⁶ (*Miscellanea to the history of Sokół from the collection of Józef Zieliński*). The basic view in the OPAC catalogue does not contain information on the content of the volume, as noted in the printed catalogue. The whole description is made up of the title publishing address (here the time period), physical description, subject heading and additional heading. The last two allow the user to gain access to other library materials on: 'Polskie Towarzystwo Gimnastyczne "Sokół" (Lviv)' - 2 records, 'Zieliński, Józef (1899-1976). Owner' - 101 records. The third version of the description - in MARC21 format - was supplemented with, for example, information about the source of the data (printed catalogue) and origin.

A different system - SOWA - is used by the Princes Czartoryski Library, and the descriptions in the electronic catalogue are therefore slightly different. An example of a comparison of manuscript records with the call number 5383 IV - *Szwecja i Skandynawia*

56 *Katalog rękopisów Biblioteki Naukowej PAU i PAN w Krakowie: sygnatury 7781-8180*, eds. E. Danowska, E. Knappek, B. Korniak, M. Radziszewska, Polska Akademia Umiejętności, Kraków 2019, p. 153. Points 1-11 are a description of the content of the signature; *Szczegóły egzemplarza - CHAMO*, <https://katalogkrak.cyfronet.pl/lib/item?id=chamo:427658&fromLocationLink=false&theme=PAU> [Accessed August 14, 2024].

1848-1849⁵⁷ shows that there is a lack of data on the manuscript’s content; however, the presence of the possibility to include a specific signature in many other sets of information, e.g. all records relating to author’s heading, deserves praise: Waligórski Aleksander Józef (1802-1873) – one record so far, Woronicz Janusz (1805-1874) – 14 records; form and type of document: manuscripts – 13,544 results; topics – no related results for this record, or genre – manuscripts – 14,759 results. The creation of these types of nodes makes it possible to continuously expand them and add new values tagged with the indicated values, and to present the readers with a broader context of the existence of a given library volume.

The summary of the reflection of the data in the electronic catalogues is as follows:

TAB. 1. LIST OF DATA NAMES AND FIELDS IN THE MARC21 STANDARD

Library / system	Basic view	MARC21 view (field number)
National Library / ALMA	Title	245
	Author	100, 245,
	Is part of	773
	Physical description	300
	Publisher	260
	Date of publication	260, 388,
	Note	500, 510, 597
	Form and type	336, 337,
	Genre	340, 380, 655
	Language	546
Jagiellonian Library / ALMA	Title	245
	Author	700, 918
	Date of publication	260
	Content note	505
	Other title	246
	Physical description	300, 336, 337, 338
	Language	546
	Notes	500, 505, 510, 594
	Origin	597

57 *Katalog rękopisów Biblioteki Książąt Czartoryskich w Krakowie: sygnatury 5320–5441*, eds. J. Nowak, J. Pezda, Kraków 2007, p. 172. Points 1–4 are a short description of the contents of the manuscripts, including: names and surnames, type of documents, dates, number of pages; *Sowa OPAC : Katalog Biblioteki Książąt Czartoryskich w Krakowie*, <https://opac-bcz.mnk.pl/index.php?KatID=0&typ=record&001=KMN19001851> [Accessed August 6, 2024].

Library / system	Basic view	MARC21 view (field number)
Scientific Library of the PAAS and the PAS	Title	245
	Publishing address	260
	Physical description	300, 336, 337, 338
	[none]	510 [Note]
	Subject heading	610
	Additional heading	700
Princes Czartoryski Library / SOWA	[none]	940 [origin]
	[Title, date, physical description]	245, 260, 300, 380, 563
	Author	100, 700
	Form and type	380
	Topic 1	600
	Genre	380
	Index R0	500
	Location	[none]

As the examples above show, metadata not only combines information into groups, but also increases the accessibility of information about materials through several access points to the same data, e.g. author information is provided in fields 100, 245 and 700, physical description - 300, 336, 337, 338, notes - fields 5xx. When comparing this volume of data with the basic zones of description, which are: 1) title and responsibility designation zone, 2) edition zone, 3) special zone, 4) publishing address zone, 5) physical description zone, 6) series zone, 7) notes zone, 8) ISBN⁵⁸ zone, zones 1, 4, 5 and 7 are used for the description of manuscripts, which, when juxtaposed with the possibilities of electronic descriptions and catalogues, makes it possible to use at least a dozen fields with metadata. A new solution is the addition of subject headings, linking library materials into thematic groups, which significantly accelerates the search. This solution had its prototype in the form of physical and systematic card catalogues.

When analysing the descriptions contained in electronic catalogues, the numerous functionalities additional to the standard online ordering that such information and search systems offer their users should be noted. For example, the ALMA system and the PRIMO search engine make it possible to send a description in the BIBTEX, RIS, EASYBIB, ENDNOTE and RefWorks bibliographic formats, print it out, copy it as a bibliographic description, down-

58 Basic zones according to the standard PN-N-01152: 1973 Opis bibliograficzny.

load a permalink or send the result to an e-mail address. It is also possible to retrieve the record in ISO 2709, MARCXML or *txt file, save the search history, keep the descriptions in the clipboard, and download them with a QR code or a copied link. In the case of VIRTUI, which has not been developed for several years, it is possible add descriptions to the clipboard, and send them by email or through social media. SOWA, on the other hand, offers a QR code, sending a link to a record via email, placing it on the clipboard, downloading a description in the ISO 2709 standard, and four types of summaries (according to a choice of criteria and author, subject and title indexes).

The second format used to describe manuscripts in online collections is the DublinCore standard, which contains 15 basic data about objects: date, format, identifier, language, description, link-age, rights, type, topic, creator, title, co-author, publisher, range and source. The largest Polish operator of digitised objects is the Digital Libraries Federation,⁵⁹ co-created by 153 institutions and currently comprising over 8.6 million objects, with 6,800,007 in open access and 1,726,784 in restricted access.⁶⁰ The main providers of the database are the Digital National Library Polona⁶¹ - 3,578,448 objects, the Jagiellonian Digital Library⁶² - 790,505 objects, and the Silesian Digital Library⁶³ - 532,420 objects.⁶⁴ The display of results in digital libraries may differ depending on the software version, and according to the statistics, after a search by object type (manuscript) 115,825 results appeared.

A sample description:

59 *FBC - Zbiory polskich instytucji kultury online*, <https://fbc.pionier.net.pl/> [Accessed August 8, 2024].

60 *Archiwum - Baza źródeł danych - Federacja Bibliotek Cyfrowych*, <http://fbc.pionier.net.pl/pro/zrodla/> [Accessed August 8, 2024].

61 *Cyfrowa Biblioteka Narodowa Polona*, <https://polona.pl/> [Accessed: 8.08.2024].

62 *Jagiellońska Biblioteka Cyfrowa*, <https://jbc.bj.uj.edu.pl/dlibra> [Accessed: August 8, 2024].

63 *Śląska Biblioteka Cyfrowa*, <https://sbc.org.pl/dlibra> [Accessed: August 8, 2024].

64 *Archiwum - Baza...*, <http://fbc.pionier.net.pl/pro/zrodla/#listsheader> [Accessed August 8, 2024].

[Materiały historyczne z lat 1656-1657] : [głównie do stosunków z Jerzym II Rakoczym].

[ca 1657]
Rękopisy



Informacje

Wypisator
Michałowski, Jakub (1612-1663), Właściciel
Morstin, Ludwik Hieronim (1886-1966), Właściciel

Adres wydawniczy
[Polska], [ca 1657].

Miejsce wydania
Polska

Opis fizyczny
12 k. ; 31x19,5 cm

Język
lat
pol

Gatunek
rękopisy tacińskie
rękopisy polskie

Proweniencja
Proweniencja: Jakub Michałowski ; Archiwum Morstinów ; Ludwik Hieronim Morstin.

Literatura
Katalog rękopisów (1969) t. 7, s. 56-57

Uwagi
Rękopis jest fragmentem większego kodeksu.
Pismo trzech rąk.
Jęz. pol., łac.

Sygnatura
Rps 6636 III

Prawa do utworu
Domena Publiczna. Wolno zwielokrotniać, zmieniać i rozpowszechniać oraz wykonywać utwór, nawet w celach komercyjnych, bez konieczności pytania o zgodę. Wykorzystując utwór należy pamiętać o poszanowaniu autorskich praw osobistych Twórcy.

Academica ID
24911095

Źródło
Biblioteka Narodowa

FIG. 1. An example of a description from the online catalog of the National Library.

In comparison, a manuscript with reserved rights to the work with the simultaneous information that the digital version can be used either on computers in the office of the National Library or by ordering temporary access through the Academica website, available in more than 3,800 libraries in Poland.⁶⁵

Herbert, Zbigniew (1924-1998)

Maja

[ca 1962]
Rękopisy



Informacje

Adres wydawniczy
[S.L., ca 1962].

Opis fizyczny
24 k. ; 30x21 cm i mniej

Język
pol

Gatunek
rękopisy polskie

Literatura
Inwentarz Archiwum Zbigniewa Herberta (2008) s. 57

Uwagi
Jęz. pol.
Zawiera: rękopis i maszynopis słuchowiska.

Sygnatura
Rps akc. 17887

Prawa do utworu
Publikacja chroniona prawem autorskim - reprodukcja cyfrowa dostępna w czytelniach BN i na terminalach Akademiki

Academica ID
7968761

Źródło
Biblioteka Narodowa

FIG. 2. An example of a description from the online catalog of the National Library.


⁶⁵ Academica – digital inter-library loan service of the National Library, providing online access to 3,775,385 scholarly publications, <https://academica.edu.pl/> [Accessed August 8, 2024].

Apart from the obvious added value of digital sources, namely the possibility of gaining access to the digitised items, the semantic environment of the object also warrants recognition, as it enables the descriptions to be used in other databases and sources of information: *The semantic environment comes from the BN Descriptors Database. Links are generated on the basis of the object's record to the National Library Descriptors, information in Wikidata, Geonames and other websites.*⁶⁶ Traditional cataloguing does not offer such possibilities.

Databases of digital objects, like electronic catalogues, offer numerous conveniences to users which significantly both reduce the time it takes to reach the manuscripts users are looking for and expand the possibilities of using them. Besides the possibility to view the digitised content, it is also possible to download it in several formats (e.g. in Polona - JPG, ZIP, PDF, XML, and even to notify the database operator of a need for a different format), to share it on social media and copy the link, to add it to your collection, to add it to your favourites, and in the case of OCR-processed objects to download the text layer. Allowing users to report errors in objects is an inclusive feature. Apart from the standard elements of the description of manuscripts, information about the rights to a work is important - from works in the public domain, which *You are free to reproduce, modify and distribute and perform, even for commercial purposes, without the need to ask for permission. While using the work, it is important to respect the author's moral rights as the Creator*, to reserved works: *Copyright publication - digital reproduction available in the reading rooms of the BN and on Academica terminals*, with simultaneous provision of the work ID in Academica. Digital objects are also provided with a link redirecting the user to the OPAC catalogue, a description in the MARC21 format.⁶⁷

66 Z. Herbert, *Maja*, <https://polona.pl/preview/5179039d-392a-4bae-ab30-1f397a-518da5> [Accessed August 8, 2024].

67 For example: *Psalterz floriański w Polonie*: <https://polona.pl/preview/43713d40-72bd-439c-b7ce-300541ade137>, and in OPAC-u: https://katalogi.bn.org.pl/discov-ery/fulldisplay?docid=alma991032404459705066&context=L&vid=48OMNIS_NLO-P:48OMNIS_NLOP [Accessed August 8, 2024].

Otoczenie semantyczne obiektu 

Otoczenie semantyczne pochodzi z bazy Deskryptorów BN. Na podstawie rekordu obiektu generowane są odnośniki do Deskryptorów Biblioteki Narodowej, informacji w Wikidata, Geonames i innych serwisach.

Twórca/współtwórca
Herbert, Zbigniew (1924-1998)
 Identyfikator BN : [a0000001179276](#)
 Identyfikator Wikidata (URI) : <http://www.wikidata.org/entity/Q161363>

Forma/typ
Rękopisy
 Identyfikator BN : [a0000001008374](#)

Rodzaj/gatunek
Rękopisy polskie
 Identyfikator BN : [a0000001176072](#)

FIG. 3. The semantic environment of an object - an example from the description from the online catalog of the National Library.

As in the case of the MARC21 format, the basic description zones proposed several decades ago and used to create analogue data on library materials are also used here. A new feature is the definition of the rights to a given work in the digitised version, which clearly indicates what the user can do with the object.

SUMMARY

As A. J. Gilliland, cited above, notes: *Metadata is like interest: it accrues over time.*⁶⁸ Looking at the communication and information progress that has been made through the introduction of metadata into online catalogue descriptions, co-cataloguing, co-creation of huge information and search systems based on data retrieved from various database forms, it is hard not to appreciate their value. They offer the ability to search instantly to create customised

68 A. J. Gilliland, 'Setting the stage...', op. cit., p. 19.

online collections, to browse by using metadata of various types and to co-create with personalised tags. The most important thing in terms of resources is the availability of information about them – whether in the form of standardised descriptions in online catalogues or digitised and described versions in libraries and digital repositories. The unquestionable (r)evolution in the provision of information is based precisely on metadata created both by the librarians, archivists or museum professionals developing it and automatically by information and search systems. The processing of analogue metadata into online metadata has become a process that has not only made manuscript (and non-manuscript) cultural heritage information more accessible, but has also greatly accelerated its processing and use, which – thanks to the increasingly widespread availability of the Internet – means that almost every recipient group of online content can be reached. Even a brief comparison of descriptions in analogue format with the data contained in the descriptions available online clearly shows how far cataloguing and processing resources have come in a short period of time – from basic data contained in a few fields on catalogue cards to extensive metadata descriptions containing not only information about the manuscript but also numerous data indicating the work and relations of these descriptions in the information and search system. It is this system – the online catalogue as a tool in which bibliographic descriptions written in the appropriate language are available – that becomes the intermediary between the stored holdings and the potential recipient, the reader or now the customer of the library. It is the applied, standards-based description language that becomes the gateway and, according to Mauro Guerrini, is the architecture of the information resource.⁶⁹

Metadata is essential if we want to create an open, information society based on the best possible access to information. They perform a number of crucial functions for the resources they describe,

69 M. Guerrini, *From cataloguing to...*, op. cit., p. 21.

the institutions that hold them, and their users:⁷⁰ from the basic one - which is accessibility, through comprehensiveness and contextualisation - no description functions in isolation from the team of data contained in the database, increasing use - from basic bibliographic descriptions, through digitisation, to digital editions, teaching and learning - the increasingly intuitive and user-friendly nature of information and search systems influences the rapid learning of their use and the use of the data contained to expand knowledge, development and improvement of the system - the possibilities to examine the use of the information contained in the systems (e.g. the number of steps from entering a search term to obtaining a relevant answer); the possibility of having multiple versions at the same time - from a digital copy for review and demonstration purposes to very-high-resolution versions for scientific and preservation purposes; legal - containing information on the possibilities of use or limitations related to them; preservation and sustainability - well constructed and selected metadata makes it possible to perform system migrations and data transfers without losing their value and quality, and have an impact on the improvement and economics of the system - when collected and processed, they make it possible to draw conclusions and, based on them, to plan improvements and create new, better versions. Moreover, no analogue, traditional presentation of data on library holdings (card catalogues, print catalogues) gives users so many opportunities to explore data and share it quickly.

It should be noted, however, that due to the lack of a solution ensuring access to a single, unified library system for all libraries, bibliographic records presented across different systems may vary depending on the type of software used. The implementation of an integrated library resource management system would allow for the standardization of practices and the co-creation of a shared database, thereby ensuring improved access to information on the

70 Typology of functions according to A. J. Gilliland, 'Setting the stage...', op. cit., pp. 16-18.

holdings of all libraries. Furthermore, it would generate financial savings, as the purchase and maintenance of a single system for a large number of libraries would be more cost-effective.

Furthermore, the introduction of a unified system – and consequently, the standardization of descriptions and data input – would enhance the potential for sharing such data in the international domain. The use of formats such as MARC21, Dublin Core, or IIIF already facilitates the integration of data from various countries, including Poland, into shared information and discovery systems such as WorldCat⁷¹ or Europeana.⁷² However, the development of common, standardized formats requires reconciling the interests of, among others, different types of libraries and the needs of users.

In reference to the comparison of metadata to interest quoted above, making resource information available online pays off and brings tangible benefits, and the ongoing, continuous development of new information and communication technologies and artificial intelligence are sure to allow the potential of non-manuscript resources to be exploited ever better and more efficiently, as *Metadata takes us from working with an assortment of disconnected data to navigating multiple different pathways and information superhighways through that data to find new scholarly terrain.*⁷³

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71 WorldCat.org, <https://search.worldcat.org/> [Accessed August 8, 2024].

72 Europeana: Odkryj cyfrowe dziedzictwo kulturowe Europy, <https://www.europeana.eu/pl> [Accessed August 8, 2024].

73 E. A. Wilson, *Digital humanities for librarians*, Rowman & Littlefield, Lanham, Maryland, 2020, p. 43.

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ANNEX

COMPARISON OF DESCRIPTIONS

TAB. 2. COMPARISON OF DESCRIPTIONS - NATIONAL LIBRARY

National Library

Traditional description	View in the OPAC catalog	Description in MARC21 format
<i>V 15249 Pol. 1967. 44, 5x21 cm i mniej. Rps, maszyn. K. 27.</i> <i>Teczka tekturnowa.</i> <i>Tadeusz Konwitski. Trochę apogeuum. Scenariusz</i> <i>Trochę apogeuum. Scenariusz, rps niepodpisany, foliacja aut. h. 1-25; większość kart sklejona; na odwrocie fragm. kopii maszyn. tekstu NN z dopiskami. - Teczka wiązana do akt zapisana notatkami autora na obu okładkach; na przedniej inne tytuły [?]: TROCHE APOGEUM / CZERWONY PALAC" oraz notatki w 43 punktach k. 26, na tylnej okładce notatki w 12 punktach k. 27.</i> <i>Dar Marii Konwitskiej 2018</i> <i>Alt. 22880^a</i>	Rekopis Trochę apogeuum : scenariusz / Tadeusz Konwitski. Konwitski, Tadeusz (1926-2015) Autor 1967 Polska Archiwum Tadeusza Konwitskiego Trochę apogeuum : scenariusz / Tadeusz Konwitski. Biblioteka Narodowa Magazyn Rękopisów (Rps 15249 V) Szczegóły Tytuł Trochę apogeuum : scenariusz / Tadeusz Konwitski. Twórca Konwitski, Tadeusz (1926-2015) Autor Jest częścią Archiwum Tadeusza Konwitskiego Opis fizyczny 27 kart ; 44,5x21 cm i mniej. Wydawca Polska Data publikacji 1967 Uwaga Trochę apogeuum. Scenariusz, rps niepodpisany, foliacja autorska k. 1-25; większość kart sklejona; na odwrocie fragment kopii maszynowej tekstu NN z dopiskami. - Teczka wiązana do akt zapisana notatkami autora na obu okładkach; na przedniej inne tytuły[?]: „TROCHE APOGEUM / CZERWONY PALAC” oraz notatki w 43 punktach k. 26, na tylnej okładce notatki w 12 punktach k. 27. Katalog Rękopisów (2022) t. 29 s. 75. Język polski. Proweniencja: Archiwum Tadeusza Konwitskiego. Forma i typ Rękopisy Gatunek Scenariusz filmowy Język polski ^a	LDR 01783ntrm a2200433 i 4500 001 991029389129705066 005 20230215093809.0 008 180918s1967 pl 000 0 pol c 009 b0000006060366 035 a991029389129705066 035 a(PL-WaBN)b60603665-48omnis_nlop 035 ab60603665 035 a(PL)b0000006060366 035 a(EXLNZ-48OMNIS_NETWORK)9910159451405606 040 aWA N -cWA N -dWA N 041 0 _apol 046 k1967 100 1 _aKonwitski, Tadeusz -d(1926-2015) _eAutor 245 10 _aTrochę apogeuum : _bscenariusz / _cTadeusz Konwitski. 260 _a[Polska], _c1967. 300 _a27 kart ; _c44,5x21 cm i mniej. 336 _aTekst _btxt _2draccontent 337 _aBez urządzenia pośredniczącego _bn _2dramedia 338 _aWolumin _bnc _2dracartier 340 _dRękopis, _dmaszynopis. 380 _aRękopisy 388 1 _a1901-2000

388 1 _a1945-1989
500 _aTrochę apogeum. Scenariusz, rps niepodpisany,
foliacja autorska k. 1-25; większość kart sklejona; na
odwrocie fragment kopii maszynowej tekstu NN z do-
piskami - Teczka wiazana do akt zapisana notatkami
autora na obu okładkach: na przedniej inne tytuły?]:
„TROCHĘ APOGEUM / CZERWONY PALAC” oraz notatki
w 43 punktach k. 26, na tylnej okładce notatki w 12
punktach k. 27.
510 4 _aKatalog Rękopisów (2022)
 ct. 29 s. 75.
546 _aJęzyk polski.
597 _aProweniencja: Archiwum Tadeusza Konwickiego.
 _9local
655 7 _aScenariusz filmowy
 _2DBN
773 0 _tArchiwum Tadeusza Konwickiego
AVA _0991029389129705066
 _82254073866005066
 _a48OMNIS_NLOP
 _bBN_PL
 _cMagazyn Rękopisów
 _dRps 15249 V
 _eavailable
 _fi
 _g0
 _hbrkp
 _k8
 _p1
 _qBiblioteka Narodowa

74 *Katalog rękopisów Biblioteki Narodowej. T. 29: Archiwum Tadeusza Konwickiego: Signatury 15 196-15 315*, ed. M. Gamdzik-Kluźniak, Warszawa 2022, p. 75.

75 *Trochę apogeum* : *scenariusz / Tadeusz Konwicki*. - Biblioteka Narodowa, https://katalogi.bn.org.pl/discovery/fulldisplay?docid=alma-991029389129705066&context=L&vid=48OMNIS_NLOP-48OMNIS_NLOP&lang=pl&search_scope=NLOP_IZ_NZ&adapter=Local%20Search%20Engine&tab=LibraryCatalog&query=any,contains,Tadeusz%20Konwicki,%20Troch%C4%99%20apogeum.%20Scenariusz&offset=0 [Accessed August 6, 2024].

Jagiellonian Library

Traditional description	View in the OPAC catalog	Description in MARC21 format
10076 IV. pol., franc., czes. 1905-1930. 21 listów. 34 x 21 cm i mniej. K. 1, 44, w tym 4 nie zapis.		
<u>Lista do Stanisława Wyspiańskiego i do Józefa Skąpskiego</u>		
<u>dotyczące Wyspiańskiego.</u>		
1. Do Stanisława Wyspiańskiego [...] b.d. k. 10-11.		
2. Do Józefa Skąpskiego [...] k. 42-43.		
Na k. 1, 5, 7, 9, 16-17, 21, 23, 25, 30, 32, 34, 42 uwagi J. Skąpskiego, na k. 14, 19 uwagi M. Bałuckiego.		
Obwoluta k. 1, 44 na k. 1 i ręką L. Płoszewskiego tytuł: <u>Lista do Wyspiańskiego.</u>		
<i>Prow. jutr przy sgn. 10074, dk. 62/58 (h. 42-43), 63/58*</i>		

„Świata”, na karcie 34 jego wizytówka. Demby Stefan, 1907. Mrozowska Jadwiga, [1907] (2). Płoszewski Leon, 1930. Ponadto na różnych kartach uwagi J. Skąpskiego oraz M. Bałuckiego.

Inny tytuł

Listy do Wyspiańskiego

Opis fizyczny

21 listów (1, 44 karty, w tym 4 niezapisane) ; 34 x 21 cm i mniej.

Język

polski

francuski

czeski

Uwagi

Tytuł nadany przez katalogującego.

Na obwolutę ręką L. Płoszewskiego tytuł: Listy do Wyspiańskiego.

Inwentarz rękopisów Biblioteki Jagiellońskiej: nr 10001-10000. Cz. 1, nr 10001-10500, strona 56

Listy w językach polskim, francuskim i czeskim.

Proveniencja

Papier z kancelarii adwokata Józefa Skąpskiego, kupno od Haliny Skąpskiej w 1958 r., akc. 62/58 (karty 42-43), 63/58⁷⁷.

przy tym dodane listy do: J. Bartosiński od: Tładeusz Bolesta] Koźmierzki, 1906 oraz Stanisław Eliasz Radzi-kowski, 1907. Chotowiecki Antoni], 1906, w imieniu redakcji krakow-skiego oddziału „Świata”, na karcie 34 jego wizytówka. Demby Stefan, 1907. Mrozowska Jadwiga, [1907] (2). Płoszewski Leon, 1930. Ponadto na różnych kartach uwagi J. Skąpskiego oraz M. Bałuckiego.

510 4# \$atnwentarz rękopisów Biblioteki

Jagiellońskiej: nr 10001-11000. Cz. 1, nr 10001-10500,

546 \$cstrona 56

594 ## \$aListy w językach polskim, francu-

skim i czeskim.

597 ## \$aDUN 2018-2019 rękopisy \$9LOCAL

Skąpskiego, kupno od kancelarii adwokata Józefa

62/58 (karty 42-43), 63/58. \$9LOCAL

700 1# \$aWyspiański, Stanisław \$d(1869-1907)

\$eAdresat korespondencji

700 1# \$aSkąpski, Józef \$d(1868-1950) \$eAdre-

sat korespondencji \$ePoprzedni właściciel

907 ## \$aKRU-Rkp 9mal \$9LOCAL

918 1# \$aWyspiański, Stanisław \$d(1869-1907)

918 1# \$aSkąpski, Józef \$d(1868-1950)

935 ## \$a(KR_U)ydls001728900 \$9LOCAL

999 ## \$aVIRTUA40 \$9LOCAL

76 *Inwentarz rękopisów Biblioteki Jagiellońskiej: Nr 10 001-11 000, cz. I: Nr 10001-10500, eds. Z. Koźmiński, E. Malicka, Z. Pietrzyk, pod ed. J. Grzybowskiej, Kraków 1997, p. 56.*

77 *[Listy do Stanisława Wyspiańskiego i do Józefa Skąpskiego dotyczące ..., https://katalogi.ui.edu.pl/discovery/fulldisplay?docid=alma-991015725619705067&context=L&vid=480MNIS_UJA-uj&lang=pl&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&tab=Everything&query=any,contains,Lists%20do%20Stanis%C5%82awa%20Wyspia%C5%84skiego%20i%20do%20J%C3%93zefa%20Sk%C4%85pskiego%20dotycz%C4%85ce%20Wyspia%C5%84skiego&offset=0 [Accessed August 6, 2024].*

TAB. 4. COMPARISON OF DESCRIPTIONS - SCIENTIFIC LIBRARY OF THE PAAS AND THE PAS
Scientific Library of the PAAS and the PAS

Traditional description	View in the OPAC catalog		Description in MARC21 format
7872 Pol. 1903-1936, 43 x 32 cm i mniej. K. 105. Pismo wielu ręk. Obw. pap. <i>Miscellanea do dziejów Sokola ze zbioru Józefa Zielińskiego.</i>	Tytuł	Miscellanea do dziejów Sokola ze zbioru Józefa Zielińskiego.	01065ntrm a2200253 i 4500 001 vrls000427658
Zawierają: „Złot Sokolstwa [...] k. 1.	Adres wydawniczy	1903-1936.	003 KRAK7
II. Altr mianowania [...] k. 105.	Opis fizyczny	105 kart ; 43 x 32 cm i mniej.	005
Zatopiono w Annykwarciarze Domu Książki, 1972. Pismo wielu ręk. Obw. pap. ^{as}	Hasło przedmiotowe	Polskie Towarzystwo Gimnastyczne „Sokol” (Lwów).	20221109205600.0
	Hasło dodatkowe	Zieliński, Józef (1899-1976). Właściciel	008 200311i19031936xx 000 0 pol c 005 sa de2022502055 0399 sa 202211092056 \$b VLOAD \$y 202211091309 \$z korniak
	79		040 sa KR PAU/BKt \$b pol \$e rda \$c KR PAU/BKt 24500 sa Miscellanea do dziejów Sokola ze zbioru Józefa Zielińskiego. 260 \$c 1903-1936. 300 sa 105 kart ; \$c 43 x 32 cm i mniej. 336 sa Tekst \$b txt \$2 rdacontent 337 sa Bez urzadzenia pośredniczącego \$b n \$2 rdamedia 338 sa Wolumin \$b nc \$2 rdacarrier 5104 sa Katalog rękopisów. Sygnatury 7281-7780 / oprac. E. Danowska, E. Knapet, B. Korniak, M. Radziszewska. - Kraków, 2019, \$c s. 153 6102 sa Polskie Towarzystwo Gimnastyczne „Sokol” (Lwów). 7001 sa Zieliński, Józef \$d (1899-1976). \$e Właściciel 940

\$a PAU: zakupiono w Antykwariacie Domu Książki,
sygn. PAU Rkps 7872.
999
\$a VIRTUA 0
999
\$a VTILSSORT0080*0350*0400*2450*2600*3000*3360*3370*
3380*5100*6100*7000*9400*9992

- 78 *Katalog rękopisów Biblioteki PAU i PAN w Krakowie: sygnatury 7781–8180*, eds. E. Danowska, E. Knappek, B. Korniak, M. Radziszewska, Kraków 2019, p. 153.
- 79 *Szczegóły egzemplarza – CHAMO*, <https://katalogkrak.cyfronet.pl/lib/item?id=chamo:427658&fromLocationLink=false&theme=PAU> [Accessed August 14, 2024].

TAB. 5. COMPARISON OF DESCRIPTIONS - THE PRINCES CZARTORYSKI LIBRARY
The Princes Czartoryski Library

Traditional description	View in the OPAC catalog	Description in MARC21 format
5383 IV Pol. franc. 1848-1849. 34,5 x 22,5 cm i mniej. S. 160 + b. IV. Opr. piśk. SZWECJA. J SKA NDYNAWIA 1848-1849" <i>[Materiały dotyczące działalności kapitana Aleksandra Józefa Walińskiego, agenta głównego w Szwecji i Skandynawii]</i> 1. „Instrukcja [...] 30 V 1848 s. 1-4, kopia ręką Janusza Woronicza. 2. Waliński Aleksander [...] częściowo sztyfowany. 3. Instrukcje [...] Michała Budzińskiego. 4. Kopie listów [...] s. 153-155. s. niezapis. Na grzbiecie nowej oprawy wyciśnięte: „5383”. Rekopis po konserwacji. Powstał ze zszycia dwóch części: oryginalnych raportów i kopii depesz oraz kopianusza tychże. milor. BN 27234 ⁸⁰	Rekopis Szwecja i Skandynawia 1848-1849" : Materiały dotyczące działalności kapitana Aleksandra Józefa Walińskiego, agenta głównego w Szwecji i Skandynawii 1848-1849 - Stron 160, 4 karty, stron niezapisanych 58 : pismo wielu rąk ; 34, 5 x 22,5 cm. Autor Waliński Aleksander Józef (1802-1873), Woronicz Janusz (1805-1874). Forma i typ Rekopisy Temat Czartoryski, Adam Jerzy (1770-1861), Czartoryski, Władysław (1828-1894), Budziński, Michał (1811-1864). Gatunek Rekopisy Indeks Ro: CRK Status dostępności: Czytelnia - zbiory z magazynu Zapytaj bibliotekarza: sygn. 5383 IV Rkps (1 egz.) Strefa uwag: Uwaga ogólna Na grzbiecie nowej oprawy wyciśnięto: „5383”. Rekopis powstał ze zszycia dwóch części: oryginalnych raportów i kopii oraz kopianusza tychże. Uwaga dotycząca oprawy [brak - komentarz odautorski] ⁸¹	LDL 001 005 008 040 041 100 100 245 260 300 380 500 500 563 600 600 655 700 700 950 = =KMN19001851 =20230808113713.0 =190306m18481849pl aKR MN/KT cKR MN/KT dKR MN/KT dKR MN/EZ dKR MN/KK dKR MN/EN apol afre eAutor 1 aWaliński, Aleksander Józef d(1802-1873), eAutor 10 aSzwecja i Skandynawia 1848-1849" : bMateriały dotyczące działalności kapitana Aleksandra Józefa Walińskiego, agenta głównego w Szwecji i Skandynawii. c1848-1849. aStron 160, 4 karty, stron niezapisanych 58 : bPismo wielu rąk ; c34, 5 x 22,5 cm. aRekopisy aNa grzbiecie nowej oprawy wyciśnięto: „5383”. aRekopis powstał ze zszycia dwóch części: oryginalnych raportów i kopii oraz kopianusza tychże. 3Półskórek 1 aCzartoryski, Adam Jerzy d(1770-1861). 1 aCzartoryski, Władysław d(1828-1894). 1 aBudziński, Michał d(1811-1864). 7 aRekopisy y19 w. 1 aWaliński, Aleksander Józef d(1802-1873), eAutor 1 aWoronicz, Janusz d(1805-1874). eAutor aCRK

Translated by Shrivaneh

80 Katalog rękopisów Biblioteki Książąt Czartoryskich w Krakowie: *signatury 5320-5441*, eds. J. Nowak, J. Pezda, Kraków 2007, p. 172. Points 1-4 are a short description of the contents of the manuscripts, including: names and surnames, type of documents, dates, number of pages.

81 Sowa OPAC : *Katalog Biblioteki Książąt Czartoryskich w Krakowie*, <https://opac-bcz.mnk.pl/index.php?KatID=0&typ=record&001=KMN19001851> [Accessed August 6, 2024].

SEBASTIAN DAWID KOTUŁA

sebastian.kotula@mail.umcs.pl

Institute of Cultural Studies, University of Maria Curie-Skłodowska in Lublin

ORCID: 0000-0002-5195-7289

FROM BOOK CULTURE TO LIBRARY CULTURE IN THE CONTEXT OF INFORMATION TECHNOLOGY

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ABSTRACT

This article explores the concepts of book culture and library culture, highlighting their interconnections. *Book culture* refers to the social circulation of information, data, and content fixed in the form of the printed codex. *Library culture* remains closely connected to book culture, as it continues to rely on information carriers largely produced within its paradigm. However, library culture is a broader concept, encompassing a wider range of practices, media, and institutional frameworks. Its primary objective is the preservation, organization, and dissemination of collections. It is significantly shaped by advancements in information technologies, which offer essential tools for managing various information carriers, including, among others, printed codex books. Consequently, information technologies drive transformations in both library culture (through the introduction of digital tools that facilitate library operations) and book culture (by offering new digital tools that accelerate the social circulation of books). Together, these technologies play a crucial role in supporting the evolving functions and objectives of library culture.

KEYWORDS: book culture, library culture, information technologies

INTRODUCTION

The history of communication through language has developed from orality, to writing and textuality (printing), and finally to the visual (digital environments). *Book culture* refers to the material forms of preserving language – specifically, the physical media that store textual content. *Library culture*, by contrast, concerns the management of these material media. In research publications, both terms are often inadequately explained or defined; moreover, the interrelationships between these cultural formations have to date been neglected. This article aims to clarify both concepts. To this end, the following theses are proposed: Book culture, in the strict sense, denotes the social circulation and use of printed codex books as primary carriers of recorded knowledge (information, data, content), while library culture emerged alongside the need to manage (store, organize, and disseminate) media that store information, data, and content – including printed codex books, alongside other media. Today, both cultures operate within the context of information technologies, which in turn shape and influence their development and structure. Information technologies catalyze significant transformations in both library culture (through the integration of digital tools that enhance the efficiency of library operations) and book culture (by introducing new digital instruments that facilitate the accelerated social circulation of books). These technologies are instrumental in advancing the functions and objectives of library culture, providing essential support for its evolving practices. Consequently, this study seeks to investigate the interrelationships between these two cultural formations.

BOOK CULTURE

Without book culture there would be no library culture. This statement assumes that pre-book forms of information preservation already fall within the scope of the term *book culture*: They represent

stages on the way to developing a book project in the strict sense. Libraries were created along with material forms of preserving information, and they developed along with the creation of codex books. In the discourse of book studies, the term *book* is predominantly understood to refer to printed codex books, and historical forms of the book are generally excluded from this definition.¹ Book culture is also a well-established research field within book science.

The term *book culture* refers to everything related to books.² Specifically, it relates to all possible compounds of books within society as part of current and past culture. The term integrates components such as: the book as object and as content; the book as a product of culture; the book as a communication tool, method of organizing information and knowledge and as the form of their presentation; processes associated with the social circulation of books, that is, the processes of interaction with books, namely writing (creating), manufacturing (publishing), dissemination and reading (consuming), these processes together constituting bibliological communication³; and actors involved in the social circulation of books.⁴

Book culture is a culture of reading (and writing).⁵ As Anttonen, Af Forselles & Salmi-Niklander write: “Book culture not only

- 1 See S. D. Kotuła, *Komunikacja bibliologiczna wobec World Wide Web*, Lublin 2013, p. 60.
- 2 See P. Raabe, ‘The Importance of Book Culture for Europe’, *Knygotyra* 39 (August), pp. 84–97. <https://doi.org/10.15388/Knygotyra.39.7> [Accessed June 3, 2025].
- 3 Bibliological communication is discussed in: S. D. Kotuła, ‘Bibliological communication and the World Wide Web’, *Zeszyty Prasoznawcze* 2014, vol. 57, no. 4, pp. 661–677.
- 4 See K. Migoń, ‘Kultura książki - wyrażenie potoczne, kategoria badawcza, czy specjalność naukowa?’, in: *Ludzie i książki. Studia i szkice bibliologiczno-bibliograficzne. Księga pamiątkowa dedykowana Profesor Hannie Tadeusiewicz*, ed. E. Andrysiak, Łódź 2011, p. 57; idem, ‘Kultura książki. Program dla bibliologii i potrzeba dla studiów bibliotekoznawczych’, in: *Nauka o książce, bibliotece i informacji we współczesnym świecie*, ed. M. Banacka, Warszawa 2003, p. 16; idem, ‘O współczesnej sytuacji badawczej w naukach o książce, bibliotece i informacji’, *Przegląd Biblioteczny* 2008, vol. 76, no. 1, p. 18; idem, *Nauka o książce wśród innych nauk społecznych*, Wrocław 1976, p. 81; idem, “O przedmiocie badań współczesnej bibliologii”, <http://www.up.krakow.pl/konspekt/19/migon.html> [Accessed October 10, 2011]; K. R. Schaeffer, *The culture of the book in Tibet*, New York 2009, p. 17; S. Young, *The book is dead. Long live the book*, Sydney 2007, p. 29.
- 5 See S. Birkerts, *The Gutenberg elegies. The fate of reading in an electronic age*, New York 2006, p. XIV.

means the use and dissemination of printed books but also the transmission and circulation of written texts, such as documents of oral tradition, for example, through the archive into public collections in book format”.⁶ Book culture grew out of the foundation of handwriting, and handwriting out of the foundation of spoken language. Simplifying considerably for the purposes of argument, in the oral world, the spoken word is the main carrier of information – an audio materialization of language. Subsequently, writing appeared, where the information carrier is the written word – a visual materialization of language. For this to happen, however, suitable information carriers were needed, such as papyrus and parchment.

Humans first attempted to transmit information, create symbolic messages, and communicate various contents in the Paleolithic period, using the static and portable materials available at the time. This was when the first carriers of information, data and content began to appear (it is not always clear if the shapes preserved by techniques such as engraving, gouging, carving and cutting held symbolic meaning).⁷ While various types of prehistoric book-like forms can be distinguished for the sake of discussion, the birth and development of book culture is directly linked to the materialization of natural languages in the form of the codex.

Several milestones mark the development of book culture. Eisenstein notes that for millennia, handwritten texts were the sole means of preserving knowledge and information. In more recent times, scribes and scriptoria guilds – particularly in France – held a monopoly on manuscript production, resulting in high prices. Not surprisingly, outside France there were attempts to break that hegemony. The most significant breakthrough came in the mid-

6 P. Anttonen, C. Af Forselles, K. Salmi-Niklander, ‘Introduction: Oral Tradition and Book Culture’, in: *Oral Tradition and Book Culture*, ed. P. Anttonen, C. Af Forselles, K. Salmi-Niklander, Helsinki 2018, p. 10.

7 See S. D. Kotuła, ‘Origins of the Book – Early Beginnings’, *The International Journal of the Book*, 2019, vol. 17, is. 1, p. 6; Idem, ‘«Biblioteki» w paleolocie’, *Biblioteka*, 2017, no. 21, p. 11.

fifteenth century with Johannes Gutenberg's invention of a new technology for communication in Europe – the printing press.⁸ By the end of the fifteenth century, all major European cities had their own printing presses.⁹

The invention of printing enabled publishing on a previously unknown scale and led to a dramatic increase in information production.¹⁰ It also accelerated the distribution of book content. Over the past 500 years, printing technology has advanced significantly, allowing for faster, cheaper, and higher-volume production.

The print revolution not only hastened the dissemination of information, data, and content, but also triggered a whole range of other social changes – for example, by altering the way written texts are received. Like handwritten texts, printed texts represent natural language materialized in visual form, but through the mechanical process of printing. In this case, the carrier is the printed word, and the carrier of the carrier – the printed word – is paper.

Another major change in the history of the book – and the development of carriers of carriers of information in general – was the invention of computers, and later the Internet. As Anttonen, Af Forselles & Salmi-Niklander writes: “The culture of the book has brought about new forms of communication as well as new forms of materiality in that communication. Books, manuscripts and related media constitute relevant aspects of vernacular literacy and communication”.¹¹ The digital world, for the purposes of this article, is understood as a space in which the main carrier of information, both data and content, is binary digital code. With the aid of appropriate software encoded in binary, the digital world is populated with a wide range of cultural products. Some are the result of digitalization – a process that can be compared to technological

8 See E. L. Eisenstein, *The printing revolution in early modern Europe*, ed. 2, Cambridge 2005, p. 313.

9 See H. A. Innis, *Empire and communication*, Toronto 2007, pp. 164–166.

10 See E. L. Eisenstein, *The printing press as an agent of change*, Cambridge 1994, p. 30.

11 P. Anttonen, C. Af Forselles, K. Salmi-Niklander, ‘Introduction: Oral Tradition and Book Culture...’, op. cit., p. 11.

convergence, the transformation of atoms into bits. Many more are born digital or are native to digital networks – for example, digital books and hypermedia.

The digital world influences and changes book culture. For example, the creation of digital books (compare the phenomenon of digital bibliological communication) and the connection of computers into a network (or rather one large global network) have resulted in the emergence of, among other things, networked books (compare network bibliological communication).¹² In the third decade of the 21st century, thanks to the significant development of artificial intelligence (AI), accessing the contents of books has become much easier (although they must be digitalized and/or be available in digital formats). As a result, a few simple prompts – although the final effect depends on their structure – can generate a new book, or at least its content, within minutes. We could, therefore, speak of something like bibliological AI communication.

In the context of content generation, the term *generative artificial intelligence* (GenAI) is most appropriate. GenAI models are trained on large and diverse datasets curated from multiple sources, including but not limited to books, academic journals, digital archives, and Internet-based texts. Among these, the products of book culture – such as printed codex books, scholarly publications, and periodicals – constitute significant and enduring repositories of valuable knowledge, information, and content. While GenAI systems generate new content based on patterns learned from this extensive human-created corpus, a substantial portion of these resources originate within the framework of book culture. Consequently, many of these valuable materials are managed, preserved, and disseminated by various types of libraries, which continue to play a critical role in knowledge stewardship.¹³

12 See S. D. Kotuła, *Komunikacja bibliologiczna wobec World Wide Web*, Lublin 2013, pp. 129–140.

13 See A. Buick, ‘Copyright and AI training data – transparency to the rescue?’, *Journal of Intellectual Property Law & Practice*, 2025, vol. 20, issue 3, March, pp. 182–192.

Despite this, after the experiences of the scriptographic and typographic eras, books became entangled in the context of the digital-network environment.¹⁴

Book culture belongs to a different system. Writing, print and digital binary code are all carriers of information – that is, carriers of words encoded in language – whereas the book is a materialization of specific content in specific forms, such as handwritten, printed, or digital books. This also means that the book functions as a carrier of carriers of information. Each carrier requires its own medium: Writing requires for example parchment; printing requires for example paper; and digital code requires physical storage devices such as HDDs, SSDs, or flash drives. By assembling parchment leaves into a codex, a handwritten book is created; arranging printed sheets into codex form produces a printed book. Similarly, digital code needs appropriate software to produce a digital book – either born digital or created through the digitalization process – in which the encoded content can be expressed, for example, in Polish.

Book culture can be viewed globally, locally, regionally, nationally, and socially (within specific social groups).¹⁵ Book culture also implies a defined access to books. In some societies, this access may be limited; in others, it is widely accessible. The degree of accessibility is another determinant of book culture. Today, this access is shaped, and also determined, by access to the Internet. If the Internet signal (cable, wireless, satellite) is now global, then we can speak of a single global book culture. It consists of a wide range of local book cultures, as well as supralocal phenomena.

Within book culture, the book is involved in a social system. On the axis book-society, certain relations are formed. The book as an artifact (a material object) and as a materialized message within

14 See K. Migoń, 'Uniwersum piśmiennictwa, jego właściwości, granice i sposoby istnienia', in: *Uniwersum piśmiennictwa wobec komunikacji elektronicznej*, ed. K. Migoń, M. Skalska-Zlat, Wrocław 2009, p. 19.

15 See K. Migoń, 'Bibliologia wśród innych nauk. Koncepcje, realizacje, perspektywy', in: *Bibliologia. Problemy badawcze nauk humanistycznych*, ed. D. Kuźmina, Warszawa 2007, p. 23.

this artifact becomes a constitutive element of certain social interactions. The book is a material (physical) object, a tool of communication, and a method of its preservation. It is also a way to present information. Finally, it is also a model (as an object, a tool, a method and a mode) for other social interactions – for example, for network communication via the Internet and the World Wide Web.¹⁶

More and more products of book culture are being incorporated into the sphere of digital-network communication, which, among other things, makes as much content as possible accessible. In the context of the development of artificial intelligence (AI), this is worth noting, as AI tools require access to large-scale datasets, including language corpora and text databases, which serve as the basis for their training and development. Books remain the most important and primary sources of, among other things, verified and reliable scientific knowledge – developed with the help of specialized institutions that ensure, for example, the linguistic correctness of the syntagms used – and are therefore crucial for the development of AI. The digital domain incorporates not only cultural artifacts, including manuscripts and printed books along with their intellectual and informational content, but also the methods and solutions employed in them, which positively affirm the value of a centuries-old tradition.

LIBRARY CULTURE

Libraries were established alongside the emergence of information carriers. To generalize and simplify, library activities over the years have focused on the collection, storage, and utilization of information media – that is, carriers of carriers of information or physical media (from ancient clay tablets and papyrus scrolls, through widely distributed printed books, to modern electronic

16 See S. D. Kotuła, 'Digital book culture', *Toruńskie Studia Bibliologiczne*, 2015, vol. 8, no. 1, p. 118; idem, 'Ewolucja kultury książki', in: *Czytelnicy – zasoby informacji i wiedzy. Tradycja i przemiany w czasach kultury cyfrowej*, ed. A. Dymmel, S. D. Kotuła, Lublin 2017, s. 20; idem, 'Wykorzystanie schematu książki na potrzeby środowiska cyfrowego', *Folia Bibliologica*, 2016, vol. LVIII, pp. 149–157.

formats). Library culture emerged with the advent of information carriers, or more precisely, physical media (see Fig. 1). More specifically, it arose when these physical media began to be collected, stored, preserved, and made accessible to selected individuals – in other words, along with certain information processes.

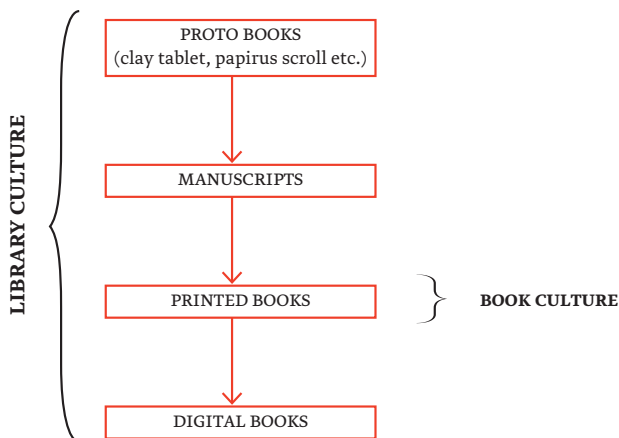


FIG. 1. The relationship between book culture and library culture. [own elaboration]

To this end, libraries have developed appropriate methods for managing information, data, and content. Libraries adapt to the changing conditions and circumstances in which they operate. The public expresses demand for certain carriers of information (such as natural language codes) and carriers of carriers of information (such as clay tablets or printed books). This, in turn, leads to the need to modify the activities carried out within the framework of library culture in order to manage these new information objects more effectively.

Colloquially, library culture is identified with libraries containing books – that is, traditionally understood libraries. Since libraries function, in part, to disseminate collected resources, library culture is also associated with dissemination activities. Library culture (in other words, the library process) falls within the scope of bibliological processes and book culture.¹⁷ It reflects society as

17 See K. Migoń, *Nauka o książce wśród...*, op. cit., p. 102.

a whole.¹⁸ Libraries have always provided specific services within the communities in which they operate. *Library culture* refers to the way the library functions and works, that is, its mission, principles, structure, vision, and organization.¹⁹

People are an important part of this. As Middleton notes, on the one hand, regarding employees, it is a “fickle environment that drives how people in libraries think, behave and work”.²⁰ Hence, library culture also refers to the “behaviors, values, beliefs, and norms that are currently operating at your library,”²¹ in the words of Ottolenghi. On the other hand, users must also be considered. Library culture should focus on meeting users’ needs; therefore, it is necessary to clearly identify and define who the library customers are, why they are using the library, what they follow, what they like, and so on.²²

The task of library culture is also to serve culture in general. The library’s collections, which are mainly composed of the products of literary culture, should be made available to user-readers in the most effective way, using the most contemporary digital and network technologies.²³ Thus, *library culture* also refers to the specific behaviors of library readers and users.²⁴

18 See D. Gall, D. Hirst, ‘Geeks and Luddites: Library Culture and Communication’, in: *An Overview of the Changing Role of the System Librarian. Systemics Shifts*, ed. E. G. Iglesias, Oxford 2010, p. 59.

19 See B. McCafferty, *Library Management: A Practical Guide for Librarians*, Lanham 2021, p. 88; J. Henry, J. Eshleman, R. Moniz, *The Dysfunctional Library: Challenges and Solutions to Workplace Relationships*, Chicago 2018, pp. 17–21.

20 K. L. Middleton, *Yes! On demand. How to Create Winning Customized Library Service*, Santa Barbara 2017, p. 25.

21 C. Ottolenghi, *Intentional Marketing: A Practical Guide for Librarians*, Lanham 2018, p. 22.

22 See M. Kowalsky, J. Woodruff, *Creating Inclusive Library Environments. A planning Guide for Serving Patrons with Disabilities*, Chicago 2017; D. S. Garson, D. Wallace, ‘Leadership Capabilities in the Midst of Transition at the Harvard Library’, in: *Leadership in Academic Libraries Today: Connecting Theory to Practice*, ed. B. L. Eden, J. C. Fagan, Lanham 2014, p. 49.

23 See X. S. Kong, ‘University Library Cultural Construction Under Network Environment’, in: *Information, Computer and Application Engineering*, ed. by Hsiang-Chuan Liu, Wen-Pei Sung, Wenli-Yao, Leiden 2015, pp. 201–203.

24 See W. Babik, ‘Biblioteka akademicka na rozdrożu: o współczesnych przemianach w środowisku informacyjnym bibliotek’, in: *Biblioteka akademicka: infrastruktura – uczelnia – otoczenie* : Gliwice, 24–25 października 2013 r., ed. M. Odlanicka-Poczobutt, K. Ziolo, Gliwice 2014, p. 37.

In addition, library culture requires the ability to set goals and achieve them in order to perform the most important tasks for a given library – or for libraries of a particular country or type, say – as efficiently as possible. Therefore, it also requires specific knowledge of library activity.

Marcin Drzewiecki uses a broader term here: *information and library culture*.²⁵ He conceptualizes it as the utilization of media and the information they encompass. In this context, he views the library as an institution that, through its activities, creates a library and information culture among its users/readers, with librarians as its creators.

The digital space has left its mark on library culture, at least to the extent that, today, library collections can be accessed via the World Wide Web. In turn, the WWW offers many other tools that make library work more effective – most notably, AI tools. Of course, library culture is not only about organized resources and the information technologies that help manage them, but also about the people who work with these resources (staff and readers). After all, these collections still have to be organized by someone, in some way. Since the emergence of digital resources, libraries have begun to develop appropriate rules for dealing with these collections, including their management, organization, and sharing. A new term has even been introduced to highlight this change: *digital library culture*.²⁶

Most generally, *library culture* refers to a whole range of activities related to the management of library resources. In other words, it describes the conduct of library staff in relation to the objects located in libraries. Thus, library culture is revealed in the relationship between librarians and library resources. Some desired components of library culture might include integrating the fullest possible range of library resources into global online circula-

25 See M. Drzewiecki, *Edukacja biblioteczna i informacyjna w polskich szkołach*, Warszawa 2005, pp. 31–32.

26 See E. Magusin, K. Johnson, *Exploring the Digital Library. A Guide for Online Teaching and Learning*, San Francisco 2013, pp. 10–11.

tion or incorporating the latest technological achievements into the library's repertoire of tools offered to readers, for example, to facilitate access to relevant information.²⁷ In summary, library culture is concerned with organizing valuable collections in a certain way and delivering those collections to users (Fig. 2).

LIBRARY CULTURE

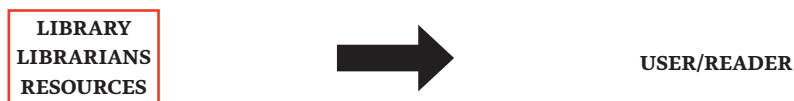


FIG. 2. Library culture. [own elaboration]

Library culture changes alongside changes in book culture. New forms of books have appeared, forcing the reorganization of collections and the creation of new methods for their arrangement. The circle of recipients has also changed. In the initial period, library collections were reserved for a select few, as they primarily served rulers in the governance of states. Later, with the rise of literacy and the broader development of civilization, access expanded to a wider circle of recipients. The rules regarding what to store and collect also changed. In some cases, rulers ordered that anyone passing through their territories leave the books they were transporting for copying, and so on.²⁸ The increasing production of writing materials associated with the development of printing also significantly accelerated the expansion of collections. Generally, methods have changed over the years in line with social changes. For the purposes of this article, we will focus only on the second half of the twentieth century to highlight several key turning points in the development of library culture.

27 See R. H. McDonald, C. Thomas, 'Disconnects Between Library Culture and Millennial Generation Values', *Educause Quarterly*, 2006, no. 4, pp. 4-6.

28 See M. El-Abbadi, *Library of Alexandria* - <https://www.britannica.com/topic/Library-of-Alexandria> [Accessed April 30, 2025].

LIBRARY CULTURE AND INFORMATION TECHNOLOGIES

It is possible to identify several important turning points in the development of library culture, especially in the 20th century. In the 1950s, during the Cold War, the US Department of Defense engaged in cooperation with libraries, initiating several projects aimed, *inter alia*, at their computerization. The history of computers is complex and spans a long period of time. It has been shaped by numerous visionaries, each of whom made a significant contribution to the development and evolution of computing devices.²⁹

In the four decades since the introduction of the first personal computer in 1974, PCs have become deeply integrated into virtually every sphere of human life.³⁰ A centuries-long history of diverse developments led to the emergence of digits and mathematics as a universal code embedded in computers. This code, along with the practice of coding, has attained the status of a universal language of media communication.³¹ To simplify somewhat, the history of software begins in the 1950s.³² Software sets in motion a universe of digital data.³³ The new trajectory of information technology development has led to the creation of a digital environment and the emergence of a new form of reality – virtual reality. Software has made it possible to implement and expand upon ideas rooted in book culture.

The library community had the opportunity to leave its mark on information technology. Research centers – including military institutions – needed knowledge resources drawn largely from libraries. For the purposes of scientific research, they sought to facilitate access to, and later the transmission of, information (data,

29 See Z. W. Pylyshyn, L. J. Bannon, *Perspectives on the Computer Revolution*, Intellect Ltd., Nortwood 1989, pp. 1–2; R. Ligonnière, *Prehistoria i historia komputerów : od początków rachowania do pierwszych kalkulatorów elektronicznych*, Wrocław 1992.

30 See P. Gawrysiak, *Cyfrowa rewolucja. Rozwój cywilizacji medialnej*, Warszawa 2008, p. 217.

31 See P. Celiński, *Postmedia. Cyfrowy kod i bazy danych*, Lublin 2013, pp. 83–84.

32 See U. Hashagen, R. Keil-Slawik, A. Norberg, H. Nixdorf, *History of Computing. Software Issues*, Berlin 2002, pp. 11–22.

33 See P. Celiński, *Postmedia...*, op. cit., p. 33.

content). Consequently, in subsequent years, significant subsidies were provided for these tasks. Initially, computers supported the acquisition of books and later facilitated the management of circulation records within library departments. During this period, the first electronic bibliographies, catalogs, and electronic libraries (such as the project started by the Library of Congress) began to emerge. In the early phase, however, these efforts were carried out internally. Libraries, individually or in consultation with their parent universities, created their own software to manage collections – that is, they created their own applications and systems. It was only with advancements in telecommunications that the integration of these activities into broader library networks became feasible. Beginning with the introduction of computers into library work in the late 1950s and continuing through the following decade, these actions were – and still are – dominated by a “pro-book” orientation, so to speak. The book and the processes associated with its circulation, despite efforts to bring the idea of “information” into the foreground, have remained the foundation of electronic communication activities.³⁴

Making library resources available online required the creation of databases and technologies that enabled intercommunication between remote computers – that is, the Internet. As Bourne & Hahn note: “Even the earliest online retrieval systems needed some sort of database in order to function”.³⁵ There is a long history behind the concept of organizing knowledge, information, and data. In ancient times, Aristotle, in *Organon*, developed one version of a knowledge database³⁶ when he introduced the distribution of types of existence into certain categories.³⁷ This method of dividing reality into categories, derived from ontological foundations and introduced by

34 This paragraph draws significantly on K. Cmiel, ‘Libraries, Books, and the Information Age’, in: *A History of the Book in America*, ed. D. P. Nord, J. S. Rubin, M. Schudson, Chapel Hill 2007, pp. 325–337.

35 C. P. Bourne, T. B. Hahn, *A History of Online Information Services, 1963–1976*, Cambridge 2003, p. 8.

36 See W. M. Turski, *Nie samą informatyką*, Warszawa 1980, p. 51.

37 See Arystoteles, *Dzieła wszystkie*, vol. 1, Warszawa 1990.

Aristotle into philosophy, became useful for the classification of the sciences and, further developed by philosophers, began to seep into other fields. The method of categorization dominated the classification of literature (writings) in the twentieth century and is also reflected in various information-retrieval languages. Introduced by Ranganathan, a prominent theorist of librarianship, the colon classification system enhances the textual analysis of documents and enables a more precise characterization of their content.³⁸ Ancient scholars' knowledge remains useful for thinking through the theory of information-retrieval languages and computer science (for example, database design). As a result, emerging digital technologies began to be incorporated into library activities.

In 1960, ARPA (Advanced Research Projects Agency) initiated one of the first interactive online information retrieval systems - Synthex (or Prototype Synthex, that is Protosynthex I), later developed into several versions - which provided full-text access to the *Golden Book Encyclopedia*.³⁹ Beginning in 1963, SATIRE (*Semi-Automatic Technical Information Retrieval*) became operational; it was a semiautomatic information retrieval system based on punched cards. In the same year, the Stanford Research Institute introduced the first online bibliographic search system that allowed full-text searching. In 1964, TIP (*Technical Information Project*) was created - an online system that enabled citation searches based on bibliographic references. Also developed in 1964 was LUCID (*Language Used to Communicate Information System Design*), the first search system able to modify an online database. In 1965, the first fully online system - BOLD (*Bibliographic On-Line Display*) - was built. It offered real-time document searching based on bibliographic records with abstracts. The same year, MICRO (*Multiple Indexing with Console Retrieval Operations*) was developed as a system for searching online resources,

38 See J. Ćwiekowa, *Opracowanie tematyczne piśmiennictwa*, Warszawa 1988, pp. 13-14.

39 See K. La Barre, *The use of faceted analytic-synthetic theory as revealed in the practice of website construction and design*, https://netfiles.uiuc.edu/klabarre/www/LaBarre_FAST.pdf [Accessed October 10, 2012].

such as abstracts. Additionally, the *Chemical Information and Data System* (CIDS) was introduced in 1965, enabling the online retrieval and searching of chemical data.⁴⁰

Library culture, focused on organizing valuable collections in a certain way and delivering them to users, has become increasingly willing to adopt the technological achievements of information technology in its broadest sense – or more precisely, databases, online services, and systems, catalogues (Fig. 3).

LIBRARY CULTURE

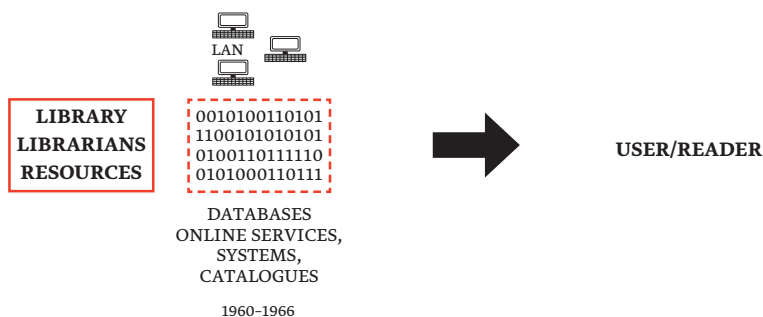


FIG. 3. Library culture using databases, online services systems, and catalogues.
[own elaboration]

Although appropriate communication technologies were still lacking, many different online information services were created during this time. One such example was TIRP (*Textile Information Retrieval Project*), a bibliographic system developed by MIT in 1966-67. The database contained approximately 11,000 records and was the first bibliographic search system to allow users to view the thesaurus online as a form of search support. In addition, it automatically displayed alternative terms if the query did not yield any results – that is, if the desired records were not found. In 1966, AUDACIOUS (*Automatic Direct Access to Information with the On-Line UDC System*) appeared. The main objective of this project was to test the possibil-

40 Information on systems, starting with Protosynthes, based on the book: C. P. Bourne, T. B. Hahn, *A History of Online Information...*, op. cit., pp. 14-44.

ity of using the Universal Decimal Classification for the purpose of indexing language in a mechanized search system.⁴¹

Within the broader analysis of information retrieval systems, it is important to closely examine selected systems that are deeply embedded in the traditions of the book culture, as they illuminate the transitional dynamics between print-based and digital modes of knowledge organization and access. One such system was DIALOG.

In December 1968, the US Office of Education (USOE) awarded Lockheed a contract to use the existing DIALOG software to provide an experimental online retrieval service. In early 1969, Lockheed staff loaded magnetic tapes containing 12,300 bibliographic citations and abstracts, including records from the ERIC index, among others. Consistent with practices of the time, all records were stored in upper-case. Abstracts were available only for display or printing and were not searchable due to limited disk capacity, which constrained the online storage of index entry titles necessary for searching. A central competitive strategy of DIALOG was to provide users with the richest possible record content, including comprehensive abstracts and indexing. Its long-term competitive strategy focused on offering extensive record data – such as indexing all possible fields, full-text indexing, and word and phrase indexing – at minimal cost. This approach aimed to rapidly build a critical mass of users, secure market leadership and create significant barriers to entry for competitors. During the one-year evaluation period at Stanford, clearinghouse personnel conducted more than 800 online searches in response to mail and telephone requests, producing more than 51,000 printed citations and abstracts. The DIALOG system also attracted a small but dedicated group of education faculty who, while working on books, discovered that searching ERIC's education research reports significantly reduced their research time. This initiative represents one of the earliest examples of empowering end users to perform their own searches.⁴²

41 Ibidem, pp. 66–73.

42 See C. P. Bourne, T. B. Hahn, *A History of Online Information Services, 1963–1976*, Cambridge 2003, pp. 170–173.

In 1968, SUPARS (*Syracuse University Psychological Abstracts Retrieval Service*) was also developed. It was the first well-known database available to the entire academic community of the home university. It was also the first online search engine that allowed users to take advantage of search strategies used by other users. Bourne & Hahn write that “SUPARS, with Psychological Abstracts, was the first instance of extensive availability of abstracts online for both searching and output.”⁴³ During the 1960s, LEADER (the *Lehigh Automatic Device for Efficient Retrieval*, or *Lehigh Answer to Demand for Efficient Retrieval*) was also created. Its most important function was the use of advanced software that generated an abbreviated version of the full text of a document, greatly improving searchability and enabling faster familiarization with the content. LEADER was the first search engine to provide access to 10,000 full-text source documents online.

Among the many other systems operating in online mode, the following should be mentioned: COLEX, the pioneering online retrieval system to utilize time-window-based methodologies for efficient querying across large or distributed databases; CIMARON, the first online search system to demonstrate phonetic searching; DIRAC, capable of searching both numeric and bibliographic databases, though primarily designed for scientific databanks; SARA, designed for real-time online use, which supported weighted terms, Boolean logic, arithmetic comparisons (such as historical dates), and hierarchical subject expansion, with response times that were nearly instantaneous; STAIRS, possibly the first system to feature a substantial built-in tutorial and help capability); and TEXTIR, the first online search system to process natural language queries and identify source documents most closely matching the query’s content.⁴⁴ In the years 1961-76, dozens of online information services were created.

The emerging systems, as we can see, were directly influenced by library culture – that is, by the methods of managing informa-

43 Ibidem, p. 75.

44 Ibidem, pp. 27-190.

tion, knowledge, and content developed through library practices.⁴⁵ During this period, several *de facto* database programs were created based on library resources (that is to say, properly organized library collections databases). These resources – the databases – served as models for a large group of early projects and ideas for the use of computers – apart from their original function of performing calculations, of course, in line with the etymology of the word *computer*.

The next stage was to make resources available remotely through the infrastructure of the global computer network (Internet) that was being developed at the time (Fig. 4).

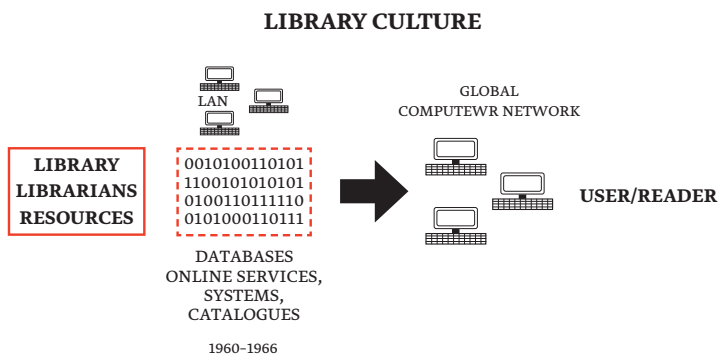


FIG. 4. Library culture using computer networks. [own elaboration]

Both information retrieval systems and the Internet were developed at the same time. By the end of the 1960s, a network had been built, but the first ideas for connecting computers in a network were presented earlier by Licklider, who observed that scientific work was often preceded by the time-consuming and labor-intensive task of collecting materials from libraries. He proposed writing appropriate software to facilitate communication between

45 Initially, operating the systems was complicated. Each had its own set of commands and rules for building information inquiries, so librarians were needed as intermediaries between the end user and the information and search system. These services were also often paid for. This has changed somewhat today. Most online databases are available free of charge, however, the user must know which database they are looking for, what collections they are interested in, how to use a given database, and so on. As a result, more of the work now falls on the user. See E. Magusin, K. Johnson, *Exploring the Digital Library...*, op. cit., pp. 11-12.

people and computers, and the creation of an information retrieval system that would serve the role of the library – that is, to store needed information and make it available.⁴⁶ This was the first work in which the author conceptualized the foundations of a computer network – *de facto*, the Internet. The establishment of the ARPA IPTO (Advanced Research Projects Agency Information Processing Technology Office) in 1962 changed the perception of computers: They were no longer seen solely as computing machines, but also as devices that could be used for communication.⁴⁷ This shift was undoubtedly due to the work of Licklider; indeed, he was offered the position of the first director of ARPA IPTO. The office's task was to find a way to ensure uninterrupted and efficient data transfer via a computer network – that is, communication between computers.⁴⁸ A few years later, in 1965, Licklider published a book entitled *Libraries of the Future*, in which he presented visionary ideas for the use of information technology in library and information services, and specifically described a project for an information retrieval system. He argued that computers were not merely computing machines. Their true potential lies not only in the fact that it would become possible to combine them with each other to perform complex calculations even more efficiently, but in the fact that, thanks to them, it would be possible to connect people with each other.⁴⁹ Similarly, libraries connect people – mainly the authors of books, articles, and so on – with readers who receive these materials.

In 1965, Licklider resigned from his position at ARPA IPTO, and its new director conducted the first network communication experiment – that is, information was transferred from one comput-

46 See J. C. R. Licklider, 'Man-computer symbiosis', *IRE Transactions on Human Factors in Electronics* 1960, vol. HFE-1, March, pp. 4–11.

47 See H. P. Alesso, C. F. Smith, *Connections. Pattern of Discovery*, Hoboken 2008, p. 116.

48 See B. Porter, *The net effect*, Bristol 2001, p. 43.

49 Ibidem.

er to another.⁵⁰ This experimental data transmission was quickly put to use: In 1965, the first nationwide computer network was launched, providing 13 selected institutions with access to a database of 200,000 bibliographic records in the field of technical literature.⁵¹ The success of this project led to the creation of ARPANET (*Advanced Research Projects Agency Network*) at the end of 1966.⁵² However, this network did not enable full intercommunication, only giving access to specific data. Initially, the ARPANET project was intended to enable connections between scientists and remote computer centers.⁵³

Such a network would not have been conceivable without the simultaneous development of the personal computer sector and the relevant software, which ultimately made it possible to connect computers with one another. This also required the work of many individuals.⁵⁴

The concept of connecting computers within a network emerged from the fundamental need to exchange information, data, and content – a need that is intrinsically linked to the nature of information carriers. Writing was developed as a means for humans to record information materially, enabling its transmission across distance. Through such carriers, communication extends across both time and space. The advent of the digital-network environment further expanded this capability, allowing communication to occur globally and nearly instantaneously. Digital-network communication is facilitated, among other technologies, by the World Wide Web's

50 See A. A. Huurdeman, *The Worldwide history of Communications*, J. Wiley, Hoboken, 2003, p. 583.

51 See B. Houghton, 'On-line Information Retrieval Systems' in: *Printed reference material*, ed. G. Higgins, Library Association (Handbooks on Library Practice), London 1980, p. 422.

52 See J. M. Norman, *From Gutenberg to the Internet. A Sourcebook on the History of Information Technology*, Historyofscience.com, Novato 2005, p. 863.

53 See T. Sheldon, *Wielka encyklopedia sieci komputerowych, tom 1*, Łódź 1999, p. 684.

54 Individuals contributing to the creation of the Internet include Bob Taylor, Bob Kahn, Larry Roberts, Vint Cerf, J. C. R. Licklider, Donald Davies, and Paul Baran. See J. Vallee, *The Heart of the Internet. An Insider's View of the Origin and Promise of the On-line Revolution*, Hampton Roads Pub. Co., Charlottesville 2003, pp. 52-54.

hypertext system. This development, in turn, necessitated both the widespread adoption of personal computers and the establishment of an Internet infrastructure to support its operation.

In brief, in March 1991, Berners-Lee began promoting the World Wide Web on his own, initially to a select group of employees at CERN, then later to people outside the facility. An important moment came when the WWW was presented to Paul Kunz, an employee of the Stanford Linear Accelerator Center (SLAC) in Palo Alto, who, after returning home, introduced the Web to librarian Louise Addis. Recognizing the potential of the WWW, she began implementing W3 to support the needs of the local library. The Web appeared well suited for presenting a catalog of SLAC's online collection to physicists around the world. At her instigation, the first web server outside Europe was set up at SLAC.⁵⁵ The Internet – along with the advent of the WWW – opened a new chapter for the library world (Fig. 5).

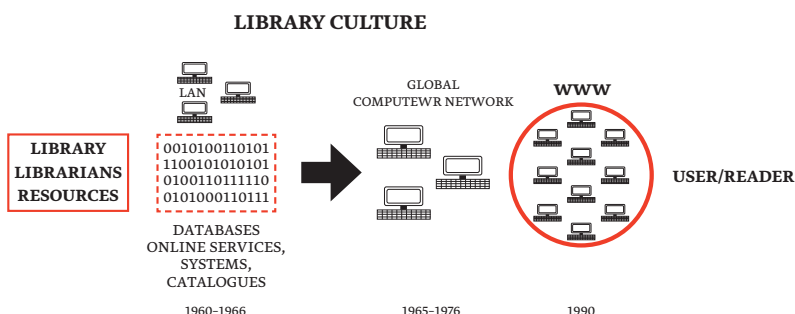


FIG. 5. Library culture using World Wide Web. [own elaboration]

The use of computers and software would have been greatly limited if computers had not been connected to networks, ranging from small local setups of just a few units to the global network of networks that is the Internet. The growing number of computers connected to the Internet spurred the development of programming and products designed to facilitate the work of computers. At the same time, the growth of information, rising annual pub-

55 See T. Berners-Lee, *Weaving the Web. The Original Design and Ultimate Destiny of the World Wide Web*, New York 2000, pp. 45-46.

lishing output, the expanding number of published scientific articles, and the expanding number of born-digital resources have forced libraries to search for new technological solutions to fulfill their responsibilities. To date, libraries have largely provided their services through the hypertext-based World Wide Web, supplemented by numerous tools and technologies that ensure faster and more effective access to the needed results. Among the latest trends in the development of contemporary library culture are solutions based on artificial intelligence.

Actions taken by the American library community - under guidelines from the Department of Defense - and initiatives by universities focused on the transition to digital, helped establish rules, methods, and principles rooted in the traditions of the book and the library. This work intensified with the emergence of the concept of connecting computers in networks and the enabling of data transmission between them. Ultimately, the potential of this idea was both recognized and realized.

Library culture focuses on organizing the functioning of the library - its resources and staff - in a way that takes advantage of currently available innovations in the field of information technology to best fulfill its task of making its resources available to interested readers around the world. Currently, the primary challenges encountered by libraries are increasingly being addressed through technologies in the field of artificial intelligence, including generative artificial intelligence (GenAI). GenAI systems can be used in library management to assist with decision-making concerning resource organization, user services, and the optimization of daily operations. In addition, GenAI can be used to enhance the efficiency of tasks assigned to library staff, particularly in the area of user education - for example, by generating instructional materials such as presentations or speech content. It can also support the dissemination of library resources by generating materials such as summaries, abstracts, and syntheses, and by creating bibliographies with references to specific items in the library's collection (Kirtania, 2023; Lund & Wang, 2023). In Poland, most academic li-

braries affiliated with public universities (57%) express support for the integration of GenAI into their toolsets; however, only 39.3% report actively engaging with GenAI-related issues. While 50% of libraries have established conditions conducive to the implementation of GenAI, only 46% report actual usage of such tools in practice (Gmiterek & Kotuła, 2025).

We can therefore propose an additional schema showing the mutual relations between book culture, library culture and information technologies (Fig. 6).

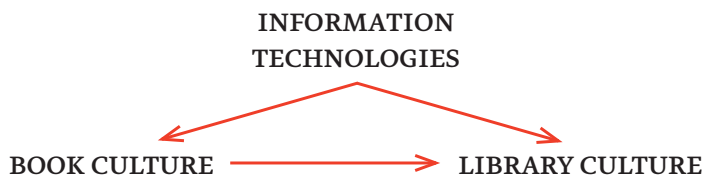


FIG. 6. Relationships between information technologies, book culture and library culture. [own elaboration]

CONCLUSION

Book culture, in its narrower sense, refers exclusively to printed codices, while in a broader sense, it encompasses various material carriers of all types of symbolic codes. In contrast, library culture concerns the management of these carriers, including books. The differences between the two are manifested in the actors involved, the processes undertaken, and consequently the technologies employed. Although book culture and library culture occupy distinct spheres of human activity, they are related to each other. Library culture draws on the achievements of book culture, if only to the extent that any change in book culture – for example, the creation of new types of books – necessitates changes in library culture, which must somehow manage these new forms of books. When the first material information carriers appeared, a book culture – in a broad sense – began to emerge. Library culture, on the other hand, developed when these carriers began to be collected and stored for access by selected groups of users. Library culture

facilitates access to the products of book culture – and beyond – by leveraging all available modern information technologies to serve library users. Consequently, projects related to books, bibliological processes, and knowledge management methods are now carried out through digital platforms such as online library information systems, catalogs, online information services, and information retrieval systems. For this reason, these information technologies appear to influence both book culture and library culture, having been designed to improve the functioning of the content produced within the framework of library culture.

Library culture is primarily a collection of valuable content – mainly books and periodicals – distributed across different locations. Its purpose is to secure, store, organize, and share these collections. Information technologies support these tasks.

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PRZEMYSŁAW KRYSIŃSKI
krys@umk.pl

Nicolaus Copernicus University in Toruń
ORCID: 0000-0001-7946-3515

NATALIA PAMUŁA
napa@umk.pl

Nicolaus Copernicus University in Toruń
ORCID: 0000-0002-0686-7268

GIULIA CONTI
giulia.conti@unipr.it

University of Modena and Reggio Emilia
ORCID: 0000-0003-3200-0251

ACTIVITY OF ITALIAN GLAM INSTITUTIONS IN PROMOTING DIVERSITY AND SUPPORTING PEOPLE FROM THE LGBTQ+ COMMUNITY

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ABSTRACT

The subject of the article is the activities of the Italian GLAM sector institutions in the field of promoting inclusiveness and openness to the problems of people from the LGBTQ+ community. The main goal is to present selected initiatives undertaken to support non-heteronormative people and to present Italian galleries, museums, libraries, and archives as institutions playing an important role in promoting diversity. A multiple case study method was used to review the activities undertaken within the most important institutions conducting information and cultural activities in selected regions of Italy. As a result of the analysis, it was noted that activities related to promoting diversity in the Italian GLAM

sector institutions in relation to people from the LGBTQ+ community are more often undertaken in the northern and central parts of Italy, while in the southern regions of the country such activities are carried out incidentally or only on the occasion of the celebration of Pride Month. The research revealed the existence of a large number of documentation centres whose main objective is to take care of preserving the legacy of the LGBTQ+ community, to carry out activities promoting inclusiveness in Italian society, and to engage in dialogue with representatives of cities and local communities. The activities of Italian GLAM institutions that go beyond the catalogue of typical information services require a deeper analysis. Libraries, archives, museums, and art galleries have the opportunity to play an important role in promoting appropriate attitudes, also taking an active part in the fight against prejudice, especially towards non-heteronormative people. This is of particular importance in Italy – a country with strong Catholic traditions, which is also the cultural cradle of Europe.

KEYWORDS: galleries, libraries, archives, museums, Italy, LGBTQ+, LGBTQ+ community, inclusivity

INTRODUCTION

In 2022, on the occasion of Pride Month, Ipsos conducted a survey in 30 countries of the world participated by 22,500 individuals aged 16 to 74. According to the study, in Italy 9% of the population declare their membership in the LGBTQ+ community. 61% of the respondents were in favour of same-sex marriages, while children's adoption by same-sex couples was supported by 64% of the surveyed. In all the countries that the survey covered, on average, 47% of the respondents claimed they had a relative, friend, or colleague in their environment who were a Lesbian, Gay, bisexual, or transgender. In every country surveyed a definite increase in the number of LGBTQ+ community members has been observed among the youngest respondents belonging to the Z generation (by as many as 18% versus 2023). Geographically, it is Spain, Brazil, and

the Netherlands that are the countries with the biggest number of individuals identifying themselves as LGBTQ+. In turn, Poland, Japan, and Peru are the countries where this index is the lowest. In harmony with the international average, in Italy also 9% of the respondents define themselves as LGBTQ+.¹

It was only in 2016 that Italy adopted the Act on Civil Partnerships for same-sex individuals, this as a result of the endeavours of the Centre-left coalition government of the Democratic Party.² Furthermore, the law preventing discrimination of the LGBTQ+ community applies on Italy's whole territory; additionally, there are legal regulations valid for respective regions. What dominates, however, are social attitudes reflecting traditional Catholic values related to human sexuality and gender roles, versus a lower support for such compared to other countries of Western Europe, while a religious worldview is serving as the grounds for the moves of the current government in this respect. Importantly, Italy adopted the 'National LGBT+ Strategy for 2022-2025', which shows a certain progress in involving the country in the struggle against discrimination at schools, universities, and other public places.³ Nonetheless, the change in the political landscape and the growth of the importance of the right-wing parties have caused that the debate on the equality of rights stands no chance of being conducted at the moment. Following the coming to power of Giorgia Meloni's government composed of the Brothers of Italy, the League, and Forza Italia, a debate started on depriving LGBTQ+ individuals of some civil rights, these followed by definite actions aiming at reaching this goal. Let us bear in mind that Italy does not recognize same-sex marriages; neither are same-sex couples authorized to enjoy parental rights, such as adoption or in vitro

- 1 *Pride Month 2023: in Italia il 9% delle persone si identifica come LGBTQ+* [online:] <https://www.ipsos.com/it-it/pride-month-2023-italia-comunita-lgbt>, [Accessed March 26, 2025].
- 2 C. Miller, 'LGBT Rights In Italy', in: *Queer in the World* [online:] <https://queerintheworld.com/lgbt-rights-in-italy> [Accessed April 30, 2025].
- 3 Ibidem.

fertilization. In March 2023, a Senate commission voted against the government's support for the European Commission's proposal on an EU Directive to ensure a cross-border recognition of same-sex parents. In January that year, the Minister of Interior ordered all the prefects to annul the transcriptions of all births identifying two Gay or two Lesbian parents, pointing to the ruling of the Supreme Court of December 2022 arguing that such couples should comply with a definite adoption procedure.⁴ As a result, on 13 March 2023, the Milan administration, where previously same-sex parents' children had been registered, having received a clear instruction from the central government, and in order to avoid the limitations in the national law, stopped issuing birth certificates. Consequently, children with no registered birth are deprived of the right to inheritance, healthcare, and maintenance, or can even be regarded as orphans, which might lead to presenting them eligible for court-ordered adoptions.⁵ An analogical situation happened in Padua.⁶ In July 2023, the lower house of the Parliament adopted the bill which considers surrogacy abroad a crime; currently this procedure, already illegal in Italy, is punishable with a jail term of up to two years and a fine of up to 1 million EURs. This applies to both hetero- and homosexual couples.⁷ The actions taken by the Italian authorities did not go unnoticed in the EU. In April 2023, the European Parliament adopted the amendment submitted by the Green Party to the resolution on the general decriminalization of homosexuality. In the adopted text we read as follows: [the European Parliament] 'Is worried about the current global anti-rights, anti-gender and anti-LGBTIQ rhetoric movements, which are

4 *Human Rights Watch, World Report 2024: Italy events of 2023* [online:] <https://www.hrw.org/world-report/2024/country-chapters/italy> [Accessed April 30, 2025].

5 'Il Comune di Milano interrompe le registrazioni dei figli di coppie omogenitoriali', in: *Sky TG24* [online:] <https://tg24.sky.it/cronaca/2023/03/13/milano-interrompe-registrazioni-figli-coppie-omogenitoriali> [Accessed April 30, 2025].

6 B. L. Nadeau, J. Guy, 'Italy starts removing lesbian mothers' names from children's birth certificates', in: *CNN World* [online:] <https://edition.cnn.com/2023/07/21/europe/italy-lesbian-couples-birth-certificates-scli-intl/index.html> [Accessed April 30, 2025].

7 Ibidem.

fuelled by some political and religious leaders around the world, including within the EU; [it] believes that these movements dramatically hinder efforts to achieve the universal decriminalisation of homosexuality and transgender identity, as they legitimise the rhetoric that claims LGBTIQ people are an ideology rather than human beings; [it] strongly condemns the spread of such rhetoric by some influential political leaders and governments in the EU, such as in Hungary, Poland and Italy'.⁸ Furthermore, it must be remembered that in March 2025, Italy's Constitutional Court ruled that singles, including LGBTQ+ ones, can adopt foreign minors, thus lifting a 40-years' ban limiting adoption to married couples alone. The Court ruled the 1983 Act as unconstitutional claiming that exclusion of single individuals might undermine minors' right to a stable family environment. The requirements for foreign adoption for heterosexual couples remain the same.⁹ In April 2025, Italy's Supreme Court ruled that in Italian IDs the terms 'father' and 'mother' should be immediately replaced with *genitori* (parents) regardless of the gender. The Court ruled that the use of 'father' and 'mother' discriminates children of the same-sex couples, since it does not reflect the diversity of contemporary family structures. This ruling is regarded as a substantial step towards promoting equality and inclusiveness judging that family identity should not be limited with the traditional gender roles. It ensures that all the families, regardless of their composition, are equally represented in official documents.¹⁰

- 8 'Tutti i provvedimenti anti LGBT del governo Meloni', in: *RollingStone.it* [online:] <https://www.rollingstone.it/politica/diritti/tutti-i-provvedimenti-anti-lgbt-del-governo-meloni/753414> [Accessed April 30, 2025]. English fragment at: https://www.europarl.europa.eu/doceo/document/TA-9-2023-0120_EN.html [Accessed May 16, 2025].
- 9 N. Willson, 'Top Italy court holds adoption law excluding single parents unconstitutional', in: *JURISTnews* [online:] <https://www.jurist.org/news/2025/03/top-italy-court-holds-adoption-law-excluding-single-parents-unconstitutional> [Accessed April 30, 2025].
- 10 S. Alliva, «Genitore 1 e genitore 2». *Due sentenze della Cassazione smontano l'eterna fake news della destra* W: Domani [online:] <https://www.editorialedomani.it/fatti/genitori-padre-madre-carta-identita-cassazione-rete-lenford-famiglie-arcobaleno-coppie-omogenitoriali-lgbt-v2302rpz> [Accessed April 30, 2025].

In terms of the recognition of the rights of LGBTQ+ individuals Italy remains at the lower part of ILGA-Europe' Rainbow Map. The percentage of recognized rights stands there at merely 25.41%, this putting Italy at the 35th place among the 49 countries monitored. The research has demonstrated that non-heteronormative individuals continue to suffer violence due to sexual orientation, motivated by hatred and discrimination. Astonishingly, despite this an increased number of individuals freely manifesting their sexual orientation, identity, and gender expression has been observed.¹¹ Since the groundbreaking events in Stonewall in 1969 the struggle for the rights of LGBTQ+ individuals has been undertaken at many places worldwide including also countries particularly negative about the LGBTQ+ community. Non-heteronormative individuals have also been constantly struggling/fighting for the recognition of their rights in Italy, this really challenging in a society with such deeply-rooted Catholic values. Furthermore, there are merely few organizations nationwide aiming at promoting civil rights, providing support to the LGBTQ+ community, and at combating discrimination. Among them there are, e.g.: Arcigay, Agedo, Famiglie Arcobaleno, Arco, and Lenford Network. Not only do they implement various projects meant to promote diversity and inclusiveness, but they are also eager to cooperate with cultural institutions while initiating changes in the attitudes to the LGBTQ+ community. The goal being for GLAM institutions to be more sensitive to the needs of the non-heteronormative public, thus exposing them to become more visible.¹²

The Authors of the present paper have decided to focus on the activity of Italian cultural institutions with respect to the LGBTQ+ community to show how to promote inclusiveness and diversity, while respecting all the segments of the public. Using the multiple case study method they have pointed out the most prominent

11 *LGBTQIA+. Rapporto sullo Stato dei Diritti in Italia* [online:] <https://www.rapporto-diritti.it/lgbtqi> [Accessed March 26, 2025].

12 *Il Terzo settore nel Pride: una mappa di associazioni Lgbtqia+ italiane* [online:] <https://www.vita.it/il-terzo-settore-nel-pride-la-mappa-delle-associazioni-lgbtqia-italiane> [Accessed March 26, 2025].

examples of inclusive projects undertaken by the GLAM sector institutions whose solutions may serve as an inspiration for other organisations, also from outside the Italic Peninsula.

LITERATURE REVIEW

Galleries, libraries, archives, and museums are essential for preserving and promoting cultural diversity, which makes them vital spaces for supporting inclusivity and undertaking inclusive activities, in particular with respect to marginalized groups, such as LGBTQ+ individuals. Among many institutions it is public libraries that stand out as the main centres for disseminating information and preserving culture, taking a unique position in the process of supporting non-heteronormative individuals.¹³

Topics related to LGBTQ+ and the GLAM sector are present in academic studies. Historically, museums were institutions which (dedicated to Muses) served as peculiar temples for contemplating art works, though already in Roman times they transformed into institutions undertaking a philosophical discourse, similarly as libraries or academies existing at the time. In Europe it was only around the 18th century that cultural institutions were transformed from exclusive into egalitarian ones, open to the public. And only then did they begin to operate more broadly in the social context: they started telling the history of places and people with whom they coexisted. Moreover, they began fulfilling an educational role: each of the GLAM institutions in its own way; on the grounds of local conditionings and regulations, they began establishing a socio-philosophical discourse: museums, galleries, archives, and libraries amass and share works, documents, and artefacts which are the expression of memory, also based on what is supposed to be memorized.¹⁴ By the same token, it is as if

13 J. Vincent, 'Why do we need to bother? Public library services for LGBTQI people', *Library Trends* 2015, vol. 64, no. 2, pp. 285-298.

14 R. Sullivan, 'Evaluating the Ethics and Consciences of Museums', in: *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, a cura di G. Anderson, Lanham 2012, pp. 257-258.

their duty to show what is being erased, unaccepted, yet exists, and has been a part of the social history of mankind. In the case of archives and libraries it is also access to personal histories and information, and if owing to political and social conditionings this access is not properly secured, we have to do with discrimination and exclusion.¹⁵ Paweł Leszkowicz also emphasizes that activities aimed at including queer documentation in institutional collections should be based on the efforts to 'retain a separate identity and space in a bigger archival or academic institution', and not their 'disappearance' in the institution's collection.¹⁶ Moreover, he observes that the documentation of the queer movement and history, particularly in homophobic regions and those of conservative roots and worldview, most frequently occurs outside conventional institutions, and is generally conducted by grassroot cultural networks and micronarratives. This being so, e.g., owing to political pressures on the institutions almost exclusively financed by the state.¹⁷

By offering safe and friendly spaces, in which one can discover one's identity and feel fully accepted, libraries play a pivotal role in shaping appropriate attitudes among the remaining community members, also contributing to overcoming prejudices against and stereotypes about LGBTQ+ individuals.¹⁸ Importantly, informative institutions have been gradually more frequently treated as the so-called third place, serving social integration and promotion of various types of activities. Not only do they impact the well-being of their users, but they also actively support and protect those who

15 *Libraries Respond: Services to LGBTQIA+ People* [online:] <https://www.ala.org/advocacy/diversity/librariesrespond/Services-LGBTQ> [Accessed April 30, 2025].

16 P. Leszkowicz, *Contemporary Art and Alternative Queer Archival Strategies in Central and Eastern Europe* [online:] https://www.academia.edu/64514701/Contemporary_Art_and_Alternative_Queer_Archival_Strategies_in_Central_and_Eastern_Europe [Accessed April 30, 2025], p. 2.

17 *Ibidem*, p. 2.

18 *Idem*, *LGBT People and the UK Cultural Sector: The Response of Libraries, Museums, Archives and Heritage since 1950*, London 2017.

are in need of protection.¹⁹ Such support does not solely cover contact with qualified educators and specialists, but first and foremost amassing differentiated collections reflecting a wide range of human experiences. Galleries, libraries, archives, and museums cannot be only places which merely collect, keep, study, consume, and educate on the topic of art and culture or lend books: they are also spaces in which people establish contact with other individuals, in which projects gain prominence and shape, and they are also called to promote inclusion and awareness, to encourage dialogue, and to create and maintain meaningful relationships.²⁰

In Italy, despite a vibrant landscape of queer cultural projects, the research in this respect has been relatively scarce, with several cases which are greatly worth pointing out. Sara Dinotola has conducted research into LGBTQ+ collections in ten Italian library systems, revealing an unequal development of the collections and lack of developed policies in this respect. Prejudices, both personal and social, may have been contributing to negligence in gathering and sharing these materials, which often bears a stigma of a hidden censorship. In order to prevent this, the author suggests that libraries should actively engage in more inclusive policies when it comes to purchasing and acquiring the queer collection, identifying prejudices, and consolidating cooperation with publishers, schools, and cultural institutions.²¹ Extending the research with more published literature and a study's wider geographical range could positively affect collecting strategies ensuring that libraries comply with the role of inclusive, democratic, and diverse spaces.

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- 19 R. Chan, 'Diversity and inclusion: Impacts on psychological wellbeing among lesbian, gay, bisexual, transgender, and queer communities'. *Frontiers in Psychology*, 2022, no. 13.
 - 20 D. Floegel, A. N. Gibson, J. S. Bossaller, 'Values, risks, and power influencing librarians' decisions to host drag queen storytime', *Proceedings of the Association for Information Science and Technology* 2020, vol. 57, no. 1. [online:] Accessible at the World Wide Web: https://uknowledge.uky.edu/cgi/viewcontent.cgi?article=1098&context=slis_facpub [Accessed March 28, 2025].
 - 21 S. Dinotola, 'Biasdelle collezioni e data analysis: un modello per lo studio comparato delle raccolte LGBTQ+', *AIB Studi* 2022, vol. 62(1), pp. 97.

The IFLA-UNESCO Public Library Manifesto²² declares that ‘freedom, prosperity, and the development of society and individuals are fundamental human values’, and points to the key role libraries play in ensuring the right to education, participation in knowledge, and involvement in cultural life of the community to everyone ‘regardless of age, ethnicity, gender, religion, nationality, language, social status, and any other characteristic’. However, despite these ambitious goals one must not ignore the fact that Western librarianship and its classification systems, such as the Dewey Decimal Classification used in Italy, reflects mainly white, male, Christian, and heteronormative outlook, shaping the availability of library collections along its lines.

Furthermore, Valentina Sonzini emphasizes the challenge that libraries face when sharing materials for and on the LGBTQ+ community; she also points to the fact that both fiction and poetry, as well as magazines connected with queer topics continue to be limited among the acquired library materials. When stressing the diversity of materials accumulated in the queer community documentation centres, these established as grassroot projects filling in the gap created in the access to socio-cultural resources, V. Sonzini remarks how the LGBTQ+ movement has developed the skill in amassing and managing its own memory. The process has been progressing through its integration with the existing institutionalized networks or is developing based on alternative archival solutions.²³

Importantly, museums of various character have for long been amassing collections and artefacts which have an obvious relevance to the history, as well as social and cultural life of queer individuals. However, those are often deprived of this context, or the

22 IFLA-UNESCO Public Library Manifesto 2022 (pp. 1-2) [online:] Accessible at the World Wide Web: <https://unesdoc.unesco.org/ark:/48223/pf0000385149> [Accessed March 28, 2025].

23 V. Sonzini, ‘Altrovi queer. Biblioteche e centri di documentazione del movimento LGBTQ+’, *Clionet per un senso del tempo e dei luoghi* 2024 vol. 8, [online:] Accessible at the World Wide Web: <https://rivista.clionet.it/vol8/altrovi-queer-biblioteche-e-centri-di-documentazione-del-movimento-lgbtq> [Accessed March 28, 2025].

latter is hidden from the public, which is a form of self-censorship of collections for fear of offending the feelings of a hypothetical public.²⁴ As emphasized by Nicole Moolhuijsen, museums, libraries, and archives must not evade the mission of educating or forming social attitudes in this respect, particularly in the countries like Italy where violence and lack of understanding of the questions of equality and diversity in society and among politicians has been on the rise.²⁵ At the same time, however, despite the historical reasons cultural institutions seem to be more flexible and less limited than schools. Nonetheless, N. Moolhuijsen admits that during social protests which were the consequence of rejecting the anti-discrimination bill (so-called DDL Zan), partially also affecting the LGBTQ+ community (including e.g., self-determination as for gender identity and anti-violence regulations), museums, archives, libraries, but also universities decided in their majority to remain silent. At the same time the scholar admits that although their voice in this respect would not have altered the voting, it would have signified an institutional support to many individuals, which would be of high social value.²⁶

GLAM SECTOR INSTITUTIONS' ACTIVITIES: SELECTED EXAMPLES

This part of the paper presents examples of the activities undertaken by the Italian GLAM sector institutions with LGBTQ+ individuals in mind. The grounds for the below presentation has been found in the review of literature and in the information provided by Italy's cultural institutions and organizations struggling for the rights of LGBTQ+ individuals in respective regions of Italy.

24 J. Tyburczy, *Sex Museums: The Politics and Performance of Display*, Chicago 2016, pp. 26-28 and pp. 199-200.

25 N. Moolhuijsen, 'In Italia c'è un museo che indaga la diversità di genere: la Fondazione Querini Stampalia a Venezia', in: *Che Fare* [online:] Accessible at the World Wide Web: <https://www.che-fare.com/articoli/genere-identita-museo-fondazione-querini-stampalia-venezia> [Accessed March 28, 2025].

26 Ibidem.

LIBRARIES

The biggest number of activities addressed to LGBTQ+ community members are performed by public libraries. The presented examples of inclusive projects stem mainly from the study of written records. In order to present a more detailed image of the engagement of libraries in this respect the paper's Authors decided to extend the area of search and use libraries' online services, reports, and their blogs, as well as their websites in social media.

'Plaid for Pride' is a fund-raising project launched in early 2025, meant to open an antidiscrimination centre at Polo Giovani B55 in Vicenza. This is a continuation of the 'Viva Vittoria' Project from 2022 when a giant blanket of knitted or crocheted squares made by volunteers was spread at the feet of the Basilica Palladiana. The purpose was to highlight violence against women and to raise funds for the struggle for their rights. On this occasion the organisers: the 'Come un immaginario' Association in cooperation with the Vicenza Municipality, the Bertoliana Civic Library, and the Arci Vicenza and Centro servizi per il volontariato organizations decided to focus on raising the awareness of the city residents of the challenges the LGBTQ+ community faces. The Bertoliana Civic Library is committed to supporting projects aimed at promoting mutual respect, solidarity, and social participation. It has opened all its branches to holding meetings aimed at creating respective elements of this year's installation. Each of them offers wool, knitting needles and crochet hooks for sale, as well as practical information. The main goal is to create 1,000 coloured squares which will form a large rainbow flag for the Pride Month celebrations. The event will be additionally accompanied by fragments of Cathy La Torre's story *Nessuna causa è persa: dietro ogni diritto c'è una battaglia* read by Luisa Livatino. The publication speaks of abiding by civil and social rights in Italy and of actions aimed at integration, particularly of migrants and LGBTQ+ individuals. The author also draws attention to transgender individuals who are challenged by the lack of understanding and the continuously growing social hostility. This is confirmed by the interviews conducted with

these individuals before, in the course of, and following the gender confirmation. The book also gives information on the life of individuals who seem invisible to the privileged social groups. They are, among others, a person with Down syndrome who would like to become independent; a blind woman who would like to become a judge; a nun who struggles for the recognition of women's authority in the Church; or a Sicilian woman fighting against gender stereotypes. In her book, C. La Torre tackles the issue of homo-, bi-, and transphobia, giving examples of hate crimes committed. Furthermore, she observes a greater indifference in this respect not only on part of ordinary citizens, but also representatives of the authorities.²⁷

Another example comes from Turin from 2022. Turin public libraries interconnected within a municipal network together with the Servizio Civile Universale, Servizio LGBTQ+ della Città di Torino, and the Biblioteca e Centro documentazione Maurice GLBTQ launched activities meant to support LGBTQ+ individuals through preparing a list of readings about LGBTQ+-related topics meant to inspire reflection on and interest in the issues faced by non-heteronormative individuals. The list of the recommended books included e.g.: *Le teorie queer. Un'introduzione* by Lorenzo Bernini, *Mondo queer* by Pier Maria Bocchi, *Ragazza, donna, altro* by Bernardine Evaristo, *Heartstopper* by Alice Oseman, or *Da sola* by Percy Bertolini. In harmony with the recommendation presented in the IFLA-UNESCO Manifesto from 2022, 'the public library is a living force for education, culture, inclusion, and information, as an essential agent for sustainable development and welfare of all individuals' 'regardless of age, ethnicity, gender, religion, nationality, social status, and any other characteristic'. The staff of the Turin libraries adopted the principle that collection amassing should take into account also so-

27 „Plaid for pride”, al via lunedì 24 febbraio in biblioteca gli incontri che porteranno alla grande installazione tessile in piazza dei Signori/Comunicati/Novità/Homepage – Città di Vicenza [online:] Accessible at the World Wide Web: <https://www.comune.vicenza.it/Novita/Comunicati/Plaid-for-pride-al-via-lunedì-24-febbraio-in-biblioteca-gli-incontri-che-porteranno-alla-grande-installazione-tessile-in-piazza-dei-Signori> [Accessed March 17, 2025].

cial changes, and is to be conducted ‘a posteriori’, namely to reflect needs of all the users, not merely the privileged ones.²⁸

As for spreading good practices Rome’s libraries are not left behind. In 2023, in order to celebrate the *Giornata internazionale contro l’omo-lesbo-bi-transfobia* the ‘BiblioRainbow’ card was issued; it was on sale at every library joined in the municipal system. The project was implemented in harmony with the Municipality, which permitted the card holder not only to use library services, but also to benefit from other privileges, e.g., lower admission fees to museums, galleries, theatres, etc. The project was promoted in library branches, where different activities were organized in order to support integration, dialogue, and struggle against all forms of prejudice. Among the projects let us mention mounting topic-dedicated spaces, listing reading proposals dedicated to LGBTQ+, holding meetings with authors. Furthermore, the form for new library users was updated by adding a column where in the section dedicated to gender three options are available: male, female, other.²⁹

Regular attempts at raising awareness of the experiences of LGBTQ+ individuals are also undertaken by the Mozzi-Borgetti public library in Macerata. For example, in 2013, Macerata’s librarians together with the staff of the Osservatorio di Genere held a series of meetings with authors of books related to LGBTQ+ questions. The event titled ‘LGBT Readings’ was a part of a more extensive project ‘Lost in Library’; among other invited guests there was e.g., Fabio Coribisiero, professor at the University of Naples Federico II, author of the paper ‘Comunità omosessuali. Le scienze sociali sulla popolazione LGBT’; Margherita Graglia, a psychologist and sexologist, author of the book *Omofobia. Strumenti di analisi e di intervento*; and the lawyer Francesco Bilotto, responsible for the LGBT series published by Mimesis Edizioni. The meetings were also participated by Municipality representatives, e.g., Councillor Stefania Mon-

28 *Prospettive Queer. Biblioteche Civiche Torinesi* [online:] <https://bct.comune.torino.it/lgbtq-gli-approfondimenti/prospettive-queer> [Accessed March 17, 2025].

29 *BiblioRainbow* [online:] <https://www.bibliotechediroma.it/opac/news/bibliorainbow/32802> [Accessed March 17, 2025].

teverde and Deputy Mayor Federica Curzi who emphasized how much the City Council is engaged in solving the problems of non-heteronormative individuals. These meetings allowed a review of the most important social, psychological, legal, and even political aspects of the LGBTQ+-related issues.³⁰

One of the Italian cities most socially engaged is Milan. Every year, several weeks before Pride Month, the city together with its libraries prepares a number of events meant to draw the public's attention to the questions related to gender identity and diversity. For example, in 2022, at many spots across the city special display cases were mounted showing works tackling the rights of LGBTQ+ individuals. At the same time, the milano.biblioteche.it portal posted on its website bibliographical lists containing titles of comics, novels, essays, and DVDs related to the LGBTQ+ community targeting all age segments. Furthermore, on the days preceding the very Pride Parade libraries became a venue for meetings and debates on rights and integration. As part of the Pride Month celebrations the Vigentina Library in cooperation with the Calvairate Library and the Agedo (Associazione Genitori di Omosessuali) organized a session with the show of the film *Amoredimmielo* followed by a debate how to handle a coming out of someone who is close to us. A meeting was also organized by the Oglio Library in cooperation with the Casa della Memoria. It was dedicated to a collective reading of *Ragazzi di vita* by Pier Paolo Pasolini prompting a debate on censoring fragments of texts tackling 'awkward topics'. Another meeting was organized at the Sicilia Library where the book *L'eterosessualità unpensata. Quanto Insegnano le minori* by Barbara Mapelli was presented; it deals with the research into sexual minorities. One of the last events was a meeting at the Cas dei Diritti where Cristina Obber presented her book *L'altra parte di me* in which the author speaks of Lesbian love between young girls. The

30 *Fuori dal „caffè pieno di imbecilli”, in biblioteca, le Letture LGBT* [online:] <https://www.osservatoriodigenere.com/progetti/in-cantiere/106-dicono-di-noi/355-fuori-dal-caffe-pieno-di-imbecilli-in-biblioteca-le-letture-lgbt.html> [Accessed March 17, 2025].

protagonist of the story is 16-year-old Francesca overwhelmed by the feeling of alienation due to her identity. An accidental conversation on Facebook starts a new acquaintance in which the desire proves stronger than the fear of other people's judgement. The author argues that not all the girls wait for Prince Charming. Some await Princess Charming. The event was participated by e.g., Age-do and Daniele Camiciotti, who presented a theatre show based on the author's text targeting primary school students. Among the many initiatives mounted in the course of celebrating the diversity month there was also a special podcast *Pionieri delle unioni civili* shared on the online radio of the Milan Commune.³¹

Another example can be seen in the Mediateca Project founded in Cagliari in 2022 by ARC as an institution meant to amass and share resources on LGBTQ+ topics. The organization which initiated the project was founded the same year to promote the rights of Lesbians, Gays, bisexual, transexual, queer, intersexual, asexual individuals, as well as representatives of other minorities. ARC's self-definition describes it as a democratic, pacifist, ecological, anti-racist, transfeministic, antitotalitarian, antifascist, libertarian, and opposing neoliberalism organization. Its members regularly organize various kinds of events: demonstrations, film festivals, book presentations, photo contests, etc. The library ARC founded boasts a rich collection of new publications and classical works of literature. Their book collection was created thanks to direct acquisitions and voluntary donations. In 2017, the collection of the multimedia library was transferred to the Municipal Library Centre in Cagliari, to be subsequently incorporated into the National Library System as LGBT and Queer ARC Media Library. The catalogue is available online as part of the BiblioSar archive.³²

31 *Mediateca. ARC OdV* [online:] <https://www.associazionearc.eu/mediateca>, [Accessed March 17, 2025].

32 *Diritti. Letture, incontri e un podcast dedicato: le iniziative del Comune in occasione del Pride* [online:] <https://www.comune.milano.it/-/diritti.-letture-incontri-e-un-podcast-dedicato-le-iniziativa-del-comune-in-occasione-del-pride> [Accessed March 17, 2025].

A well-known means combining cultural and social activities for anti-discriminatory and pro-democratic goals are the projects implemented as part of the Living Library. They are launched worldwide, and they aim at taming ‘otherness’, overcoming stereotypes, and showing various perspectives and life experiences. The books in the Living Library are various people (serving as books), often from social groups threatened with stigmatization and exclusion, while the event is conducted in the format of lending them, but also as a meeting, conversation, exchange of views in a safe and neutral atmosphere. Living Library stems from a psychological contact hypothesis assuming that the experience of a meeting with a representative of a stereotyped community (most commonly negatively) may lead to a change of perspective and a more positive perception of whole social groups.³³ Such was the motivation behind the event held on 4 July 2017 in the Piedmont region. In a small town of Bra the local Council for Youth Policy together with the Bra County and the following associations: GrandaQueer Cuneo, Agedo Cuneo, and Agedo Alba held a meeting of the Living Library; the main goal was to raise residents’ awareness of homosexuality and its various aspects. The event certainly ranked among unusual ones, since all of it was dedicated to the issues of the rainbow community. Among the living books the attendees could meet a homosexual boy, a Lesbian, as well as parents and friends from the LGBTQ+ community.³⁴

MUSEUMS AND ART GALLERIES

LGBTQ+-related topics in the Italian GLAM sector institutions are also tackled through participation in artistic events. Let us give here the example of the project launched by the Museo internazionale e biblioteca della musica, a branch of the City Museum in

33 P. Fischer-Kotowski, ‘Porozmawiajmy o różnorodności. Żywa biblioteka’: *Podręcznik dobrych praktyk* [online:] Warszawa 2008 <https://tandis.odihr.pl/bitstream/20.500.12389/21324/1/07204pol.pdf>, p. 11 [Accessed March 17, 2025].

34 *Biblioteca vivente sul tema dell'omosessualità*. [online:] <https://www.turismoinbra.it/biblioteca-vivente-sul-tema-dellomosessualita> [Accessed March 17, 2025].

Bologna. As part of the PerAspera Festival, on 23 September 2023, the organization held a Queer Art Walk inspired by the artistic format of the Queer Art Chat, successfully organized by New York's Museum of Modern Art. It was Flavia Monceri, professor of political philosophy at the University of Molise, who acted as the *spiritus movens* of the event; when giving the tour of the artefacts amassed in the rooms of the 16th-century Palazzo Sanguinetti, serving as the seat of the Museo internazionale e biblioteca della musica, she introduced an eccentric perspective, strange, and queer (the latter reflecting the genuine meaning of the word). In Monceri's intention the effect of such an attitude was the shift in the public's perception through the introduction of a colourful queer perspective serving to link paintings, musical instruments, printed volumes, opera libretti, and manuscripts amassed within the Museum's space.³⁵ Importantly, the event was a result of the LBGTQIA+ cooperation agreement with the Municipality of Bologna.³⁶

The International Museum Day on 18 May 2020 was organized with the theme 'Museums for Equality: Diversity and Inclusion'. The action was initiated by the International Council for Museums (below: ICOM), involving country branches, also ICOM Italia. The goal was to create common space meant to both celebrate diversity of perspectives formed by museum communities and staff, and to promote tools serving to identify and overcome partiality in exhibits and the stories they tell. Also Italian museums became involved. The activity of respective organisations and points of view of various centres were collected in a publication put together by the Commission for Museum Accessibility (Commissione Accessibilità Museale).³⁷ The over-200-page document amassed views on in-

35 *perAspera festival. Queer Art Walk* [online:] <https://www.museibologna.it/musica/schede/peraspera-festival-queer-art-walk-1159> [Accessed March 17, 2025].

36 *Comune di Bologna* [online:] <https://www.comune.bologna.it/servizi-informazioni/patto-collaborazione-lgbtqia> [Accessed March 17, 2025].

37 *Quaderno no 1 commissione Accessibilità Museale, ICOM Italia, Giornata Internazionale dei Musei – 18 Maggio 2020 DEI MUSEI – Musei per l'uguaglianza diversità e inclusion. Conversazione su Musei, Accessibilità, Inclusione ed equità nei tempi del COVID-19* [online:] <https://www.icom-italia.org/wp-content/uploads/2023/01/QuAM-numero1-DEF.pdf> [Accessed March 17, 2025].

clusion of various museums, with a particular focus on people with disabilities, senior citizens, as well as sick and neurodivergent individuals. The need to cover LGBTQ+-related themes and perspective was pointed to only by one of the authors who look at museums from the perspective of excluded individuals. Maria Cristina Vanini emphasized the fact that museums should speak on behalf of various excluded groups, in particular taking into account such themes as: homosexuality, homophobia, new feminism, femicide, poverty, immigration, new slavery forms, new geographical areas, warfare, or physical and mental discomfort caused by pandemic's social isolation. The scholar admitted that these topics were present among museum artefacts and collections, however, more emphasis should be put on them telling the stories they enchant, since museums are people, relations, and ideas, and not walls and objects collected within them.³⁸

The examples of galleries advocating the inclusion of the LGBTQ+ community in culture cover the UltraQueer - Espressioni Artistiche Metagender Exhibition held at the Palazzo Merulana (run by the Fondazione Elena e Claudio Cerasi and CoopCulture) on 10 June–3 July 2022. The Exhibition was organized under the auspices of the TWM Factory in cooperation with the Circolo di Cultura Omosessuale Mario Mieli, Roma Pride e Medicina Inclusiva.³⁹ The project was to investigate and express queer identity through the artistic language, promoting freedom of expression of one's own gender identity and sexual orientation, as well as to include and stimulate creativity among artists who come from the LGBTQ+ community. Additionally, the goal was to widely involve divergent communities in museum and artistic activities which are meant to go beyond the context of the traditional academic debate on mu-

38 M. C. Vannini, 'Advocacy for all: fare rete, dare accesso, costruire un nuovo futuro', in: *Quaderno no 1 commissione Accesibilità Museale, ICOM Italia, Giornata Internazionale dei Musei...*, op. cit. [online:] <https://www.icom-italia.org/wp-content/uploads/2023/01/QuAM-numero1-DEF.pdf> [Accessed March 17, 2025].

39 *UltraQueer - Espressioni Artistiche Metagender* [online:] <https://www.palazzomerulana.it/events/ultraqueer-espressioni-artistiche-metagender> [Accessed March 17, 2025].

seology. The Exhibition expressed the grounds of the queer movement: in the artistic dimension it questioned the oppressiveness of the heteronormative patriarchal binary system also observed in art. The Exhibition included multidisciplinary works of artists who came from the LGBTQ+ community. There were also efforts made to refer to the heritage of the homosexual liberation movement in Rome. The event was accompanied by surveys on self-reflection connected with identity and the increased awareness of homotransphobic discrimination.⁴⁰



FIG. 1. Photo called Beth (2020) in the *Ri-scatti. On Sex-workers' Streets* Exhibition at the Padiglione di Arte Contemporanea in Milan.

Source: S. Briatore, *Distretto X: Milano e la museologia sociale*, Milan 2024, p. 76.

Furthermore, it is worth taking a closer look at the projects boosting the LGBTQ+ community by Milan museums. In May 2023, on the occasion of the photo exhibition dedicated to the visual artist

40 Ibidem.

Zanele Muholi⁴¹ the Museo delle Culture di Milano (MUDEC) held a conference titled: Teens Queer Voice. They were two-day workshops for teenagers aged 15-18 reflecting on the topics tackled by the artist's works: racism and violence against the queer body.⁴²

Milan was also the place where the 10th *District: Pluralistic Views on Gender Identity* Project curated by Samuele Briatore was implemented. The project was created in the Commune in cooperation with the Cultural Heritage and Activity School Foundation⁴³ in which five museums were involved (Galleria d'Arte Moderna di Milano, Casa Boschi di Stefano, Museo di Storia Naturale, Padiglione di Arte Contemporanea, Civico Planetario Ulrico Hoepli housed in the Milan district of Porta Venezia), and so were over 20 organizations associated with the LGBTQ+ movement, four university centres, commercial organisations, and 3 other cultural organizations (Porta Venezia Public Library, Il Lazzaretto cultural centre, and the Elfo Puccini Theatre).⁴⁴ The main purpose of the display (Fig.1) was the inclusion of the local LGBTQ+ community in creating new interpretations of gender identity and sexual orientation in the five abovementioned Milan museums. Through comparisons and storytelling narratives which proposed new and subjective perspectives on some works present in the museum collections were created.

Although seemingly very traditionalistic and conservative, Italy boasts two projects supporting and exposing the LGBTQ+ community not exclusively during Pride Month: they have actually included a non-heterosexual narrative in the mainstream dis-

41 MUDEC, Muholi. *A visual activist* [online:] <https://www.mudec.it/muholi-a-visu-al-activist> [Accessed March 17, 2025].

42 N. Moolhuijsen, *Le istituzioni culturali italiane per i diritti LGBTQ+* [online:] <https://www.agenziacult.it/letture-lente/politiche-per-la-cultura/le-istituzioni-culturali-italiane-per-i-diritti-lgbtq> [Accessed: March 18, 2025].

43 S. Briatore, 'Musei e Intersezionalità. Nuove sfide culturali e la riflessione italiana di Distretto X: Sguardi Plurali sui Musei', *AG-About Gender: International Journal of Gender Studies*, 2022, vol. 11 (22), pp. 38-39.

44 Ibidem, pp. 41-42.

course. These are two permanent exhibitions offered to the public by two Italian museums: Venice's Querini Stampalia⁴⁵ and the Natural History and Archaeology Museum in Montebelluna,⁴⁶ close to Treviso. Although the display presented in the first was initiated during Pride Month, it has stayed there as a permanent exhibition. This move was inspired by the activities for the LGBTQ+ community undertaken by British museums: the British Museum and the National Trust. In the case of the Venetian Querini Stampalia, it was not the presented artefacts that had been changed, but the interpretative format. Museums often own works or collections evidently associated with the queer community, or more broadly with sexuality. However, they either prefer to leave this relation unnoticed or hide it, frequently in order not to hurt the feelings of a hypothetical public. In this particular case the narrative was restructured. In the mythological room information on 17th- and 18th-century Venice was presented; at the time the city was perceived as dissipated, debauched, and actually morally rotten. The main corruption symbols of the time were prostitutes, atheists, blasphemers, gamblers, and same-sex lovers. In line with such a perception of the city the exhibits displayed in this room were attached labels which instead of imposing on the public interpretations in harmony with art canons, tell them how questions related to gender and sexuality were presented in Venetian culture of the 17th and 18th centuries and also in classical myths which became inspiration for other artists. Such an attitude makes today's visitor realize the fact that the sphere of love and sex has been an important part of the European civilization.⁴⁷ Interestingly, the wording used in the descriptions does not involve inclusive phrases attributed to the LGBTQ+ community. Instead, it uses historical phrases. Thus, the labels speak of the love of people

45 *La Fondazione Querini Stampalia* [online:] <https://www.querinistampalia.org/it> [Accessed March 18, 2025].

46 *Museo Di Storia Naturale E Archeologia* [online:] <https://www.museomontebelluna.it> [Accessed March 18, 2025].

47 N. Moolhuijsen, *In Italia c'è un museo...*, op. cit.

of the same sex, sodomy, or transvestism. The consultants of the exhibition often emphasized its socio-educational character, as well as the message which allows to relate history to the present, though the latter task is mainly assigned to the public. The Venetian museum's project showed merely a fragment of the libertine history of the city, dedicated a much more extensive project titled *Venezia Libertina*.⁴⁸ The latter display showed 18th-century Venice as the city of sexual freedom, however, the main goal of the Museum was not to create a queer institution, or even mount such a display, but to offer visitors other impressions than those one can experience during a traditional viewing of works in any other display room (Fig. 2). What is more, such an open approach of the Querini Stampalia to the topic of queerness and sexuality yielded one more event: a 'rainbow' tour of the Museum alla Queerini: non conformismo sessuale fra storia e attualità held on 5 May 2023.⁴⁹ The guided tour of the Museum, similarly as the permanent exhibition, was to emphasise the expression of sexuality in historical Venice based on the exhibits amassed by the Foundation, but also to show the dialogue between history of art and the contemporary social debate. The following individuals were involved in the tour: Manuel Meneghel, a tourist guide and founder of the *Venezia Libertina* Project; the scholar Nicole Moolhuijsen; Angela Munari, a librarian and historian at the Querini Stampalia Foundation; as well as the scholar Tommaso Scaramella. The guides began the tour with the overview of the history of the Querini Stampalia family, presentation of the house (Casa Museum), and spoke about Venice of the time, while tackling a wide range of topics (e.g., patriarchal family structure, role of women, sodomy). The visitors remained only on the second floor of the Museum where some of the rooms provided a context permitting to go deeper into the issues mentioned. The crown-

48 *Venezia Libertina* [online:] <https://venezialibertina.com> [Accessed March 18, 2025].

49 *Queerini* [online:] <https://www.querinistampalia.org/it/mostre-eventi/queerini-tour-queer-al-museo> [Accessed March 18, 2025].

ing of the activities of the Querini Stampalia Foundation aimed at inclusion was the launch of the online course ‘Musei e trasformazioni sociali. Processi, pratiche e sfide per organizzazioni in ascolto’ in 2023.⁵⁰

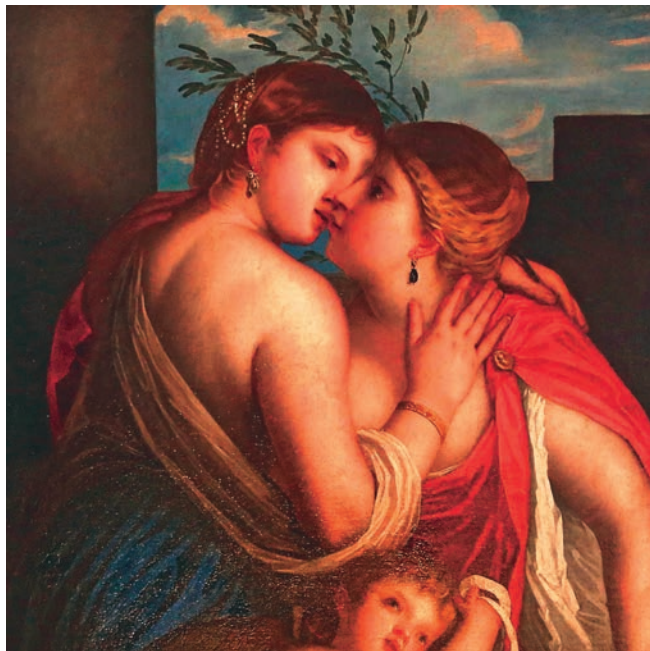


FIG. 2. One of the exhibits at the Exhibition: painting *Justice and Peace* by Alessandro Varotari, Padovanino (1630–1635). Querini Stampalia Museum, Venice.

Source: S. Briatore, *Distretto X: Milano e la museologia sociale*, Milan 2024, p. 76.

The training composed of three modules targeted specialists in museology and art (conservators, curators, mediators), designers of cultural activities, communication experts, students, teachers of all ranks, artists and activists. The project’s goal was to seek the answer to the question what diversity is (in culture, gender, sexual orientation, physicality, fitness, etc.) and what challenges it

50 Authors’ translation from Italian: *Museums and Social Transformations. Processes, Practices, and Challenges Faced by Listening Organizations.*

poses to museums in view of representation and interpretation. This was to serve reflection on the means in which museums can reflect changes occurring in society through research, updating of cultural heritage, and through education. The first module of the course was dedicated to museums analysed in the context of colonial history perceived as the phenomenon of contemporary migrations; the second module, in turn, dealt with queerness (it was called: 'Fluid Museums. Interpretation of Gender and Sexual Diversity through Cultural Heritage'). The third part of the training focused on designing museum accessibility strategies. In the context of the theme studied in the present paper, it is the second module that looks particularly interesting. The trainers focused on the reflection on the museum's potential in terms of diversity and fluidity of gender, sexuality, emotionality, and relations, also in view of sociological, anthropological, and postcolonial studies, as well as intersectional museology. It was decided that a debate should be started on the realm of children's literature in order to overcome stereotypes related to gender in various age groups, thus to tackle the question of museum learning and the relations between museums and schools. Respective training sections in the discussed module included understanding and discussing museums' queerness, as well as that of museum objects, inclusive language, the Venezia Libertina Project, stereotypes, and their deconstruction in literature, as well as the queer heritage and memory. Importantly, the training was widely supported by Italian cultural institutions: the Egyptian Museum in Turin, Art Humanities Research Council - Midlands 4 Cities, ICOM Italia - Coordinamento regionale Friuli Venezia Giulia, Trentino-Alto Adige e Veneto, MAB Veneto, ABCittà, We Exhibit, Scosse, and Venezia Libertina, mentioned earlier on several occasions.⁵¹

Interestingly, the activities undertaken by the Querini Stampai Foundation had their continuation. On 13 December 2023, at

51 Ibidem.

a kick-off meeting of ICOM Italy's working groups⁵² the activity of new Working Group No. 133: for gender and LGBTQ+ rights was presented. Its mission is to:

... support cultural institutions and individuals cooperating with them in order to promote research, disseminate, and advocate gender, sexuality, and queer-perceived differences, where queer is to go beyond the binary-perspective.⁵³

The group was created in order to support Italian museums in coping with the challenges of the present day. In 2024, the Working Group planned to put together bibliography, organize trainings, and online events of informative and educational character, as well as to establish partnerships with institutions, networks, and also domestic and international research units. For 2025, apart from the continuation of operational activities from 2024, plans include mounting an event of an educational and promotional character, as well as a creation of a map of good practices in the country.

As already mentioned, it is worth taking a closer look at the operation of the Natural History and Archaeology Museum in Montebelluna. In November 2022, the Museum launched the Futuro Agenda 2030 Exhibition forming an innovative display and educational space dealing with circular economy; its goal was to stimulate dialogue, make comparisons, and also experiment with the issues fitting Agenda 2030. What we find particularly relevant to the topic discussed in the present paper is Goal 5 of Agenda 2030 which concerns gender equality, and aims at strengthening the position of women and girls.⁵⁴ This part of the Exhibition was titled 'Partita

52 *COM Italia, Kick-off meeting: i Gruppi di Lavoro di ICOM Italia* [online:] <https://www.icom-italia.org/kick-off-meeting-i-gruppi-di-lavoro-di-icom-italia> [Accessed March 18, 2025].

53 *COM Italia, Kick-off meeting: i Gruppi di Lavoro di ICOM Italia, 13 dicembre 2023* [online:] <https://www.youtube.com/watch?v=dOk75mfAJn0> [Accessed March 18, 2025].

54 'Cel 5. Równość płci. Osiągnąć równość płci oraz wzmocnić pozycję kobiet i dziewcząt', in; *SDG Potrafi Wiedzy* [online:] <https://www.gov.pl/web/sdg-portal-wiedzy/cel-5-rownosc-plci> [Accessed: March 25, 2025].

di genere' (which can be translated as 'Adjusting Gender'). The Museum's website characterized it with the following words:

Adjusting Gender. Archaeological gender indicators are juxtaposed with the Museum's zoological collections and queer culture, which permits a reflection on the concepts of biological and cultural gender, with a particular focus on stereotypes and civil rights.⁵⁵

Originally, the part of the exhibition dedicated to goal 5 was not sizeable, limited to the presentation of a patriarchal family exemplified by a Roman burial in which female remains dominated. This provoked tackling historical, social, and cultural gender differences. Additionally, a display case was included; it showed animals which triggered the issue of gender as seen from the biological perspective. The exhibition concluded with an interactive part in which visitors could place a plug in the container showing a non-binary species' vision which best reflected their identity. As a result of complaints of the parents of the schoolchildren visiting the Exhibition, in the act of self-censorship, the controversial part of the display was covered with screens. Finally, however, the Museum curators decided to alter the display, at the same time extending it. In this form the Exhibition discussed Goal 5 of Agenda 2030 in detail, tackling the issues of gender equality, gender stereotypes, gender, and socio-cultural gender. The subsequent part of the display spoke about diversity represented by different animal species. Following this, it was proposed to pass to diversity in humans' biological gender.⁵⁶ Archaeological and natural history exhibits were combined with a narrative about the present (see Fig. 3).

55 Authors' own translation based on: *Mostra Futuro Agenda 2030* [online:] <https://www.museomontebelluna.it/esplora-museo/2030-2> [Accessed March 25, 2025].

56 Z. Longhi, *Narrazioni LGBTQIA+ nei musei: sei casi studio per un'analisi in prospettiva queer* [online:] <https://unitesi.unive.it/retrieve/335b5214-5d42-493f-90db-b44da543f60e/872323-1286896.pdf>, pp. 61-64 [Accessed March 17, 2025].



FIG. 3. Fragment of the Futuro Agenda 2030 Exhibition dedicated to gender at the Natural History and Archaeology Museum in Montebelluna.

Source: *Mostra Futuro Agenda 2030* [online:] <https://www.museomontebelluna.it/esplora-museo/2030-2>.

The Museum also presented an artistic installation as a corner imitating a child's bedroom: Pink and Blue Project (Fig. 4). This is a reference to the present day, while also initiating a debate on gender stereotypes. The Korean artist Jeong Mee photographed rooms of boys and girls crammed with either pink or blue objects, showing how people perceive their gender through a binary distinction between what is masculine and feminine.⁵⁷

57 *Fra scienza e archeologia, al Museo di Montebelluna si parla di sessualità e tematiche di genere* [online] [Accessed April 29, 2025]. Accessible at the World Wide Web: <https://www.italiachecambia.org/2023/04/museo-montebelluna-sessualita>.



Figure 4. Pink and Blue Project by J. Mee presented as part of the Futuro Agenda 2030 at the Natural History and Archaeology Museum in Montebelluna.

Source: *Fra scienza e archeologia, al Museo di Montebelluna si parla di sessualità e tematiche di genere* [online:] <https://www.italiachecambia.org/2023/04/museo-montebelluna-sessualita>.

ARCHIVES

Italy is one of the few European countries in which the cooperation between organizations fighting for non-heteronormative individuals and those whose main goal is to protect the LGBTQ+ community's heritage has been successful. Below, examples of two types of such institutions are presented: independent archives founded by NGOs and the ones which operate as larger documentation centres, combining the functions of archives, libraries, and multimedia spaces amassing multimedia collections, the latter including specimens of oral history and documentaries.

The Luki Massa Archive in Bologna amasses the legacy of the Lesbian activist prematurely dead in 2016, encompassing the documentation she collected in 1976–2015. The collection contains e.g.: 63 envelopes with paper documents, 107 posters, 98 videos, and 114 photo albums. The Archive is particularly interesting owing to the history of the Italian Lesbian movement, and also due to the representation of Lesbian and trans-gender individuals in

Italian filmmaking. Luki Massa was a director, photographer, and instigator of three important film festivals of nationwide impact: *Immaginaria*, *Some Prefer Cake*, and *Divergenti*. Massa actively contributed to establishing various Lesbian teams, groups, and projects (e.g., *Tiaso*, *Lei lesbica*, *Prima settimana lesbica*, *Immaginaria*, *Fuoricampo Lesbian Group*). Over 25 years she collected documentation related to the history and life of Lesbians in Italy and worldwide for a documentary that was never released. Massa also authored many short films featuring Lesbian topics, and promoted Lesbian cinema in Italy. The Archive has been divided into three basic sections: Political Activism (section 1); Artistic and Cultural Activism (section 2); and Personal Documents (section 3). These are complemented with additional sections: section 4 – Periodicals; section 5 – Posters; section 6 – Photographs, and section 7: audiovisual materials.⁵⁸

Meanwhile, the *Movimento Identità Trans* (MIT) is one of the most prominent and oldest Bologna's organizations of the Italian LGBTQ+ movement, responsible for implementing the *Archivist*-Archivi Storia Trans Project* cofinanced by UNAR (National Office Against Racial Discrimination). The goal is to amass, digitize, and create an archival database on historical documentation related to the LGBTQ+ community. As emphasized by the Archive's originators, the history of the transsexual movement is of key relevance to the process of reconstructing the past, being able to read the present, and foresee the future. This, however, proves challenging, since the documents are too dispersed. The main goal of the *Archivist* Project*'s authors is to carry out identification, organization, prevention, and promotion. MIT's collection currently boasts rich documentation of the history of the political and cultural activity of transgender individuals as of the 1970s till the present. The collection includes e.g.: literary texts and non-fiction, photographs,

58 *Archivio Luki Massa (1976–2015)* [online:] http://associazionelukimassa.org/wp-content/uploads/2024/03/Archivio_LukiMassa_inventario_gennaio_2024.pdf [Accessed March 17, 2025].

leaflets, flyers, newspaper clippings, meeting minutes, posters, audiovisual materials, and other unpublished documents.⁵⁹

The Centro di Documentazione Cassero (CDOC) in Bologna was established in 1982 as a social archive whose goal is to keep documents produced by people, groups, and organizations fighting for civil rights of LGBTQ+ individuals. Open 30 hours a week, the Centre serves as a library, video library, and an archive featuring a consultation room and equipment for playing audiovisual materials. There are also computer stations permitting access to online catalogues and places adjusted to the needs of individuals with disabilities. The access to the library and library consultations are possible after a prior booking. The library offers interlibrary loans and services of delivering documents to other libraries in Italy. If a given item is available in other Bologna libraries, there is a special form available permitting to have the item dispatched directly to the user's address. This is how materials are delivered to individuals with a mobility problem. CDOC boasts: over 20,000 books, 10,000 audiovisual materials, a collection of 500 Italian and foreign magazines since 1960 till today, a photo archive, as well as a collection of over 5,000 political and social posters.⁶⁰

Another example of an organization documenting the LGBTQ+ legacy in Italy is the Archivio e biblioteca - Arcigay Orlando in Brescia. Founded in 1994, the Orlando Association combined two informal groups: 'Men at Work' and 'La gallina esplosa'. The name echoes the title of one of the novels by Virginia Wolf. In 1996, Orlando joined the Arcigay Association, which allowed to establish contacts with other domestic and international LGBTQ+ organizations. The increase in the number of members and the desire to establish contacts with local institutions led to the formalizing of the group's format, which finally adopted the name it bears today. The organization's main goal is the fight against discrimination

59 *ArchiviST** – *Archivi Storia Trans* – MIT – *Movimento Identità Trans* [online:] <http://mit-italia.it/progetti/archivist> [Accessed March 17, 2025].

60 *Centro documentazione - Cassero* [online:] <https://cassero.it/centro-documentazione> [Accessed March 17, 2025].

and support in organizing events meant to make residents aware of the rights of the LGBTQ+ community. The Archive is the Association's cultural legacy covering over 2,000 titles, including books, magazines, VHS tapes, and DVDs amassed over the period of 25 years of the activity. Its resources have been systematically growing thanks to the donations by Arcigay Orlando members and individuals using its collection.⁶¹

The Centro di Documentazione in Florence is a centre bringing together at one place a library, video library, magazine reading room, and an archive. It collects and shares with the public over 3,500 LGBTQ+-related items in several languages, these encompassing some dozens of Italian and foreign magazines, films, posters, social life documents, and magazine articles since the 1980s up to now. The Centre accepts donations of LGBTQ+-related materials from anyone who wishes to enrich its collection.⁶² It operates under the auspices of the Azione Gay e Lesbica (AGL), a voluntary organization whose activism has been focused since 1989 on the equality and rights of non-heteronormative individuals. The Association has been regularly publishing training materials, and has been cooperating with the European Commission as well as with the authorities of the Florence Commune and Province in the fight against homophobia, particularly in schools. Over the last years, AGL has also organized a number of events meant to raise awareness of gender-related issues and to fight against male violence against women. Furthermore, it runs a film club and monthly Lesbian marathons.⁶³ In Florence there is also another archive: the Centro di Documentazione (DOC) run by the Ireos Comunità Queer Autogestita. The Centre collects, conserves, and disseminates documentation legacy of the queer community. It is run by

61 *Chi siamo. Arcigay Orlando Brescia* [online:] <https://arcigaybrescia.it/chi-siamo> [Accessed March 17, 2025].

62 *Centro di Documentazione. Azione Gay e Lesbica* [online:] <http://www.azionegayelesbica.it/iniziativa/home/centro-di-documentazione> [Accessed March 17, 2025].

63 *Chi siamo. Azione Gay e Lesbica. Onlus Firenze* [online:] <http://www.azionegayelesbica.it/chi-siamo> [Accessed March 17, 2025].

volunteers, and the access to the collection is possible after a prior arrangement. All the collection except for magazines and documents of social life can be borrowed.⁶⁴

The BiArchivio is the first Italian archive dedicated to bisexuality, pansexuality, and non-monosexuality. It was created in Modena in 2020 at the home archive of the bisexual activist Tommaso Mori following a series of video interviews with Italian bi+ activists, and after acquiring documents related to bisexuality in Italy in the course of the COVID pandemic in 2020. Furthermore, the BiArchivio released one of the most important publications dedicated to bisexual activism: *Bisessuali Ritrovata – Attivismo bisessuale tra Bologna, Firenze e Milano negli anni '90*. The volume was supplemented with videos with the testimony of bi+ individuals amassed in the Centro Documentazione Flavia Madaschi (Cassero LGBTQIA+ Center di Bologna) to celebrate the Month of LGBTQ+ History in Italy in 2024.⁶⁵

‘Oberon’ is an institution combining the functions of a library, media library, and an archive. Founded in Verona in order to disseminate information on the LGBTQ+ community, it amasses the collection and makes it available to the public; the collection boasts some extremely rare books which can be only be viewed on the premises. All the remaining materials at ‘Oberon’ can be borrowed provided users register giving their personal data. The institution operates thanks to donations from its members, although the library also purchases items. Since 2006 ‘Oberon’ has been running the Cinema Blog posting information on the latest events and films shown by the film club. Furthermore, in Verona the only film festival dedicated to LGBTQ+-related topics called ‘Queer Visions’ is organized.⁶⁶

64 Centro documentazione. *Ireos Centro servizi comunità queer firenze* [online:] <https://www.ireos.org/centro-documentazione> [Accessed March 17, 2025].

65 BiArchivio: *il primo archivio bisessuale italiano* [online:] <https://www.biarchivio.it> [Accessed March 17, 2025].

66 *Cultura e Cinema – Pianeta Milk Arcigay Verona – Lgbt*Center* [online:] <https://www.pianetamilk.it/cultura-cinema> [Accessed March 17, 2025].

The Roberto Saverio Tersigni Centro di Documentazione ‘Omphalos’ founded in Perugia on 28 May 1997 includes a library, media library, archive, and a collection of social life documents. The Centre’s collection boasts e.g.: books, magazines, graduation theses, films, articles from domestic and international press, as well as documents related to the history of the Omphalos Association and the Perugia and national LGBTQ+ movement. The Documentation Centre focuses on preserving and disseminating the memory and culture of the LGBTQ+ movement. In 2017, celebrating the 25 years of the Association, the Centre was extended and modernized. Currently, the library’s online catalogue is available, while the remaining archival material is systematically inventoried and organized.⁶⁷

Another organization documenting the heritage of the Italian LGBTQ+ community is the Centro di documentazione LGBT in the southern town of Caserta. It is one of the few institutions operating in this part of the country meant to inform and archive. Not only does it amass LGBTQ+ related materials, but it also offers various projects meant to include all those threatened with social marginalization to non-heteronormative individuals. The institution additionally provides counselling and healthcare, as well as legal counselling free of charge.⁶⁸ Being a part of the Centre, the library collects mainly donations, these including e.g.: books, magazines, films, and oral history recordings. It also accepts essays, novels, fairy tales, pictures as well as films on DVDs and Blu-ray discs dedicated to the LGBTQ+ community.⁶⁹

CONCLUSION

The conducted analysis allowed the conclusion that all types of the Italian GLAM institutions conduct activities targeting the LG-

67 *Centro di Documentazione – Omphalos LGBTI+* [online:] <https://omphalospg.it/centro-di-documentazione> [Accessed March 17, 2025].

68 *Centro LGBTI+ di Caserta* [online:] <https://caserta.centro.lgbt> [Accessed March 20, 2025].

69 *Biblioteca Centro di documentazione LGBT. Rain Arcigay Caserta* [online:] <https://caserta.arcigay.it/biblioteca> [Accessed March 20, 2025].

BTQ+ community; however, these actions are ephemeral and incoherent. The lack of coherent strategies and plans for running such projects can be seen, and so can their limited character. Furthermore, certain projects bearing self-censorship features have been identified; it has also been noted that the projects concentrate around Pride Month, and are based on the cooperation with LG-BTQ+ organizations. Moreover, it must be observed that the examples of various solutions applied by the GLAM sector institutions are located predominantly (with one exception only) in northern and central Italy, the fragment of the country perceived as more progressive. This is consistent with the observations of Sara Dinotola who analysed the presence of LGBTQ+-related connections in ten large Italian cities. Her analysis and the research interviews conducted with librarians confirm the presence of queer literature in library collections in northern and central Italy, while they are scarce in libraries in southern Italy (Bari, Catania) or totally absent (Naples, Palermo).⁷⁰ It has been confirmed with certainty that the organizations running various types of GLAM institutions undertake actions aimed at a greater inclusiveness of various social groups, however, it has to be concluded that the queer community has not been included as a user group in sufficiently representative numbers. Meanwhile, any even minor activity undertaken with excluded groups in mind bestows the desired visibility on them; such activities give them reference in the historical, cultural, and social perspectives, at the same time yielding an educational value, and reducing a stereotypical perception of and prejudices against LGBTQ+ individuals in society. Undeniably, this should be the mission of the contemporary GLAM sector institutions, particularly in the cultural cradle of Europe that Italy is. Therefore, it is all the more important for permanent exhibitions to be mounted, to include queer literature in book collections, and to educate GLAM sector representatives in the manner we have discussed in the present paper.

70 S. Dinotola, 'Biasdelle collezioni e data analysis...', op. cit.

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Translated by Magdalena Iwińska

MONIKA RUDAŚ-GRODZKA

monika.rudas-grodzka@ibl.waw.pl

Institute of Literary Research of the Polish Academy of Sciences

ORCID: 0000-0002-2939-9583

KATARZYNA NADANA-SOKOŁOWSKA

katarzyna.nadana-sokolowska@ibl.waw.pl

Institute of Literary Research of the Polish Academy of Sciences

ORCID: 0000-0003-4207-414X

UNBINDING TIME. THE WOMEN'S ARCHIVE - AIMS, ACTIVITIES, METHODS

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ABSTRACT

This article presents the assumptions and results of two research projects funded by the National Programme for the Development of the Humanities and conducted at the Institute of Literary Research of the Polish Academy of Sciences in the years 2013-2024: Women's Archive: Women Writers and Women's Archive: Continuation, that is the online database of women's autobiographical relics Women's Archive (<http://archiwumkobiet.pl>), the Women's Archive Repository (<http://repozytorium.archiwumkobiet.pl>) and the editorial series Women's Archive: Documents, including a digital edition of Maria Jadwiga Strumff's *Pamiętnik masażystki* (<http://edycje.archiwumkobiet.pl>). It provides information on the contents of the Database, the nature of the Repository, and the assumptions of the editorial series. It also highlights the ideas that guided the creators of the project.

KEYWORDS: online Women's Archive Database, digital humanities, scientific editing, feminist criticism, biographism

The Women's Archive (Archiwum Kobiet) is a scientific team of the Institute of Literary Research of the Polish Academy of Sciences (IBL PAN), conducting research on women's autobiographical writing.¹ Its mission is to revive the memory of women, their fates and the traces recorded in their personal documents.

The name Women's Archive may connote a place where manuscripts are stored. We abandoned this definition and treat 'archive' more broadly. We conduct searches for manuscripts in archives, museums, libraries, and private collections. We read the sources found, describe their content and index them in a digital bibliography. In addition, the Women's Archive popularises knowledge of women's autobiographical writing. We organise seminars, conferences and exhibitions presenting the results of our search and research. We have created a visual repository to supplement the Women's Archive Database. We also publish selected manuscripts in a series called: Archiwum Kobiet - dokumenty (Women's Archive - documents).

Autobiographical writing includes such genres of expression as diaries, calendar notes, accounts of travels, accounts of war or emigration, memoirs, autobiographies, and letters. Literary historians also refer to this type of writing as egodocuments, personal documents, or intimistics. Women's diaries, memoirs, and correspondence, especially from the 19th century, deserve special attention, as this is a hitherto almost unknown area of Polish culture, hiding many secrets that concern women's social, political, and intellectual activity, their identity and the genealogy of this identity, as well as their mutual contacts and family, environmental, and ideological relations. Uncovering them may contribute to a deeper knowledge of the specificity of Polish society, the problems of its individual classes, and the genealogy of the Polish intelligentsia in

1 The Women's Archive of IBL PAN (AK IBL PAN), as part of two research projects funded by the National Programme for the Development of the Humanities in the years 2013-2024, created an online Women's Archive Database, a digital repository and an editorial series with its digital platform.

particular. It is necessary to remember that for centuries women's writing was an elite practice, undertaken by a narrow group of women and girls of noble, aristocratic, and from a certain point on, bourgeois origin. It was not until the 20th century that women's autobiographical writing became more egalitarian, with the greater availability of education, greater presence of women in the labour market and, after the war, the top-down demand for memoir writing competitions. The social history is reflected in the social characterisation of the female authors of the documents we study.

Over the centuries, women's activity in public life was in no way similar to what we know from our social and political reality, has not been realised to the extent that we know today from our social and political reality. But this does not mean that women were inactive when it came to writing. They witnessed great historical events, but they also observed themselves, their surroundings, families, friends; they wrote about their interests, ambitions, plans, travels, but also about boredom, illnesses, and fears.²

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- 2 On the subject of women's autobiographical writing, cf., for example, Benstock S. (ed.), 1988, *The Private Self. Theory and Practice of Women's Autobiographical Writings*, London: Routledge; Brodzki B., Schenck C. (ed.), 1988, *Life/Lines. Theorizing Women's Autobiography*, Ithaca: Cornell University Press; Czerska T., 2011, *Między autobiografią a opowieścią rodzinną. Kobięce narracje osobiste w Polsce po 1944 roku w perspektywie historyczno-kulturowej*, Szczecin: Wydawnictwo Naukowe Uniwersytetu Szczecińskiego; Gilmore L., 1994, *Autobiographics. A Feminist Theory of Women's Self-Representation*, Ithaca: Cornell University Press; Lionnet F., 1989, *Autobiographical Voices. Race, Gender, Self-Portraiture*, Ithaca: Cornell University Press; Pekaniec A., *Czy w tej autobiografii jest kobieta? Kobięca literatura dokumentu osobistego od początku XIX wieku do wybuchu II wojny światowej*, Księgarnia Akademicka, Kraków 2013; Smith S., Watson J. (ed.), 1992, *De/Colonizing the Subject. The Politics of Gender in Women's Autobiography*, Minneapolis: University of Minnesota Press; Smith S., Watson J. (ed.), 1998, *Women, Autobiography, Theory. A Reader*, Madison: University of Wisconsin Press. Including on the subject of women's diary writing, cf., for example, Blodgett H., 1989, *Centuries of Female Days. English Women's Private Diaries*, Gloucester 1989; Alan Sutton; Bunkers S.L., Huff C.A. (ed.), 1996, *Inscribing the Daily. Critical Essays on Women's Diaries*, Amherst: University of Massachusetts Press; Culley M., 1985, *A Day at a Time. The Diary Literature of American Women from 1764 to the Present*, Old Westbury: Feminist Press; Heyden-Rynsch V. von der, 1998, *Écrire la vie. Trois siècles de journaux intimes féminins*, Paris: Gallimard; Lejeune Ph., 1993, *Le moi de demoiselles – Enquête sur le journal de jeune fille*, Paris: Seuil; Lyons M.E., 1995, *Keeping Secrets. The Girlhood Diaries of Seven Women Writers*, New York: H. Holt and Co; Schiwy M.A., Woodman M., 1996, *A Voice of Her Own. Women and the Journal Writing Journey*, New York: Simon and Schuster; Simons J., 1990, *Diaries and Journals of Literary Woman from Fanny Burney to Virginia Woolf*, London: Macmillan.

The Women's Archive collects the preserved traces of these women's biographies.

The works of the French historian, sociologist, and literary anthropologist Philippe Lejeune was influential in the development of the study of egodocuments; he was the first to take interest in the practice of writing autobiographies and diaries by so-called 'ordinary' people, and then passed on his passion to his many disciples and followers, also working in the area we now call social archival studies. According to Lejeune, it is not only the autobiographies of statesmen or the diaries of eminent male and female artists that deserve attention. The need, desire, and practice of writing down the history of one's life, one's experiences and reflections has been quite widespread in Europe over the last two or three centuries, also - or perhaps especially - among women.³

Each written page of a memoir, a diary, or a calendar, significant to the writer at the time, was a trace of her existence and the circumstances of life in which it was written. Today, each of these pages has the potential to become an invaluable source for a better understanding of our history, especially its mundane aspects: the conditions in which women lived, the activities they performed, the feelings they had for others and for each other, their involvement in the lives of small and large communities, but also the meaning they gave to their own lives, and the ideas that were important to them and from which they drew the strength to live.

At the Women's Archive, we are less concerned with the literary aspect of the sources than literary historians are - we believe that the style and literary quality of the text or stature of the author are not the most important. We ask questions about when women wrote explicitly and when they were silent, about reasons behind strategies used to conceal events from their lives. We do not dif-

3 Cf. in particular Ph. Lejeune, *Wariacje na temat pewnego paktu. O autobiografii*, transl. W. Grajewski, S. Jaworski et al., ed. R. Lubas-Bartoszyńska, Kraków 2001; and by the same author "*Drogi zeszycie...*", "*drogi ekranie...*". *O dziennikach osobistych*, transl. A. Karpowicz, M. & P. Rodakowie, selection, introduction, and ed. P. Rodak, Warszawa 2011.

ferentiate between known and unknown women – rather, we look for ‘traces of existence’ (everything is worth placing in an archive, every piece of writing is valuable) and autobiographical practices. We cherish the practice of life writing.⁴ In our assumptions, we refer to Walter Benjamin’s understanding of history and messianism.⁵ In line with his message, we believe that the past needs our attention and empathy, and needs to be ‘liberated’ from oblivion and concealment.⁶ By recalling the anxieties, conflicts, injustices, and the unfair silencing of important issues for women of past eras, we help them, as it were, to symbolically ‘depart in peace’. We bring our female autobiographers back from oblivion and concealment, thus making our own lives richer and more mature with their experiences and reflections.

We assume that the Women’s Archive can contribute to the knowledge of hitherto unknown lines of women’s genealogies and unknown relationships between women, including friendship and love; that it will reveal records of women’s unique existence and traces of the emotional and intellectual lives of women of past generations; that it will make available knowledge of sources for learning about the histories of everyday life, customs, emotions, the history of medicine, or the history of education, as well as

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- 4 The concept of life writing – writing about life, emphasises phenomena such as individual experience, the experience of trauma, the closeness of the researcher and the cases she describes. Cf., among other things, B. de Haan, *The Eclipse of Biography in Life Writing*, in: ‘Theoretical Discussions of Biography. Approaches from History, Microhistory, and Life Writing’, ed. H. Renders, B. de Haan, Amsterdam 2014, pp. 177–194; A. Culley, *British Women’s Life Writing, 1760–1840. Friendship, Community, and Collaboration*, Basingstoke–New York 2014; S. Haslam, D. Neale, *Life Writing*, London–New York 2009; *Essays on Life Writing. From Genre to Critical Practice*, ed. M. Kadar, Toronto–Buffalo 1992; Z. Leader, *On Life-Writing*, Oxford 2015; J. Olney, *Memory & Narrative. The Weave of Life-Writing*, Chicago–London 1998; *Working in Women’s Archives. Researching Women’s Private Literature and Archival Documents (Life Writing)*, ed. M. Kadar, H. M. Buss, Waterloo (Ontario) 2001; *Women’s Life-Writing. Finding Voice/Building Community*, ed. L. S. Coleman, Bowling Green 1997; L. Marcus, *Auto/biographical Discourses. Criticism, Theory, Practice*, Manchester–New York 1994; *Encyclopedia of Life Writing. Autobiographical and Biographical Forms*, ed. M. Jolly, London 2001.
 - 5 W. Benjamin, ‘O pojęciu historii’, in: *Konstelacje. Wybór tekstów*, transl. A. Lipszyc, A. Wołkowicz, Kraków 2012.
 - 6 More on this topic – <https://archiwumkobiet.pl/manifest>.

knowledge of sources for writing women's biographies, history of a community, a nation, and a country.

We are aware that our archive is a place that belongs not only to the present, but also to the future, as our activities not only fill a gap in our historiography or in memory studies, but develop an area that will require continued research and work on further sources.

The tools for treasuring the memory of the past are the Women's Archive Database and the Women's Archive Repository, which are available to all interested parties. Thanks to the Database, it is now possible to read descriptions of over 2500 sources. The Repository is a set of collections presenting visual archives of specific women writers.

The combination of autobiographical research with the achievements of the digital era and the tools of information technology is guided by the idea of overcoming the inevitable laws of evanescence. On our platforms, space takes precedence and time is only a variable modality. In this way, the Women's Archive ceases to be a storehouse for the stories of our heroines and becomes a meeting place for the living and the departed. Although the physical lives of these women came to an end, their spiritual corporeality continues in their notes, letters, diaries, and memoirs, and is also present in their photographs. Their past and present continuance together with our material transitory nature establishes our collective memory and work.

WOMEN'S ARCHIVE DATABASE

The Women's Archive Database, which was created in the years 2013–2018 but is still open to growth, contains primarily information on selected, hitherto unpublished relics written in Polish by women living in the territory of historical Poland from the 18th century to the present day, stored in Polish and foreign archives. However, it also contains descriptions of documents in other languages, such as those from the workers' community in Russia, written in the 1905–1906 period. At present, we also have a collec-

tion of women's autobiographies from Slovakia, written in Slovak, and entries on sources in French - personal documents from the 18th and 19th centuries, when Polish autobiographers coming from the landowning gentry were following a trend of using French as an upper-class distinction.

The Women's Archive Database is a special type of online catalogue with descriptions (records) of female authors and their manuscripts. We go through libraries and archives, search for women's manuscripts in library collections, read the sources and describe their content, appearance, circumstances of creation, and provide the information we find about female authors. Many of these memoirs and diaries had not been read until the Women's Archive was created. The index of sources is intended to serve scholars interested in women's history and history written from women's perspective. We describe the documents in an original manner that uses the standards for the creation of library databases but goes far beyond them. In fact, an entry includes not only the author's bio, but also a range of detailed information on the nature of the document and an original essayistic description of the document, along with a list of keywords and topics discussed in the work. The original descriptions of the relics in the form of mini-essays are a testimony to our research, reading and encounters with women who lived in the past.

Researchers from the Women's Archive team conducted library queries in archives in Warsaw (the National Library Manuscripts Department, the Museum of Literature, the Archives of the Polish Academy of Sciences, the University of Warsaw Library, the Archive of New Files), Poznań and Kórnik (the Poznań Society for the Advancement of Arts and Sciences, the Raczyński Library in Poznań, the Kórnik Library), Wrocław (Ossolineum), Lublin (Hieronim Łopaciński Library) and Nałęczów, Kraków (Jagiellonian Library, Archive of the Polish Academy of Arts and Sciences), as well as in Lviv, Kyiv (Central State Historical Archives of Ukraine), Vilnius, Prague, Bratislava, Paris (Polish Library, Maison-Laffitte), Rome, Turin (Royal Library), Vienna, and Berlin. At present, the Database covers relics from approx. 70 archives.

The Database includes special collections such as a collection of women landowners from Greater Poland, a collection of Polish women landowners from Lithuania and Ukraine, accounts of the Holocaust from the Museum at Majdanek and the collections of the Jewish Historical Institute, accounts of women deported deep into the USSR during World War II collected by the 'Karta' Centre for Social Archivistics, a collection of memoirs sent for post-war diary competitions, and a collection of women's diaries from the period of martial law. Shortly after the outbreak of the war in Ukraine, we collected a series of interviews with women who had experienced the war, conducted by Dr. Anna Nakoneczna of the University of Lviv.

THE IT OF THE WOMEN'S ARCHIVE DATABASE

Dominik Purchała, who heads the University of Warsaw Digital Competence Centre team (CKC UW), was responsible for the IT aspect of the Database development. The core of the system on which the Database is based was constantly updated, and modifications were introduced in accordance with the changing needs of the scientific team. The Women's Archive and CKC teams developed a unique description of a given relic: in addition to the basic bibliographic data collated in accordance with the Dublin Core and MARC21 standards, it included a material description of the relic, a biographical questionnaire about the author (comprising over 20 categories, such as the author's origin, religious affiliation, class affiliation, type of schools completed) and a manuscript questionnaire with a historically contextualised description, problematising the manuscript's content and keywords relating to fields such as history of traditions, history of ideas, anthropology, sociology, political science, pedagogy, cultural and literary studies.

The platform is equipped with a search engine that allows for basic and advanced searches of the collected data. The Database can be searched by the names of authors, collections of diaries or journals. It contains about 20 collections of diaries, which sometimes consist of as many as 30 descriptions of individual volumes

(this applies to authors such as Janina Żółtowska, Adela Kieniewicz, Matylda Wełna, Alicja Wahl). It can also be searched by the names of archives, cultural and social life institutions (e.g. political parties, publishers, libraries), keywords and any phrase present in it. In this way, we can juxtapose sources that were created at the same time but in different places; we can look at the same historical event through the eyes of several female observers; we can look at how women, their interests, passions, and ambitions changed over the centuries – in one town, in one family. The Database also allows us to search networks of related sources – through people, events, places, or topics.

We can see, for example, the links between the diaries of Adela Kieniewicz and the ones of Janina Żółtowska (née Puttkamer) – the two authors, who were related to each other and were friends for some time despite the considerable age difference, repeatedly mentioned this relationship in their diaries. Żółtowska's post-war diary tells us about Kieniewiczowa's fate from the period when she no longer wrote her diary (or it was not archived). We can also observe that a topic favoured by female diarists is melancholy or depression. This word, typed into our search engine, will put together the diary collections of Marcelina Kulikowska, Ludwika Dobrzyńska-Rybicka, Adela Kieniewicz, Aniela Gruszecka, Ewa Szumańska, Matylda Wełna, Alicja Wahl, or Aleksandra Leitgeber, among others. It turns out that inner anguish associated with low self-esteem, a sense of guilt and a feeling of alienation, but also attempts to extricate oneself from it through creativity or social work, are fairly constant components of the condition of women over the last two centuries at least.

The Database is available at www.archiwumkobiet.pl. Statistics of its use and correspondence with the Women's Archive staff show that the Database is very popular among scholars, hobbyists and the authors' families, who find valuable information about the lives and output of their relatives. By June 2024, we recorded 45,000 accesses by 19,000 users. The Database was accessed mainly by users from Poland, but there were about 500 entries each from Ger-

many and the United States, and about 200 in total from the United Kingdom, France, and Belgium. Hits were recorded not only from Europe and North America, but also Asia and Australia.

THE WOMEN'S ARCHIVE REPOSITORY

The Women's Archive Database is complemented by a digital repository, where digitised archival sources related to the Women's Archive Database are deposited: scans of selected manuscripts and prints, graphic materials such as photographs from the authors' archives and other sources, thematically related graphics, multimedia materials, as well as scholarly materials on autobiographical writing and women's archival studies.⁷

The Repository is a set of collections selected by the Women's Archive team from the vast material we come across – sometimes by chance – in our scholarly activities. We aim not only to create a gallery of known and unknown women writers, but also to practise history by expanding it, as the recovery of documents written by women allows the past to be reconfigured and made more comprehensive by restoring women's importance. Through the creation of such history, the women's continuum becomes more visible. A community emerges, with similar experiences, sensibilities, and goals. What all the women have in common is not that they wrote, but that they had a need to record themselves and what was happening around them. This need is a symptom of dissent from the world, its oppression and injustice; it is a desire to constitute themselves, to seek salvation for their own existence.⁸

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- 7 The Women's Archive Repository, prepared by Dominik Purchała and the CKC UW team, is a digital infrastructure for collecting, managing, and sharing, and was built with Omeka software and expanded with a web application. The website structure preserves the relational data model and allows the Repository's resources to be linked to those of the Women's Archive Database. In order to increase interoperability, the website has an application programming interface (API) implemented and an OAI-PMH protocol to enable the exchange of metadata. It meets the accessibility criteria of WCAG 2.0.
 - 8 It is worth mentioning here the studies of Harriet Blodgett, who pointed to the diarists' common need for self-expression as a female gesture of resistance to a patriarchal culture that demands their submission and silence, equating such an attitude with femininity in general or feminine virtue. Cf. H. Blodgett, *op. cit.*

These are often biographies fraught with various twists and turns, tragedies, nervous breakdowns, suicide attempts, but not devoid of moments of happiness and fulfillment. Suffice it to mention the personal documents written by Zofia Baltarowicz-Dzielińska, Maria Jadwiga Strumff, Lucyna Kotarbińska, Antonina Machczyńska, Łucja Hornowska, Józefa Kodisowa, Marcelina Kulikowska, Zofia Zaleska, Pelagia Dąbrowska, Maria Faleńska, Zofia Dzieduszycka, Helena Ziemiałkowska, Karolina Bylinianka, Alicja Wahl, Maria Towiańska, Hanna Nałkowska-Bickowa. The juxtaposition of these women is not dictated by a random choice or a planned search. They found themselves in the research horizon because their paths crossed ours.

Currently, the Repository consists of 18 named personal collections with 154 digital objects (4,197 scans).⁹ Users will also soon find a virtual version of the *Maria Konopnicka – wróciłam* exhibition (an exhibition co-organised by the Women's Archive with the Museum of Literature and the Museum of Independence in 2022 as the nationally celebrated Year of Konopnicka) and an accompanying album, in the form of an e-book *Maria Konopnicka. Wróciłam*¹⁰.

These resources are being successively supplemented. Currently, further collections and their elaborations are being prepared, such as a collection of diaries, private photographs, and photographs of paintings and prints by Alicja Wahl, Maria Konopnicka, Maria Towiańska, and Hanna Nałkowska. In the future, the Repository will also include scholarly works, especially articles thematically related to the project.

9 The Repository offers a convenient administration panel for depositing and processing materials, both individually and in larger collections. The basic unit of the archive is a single digital object (photograph, manuscript, source text, document), which is a file or a cluster of files in TIFF and JPG format. The resources are made available with metadata that describe them, in accordance with the common Dublin Core standard for describing digital resources. They are grouped in named personal collections (according to their association with a particular author), but links can be made between them independent of taxonomic division. The Women's Archive Repository provides a professional presentation of digitised source materials in an attractive and easy-to-browse form. It is possible to browse resources not only in the order of the Collection, but also through common topics, keywords, or other metadata. The website also allows resources to be searched according to preset criteria.

10 Muzeum Literatury – IBL Wydawnictwo, Warszawa 2024.

The Repository can be found on a separate website: <https://repozytorium.archiwumkobiet.pl/>

WOMEN'S ARCHIVE. DOCUMENTS - THE EDITORIAL SERIES

The work of the Women's Archive team is not limited to the creation of the Database and the Repository. An important activity is the editions of egodocuments published as part of the *Archiwum Kobiet. Dokumenty* (*Women's Archive. Documents*) series. Our aim is to look for new ways of telling stories that describe women's perception, reflection, and experience acquired over the course of their lives. We believe that history enriched with knowledge of hitherto little-known relationships between women, their friendships, professional alliances, political coalitions, loves - not only those falling into recognisable narratives of engagement, marriage, or romance - will contribute to a better understanding of the intellectual and emotional lives of past generations of women and of society as a whole. Hitherto unknown lines of women's genealogies - grandmothers, mothers, and daughters; teachers and students; socio-political activists and their continuators - are waiting to be incorporated into a broader historical perspective. On the one hand, thanks to the manuscripts, we can write more boldly and in an original way about the biographies of selected women, providing comprehensive, pertinent commentaries on the documents we publish. Thus, we contribute to historiography that describes the life of our community and country in the last two centuries in an innovative way, broadening our knowledge and deepening our sensitivity. On the other hand, personal documents such as Bronisława Waligórska's letters or Maria Jadwiga Strumff's diary encourage us to look at the great 'History', traditionally established by the landmarks of uprisings and wars in the history of Polish society, from a female perspective. The political events in these diary notes create a discrete history, which often reveals itself indirectly and usually doesn't become a topic of reflection. On the basis of the archival materials, it should be assumed that treat-

ing women's autobiographies of the last 200 years as a dominant perspective enables a non-traditional look at the history of the Polish lands. This look is not limited to women's history, because it sets new directions for research, interpretation, and representation of history in terms of gender, class, religious, national, and other divisions. The diaristic/letter/memoiristic experience often reveals conflicts that arise from the clash between personal life and political events which are perceived as traumatic. The writer often marks her own turning points that are derived from her personal and political history. For this reason, it is useful to focus on individual, subjective milestones that produce divisions frequently incompatible with the traditional classification. The personal perspective weakens the cause-effect dyad that produces a linear history. In sources of this type, the writing person, immersed in a specific moment in history, did not necessarily understand but certainly felt the immediate effects of changes, which means that the private accounts of events recorded in diaries or letters may, but do not have to, agree with the official picture of the past reconstructed on the basis of historical research.

We argue that women's personal documents allow us to look at a political event from the sidelines and see the shadow it cast on society after each socio-political change: war, crisis, or disaster that women and their families had to deal with. The fundamental thing for this approach to history is to look at the various forms of women's emancipation, particularly those that were not associated with an organised feminist (women's) movement. The presentation of history that transpires from egodocuments shows how women - wives of exiles, aristocrats, nuns, scholars, writers, workers, prisoners, teachers, students, etc. - built their own lives and the lives of their loved ones in new situations. Even at first glance, the diversity of viewpoints is surprising: from total commitment to politics to its rejection, from overt political statements to their undisclosed or disclosed traces.

The common ground turns out to be "looking from one's own inner life" at the major events taking place. One's own inner life

can be defined broadly; it is sometimes synonymous with home, but often remains homeless. Homelessness, or alienation, is a feature of many women's personal documents. This condition was defined by women's helplessness, despair, but also agency, anger, civil resistance, often consolidating microcommunities of women and children – all these translated into reconstructing/rebuilding/restructuring/repairing/creating reality.

Until recently, historians have paid little attention to contextualised emotionality; now, thanks to autobiographical sources, it seems to be a fundamental principle. Emotions in personal documents should be seen as part of the process of women's emancipation and the formation of their modern consciousness. Moreover, sources of this type make it possible to reinterpret women's conditions and roles in terms of responsibility, support, and also care (considered in the context of women's history). For the question arises: are we dealing with a cultural code, the performance of certain behaviours in particular historical periods, or with an individual strategy that has nothing to do with a traditional or progressive understanding of femininity?

The following nine items have been published in our series so far:

- Bronisława Waligórska, *Listy z cytadeli*, ed. Monika Rudaś-Grodzka, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2018.
- Anna Moszyńska, *Listy z Pirny*, ed. Emilia Kolinko, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2018.
- Urszula Ledóchowska, *Listy do Marii Sternickiej-Deymer 1921-1937*, ed. Małgorzata Krupecka USJK, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2022.
- Maria Towiańska, *Córka Mesjasza. Listy 1866-1906*, ed. Marlis Lami, Katarzyna Kaczmarek, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2024.
- Hanna Nałkowska, *Dzienniki czasu żałoby 1942-1945*, ed. Anna Dżabagina, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2024.

- Maria Renata Mayenowa, Roman Jakobson, Krystyna Pomorska, *Korespondencja 1946–1986*, ed. Maria Prussak, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2024.
- Kazimiera Iłakowiczówna, Józefa Grabowska, *Korespondencja 1939–1956*, ed. Lucyna Marzec, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2024.
- Maria Konopnicka, *Listy do Nikodema Erazma Iwanowskiego 1887–1889*, ed. Monika Rudaś-Grodzka, Jolanta Żyndul, Barbara Stępnia, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2024.
- Maria Jadwiga Strumff, *Pamiętnik masażystki 1894–1916*, ed. Monika Rudaś-Grodzka, Jolanta Żyndul, Barbara Stępnia, Wydawnictwo IBL PAN (Archiwum Kobiet: Dokumenty series), Warszawa 2024.

DIGITAL EDITION OF *PAMIĘTNIK MASAŻYSTKI*

In 2024, the Women's Archive and the CKK UW prepared a multilayered digital edition of Maria Jadwiga Strumff's diary,¹¹ inspired by innovative digital editions of publications such as van Gogh's letters¹² or Flaubert's works.¹³

An appropriate platform was established to make it available at <http://edycje.archiwumkobiet.pl>.

Aneta Wysztygiel, Dominik Purchała, and the University of Warsaw Digital Competence Centre team, were responsible for the encoding of the source text, in line with its critical elaboration, and for the programming work.¹⁴ The digital edition has the ad-

11 (ed. Monika Rudaś-Grodzka, collaboration Katarzyna Nadana-Sokołowska, Barbara Stępnia).

12 Cf. online platform vangoghletters.org.

13 Cf. online platform flaubert.univ-rouen.fr.

14 *Pamiętnik masażystki*, as Dominik Purchała explains, is elaborated, annotated and prepared for release as a TEI XML file, which means that the data and metadata are stored in a machine-readable format and are available for further research and scientific analysis. Facsimiles are provided using the Cantaloupe image server according to the IIIF standard. The XML files of the transcriptions are stored in the free XML eXist-DB database. The presentation part of the transcrip-

vantage making the text spatial in a particular way. Readers can follow the words in a traditional manner, but are additionally offered a non-linear reading – layered, critical, and, above all, individualised. This dynamic structure helps in browsing contextual commentaries, historical and factual explanations. The main text is overlaid with circles devoted to themes extracted from the diary narrative – family, work, and love – allowing us to move through Strumff's story in a way different from that imposed by the linear form of recording. These digital topic reconfigurations are useful as a research tool for all those interested, but also offer the possibility of new interpretations of Maria Strumff's notes.¹⁵ Moreover, several essays are included in the digital publication in addition to commentaries and footnotes.¹⁶

The Women's Archive was responsible for the substantive part of the edition. Our historical and genealogical research and close

tion, together with the manuscript, is based on TEI Publisher software, which has been adapted to the needs of the project. The visualisation and contextual part was prepared in terms of programming on the WordPress system. For the presentation of this layer of the digital edition, software solutions were created from scratch and implemented to interactively tie together many aspects of layers of meaning and additional content, tailored strictly to the specificity of the project. The source edition of the digital edition is published in open access, free of charge, without restriction, for all interested parties (along with the TEI XML source files).

- 15 The platform, as agreed with the CKC UW, is adapted to provide access to scientifically developed source texts in the form of a multi-layered digital edition, and further items may be uploaded to it in the future. The Women's Archive edition platform enables multifaceted reading and learning about the source text together with its contexts: it offers a TEI (Text Encoding Initiative) tagged transcription of the source text with footnotes, explanations, and additional information; it provides a parallel preview of the digitised source document; it enables reading and analysis of the text together with scientific elaboration, including historical, social, and interpretative contexts, in the form of an interactive visualisation and a network of markup and substantive commentaries.
- 16 Essays published in the digital edition: Monika Rudaś-Grodzka, *Za wcześniej urodzona. Maria Jadwiga Strumff*; Jolanta Zyndul, *Duma i uprzedzenie*; Zuzanna Kołodziejska-Smagala, „Nazwisko na berg przerażało mnie” – wyznania Marii Jadwigi Strumff na temat Żydów; Katarzyna Stańczak-Wiślicz, *Ciało, uroda, starość i brzydota w pamiętniku Marii Jadwigi Strumff*; Barbara Stępiak, „Niewiasta ma rodzić mężczyzn, ale...”; Iwona Misiak, *Seksualność Masażystki*; Alicja Urbanik-Kopeć, „Straszne to jest brać się do pracy ludziom zepsutym dostatkami”. *Klasa robotnicza, służba, praca seksualna w pamiętniku masażystki Marii Jadwigi Strumff*; Julia Wesołowska, *Edukacja, wychowanie i wiedza Marii Jadwigi Strumff. Drogi rozwoju kobiety na przełomie XIX i XX wieku.*

reading were another step in disseminating Strumff's memoirs, which have been of great interest to cultural and historical researchers in recent years. The new analysis of the text uncovered areas that were not of interest to the editors of the previous publication.¹⁷ Our research revealed the hitherto untold history of Maria Jadwiga Strumff's family, adding to our knowledge of the document and the author's life.

The basis for the edition was Maria Jadwiga Strumff's memoir, held in the collection of the Wola Museum of Warsaw under the reference number MHW A/II/456/1-2. The manuscript consists of two notebooks of memoirs, each with a title given by the author: *Spostrzeżenia nad ludźmi w końcu czwartego roku mej praktyki, czyli poznania ludzi* [Observations over people at the end of my fourth year of practice – getting to know people] and *Badanie życia i ludzi* [Exploring life and people].

The text contains recollections of different years: the author wrote three year numbers on the penultimate page of the second notebook: 1894, 1904, and 1908, which marked the turning points in her life. The two notebooks were probably written in time intervals. However, all indications are that Strumff probably jotted down her memoirs in the years 1894–1910. The first notebook has 20 pages. The manuscript is written on both sides and contains crossing-outs and annotations added by the author or members of her family. The second notebook has 70 pages. The title cover is dark orange. The manuscript of the memoirs comprises 61 pages, with a further seven being notes on purchases and expenses for several months of 1915 and 1916. A third notebook contains copied passages from various literary works. Sometimes the text differs slightly from the original in editions from which the author may have copied it. This mainly concerns punctuation. During the preparation of the text and the footnotes for the present edition, it was possible to reconstruct new facts about the au-

17 M. J. Strumff, *Spostrzeżenia nad ludźmi – Szczere wyznania Massażystki*, Warszawa 2021.

thor's biography or some of the details she described in the diary. For example, the names of two female murderers mentioned by her at the time, whose fates aroused her interest, were read correctly. Thus, the present edition differs from the first book edition.

In accordance with the principles of documentary editing adopted by the Women's Archive series, the source text of Strumff's diary is given in its original form, without any editorial or proof-reading interventions, without modernising the spelling, with the original orthography, punctuation, syntax, archaic forms, and numerous omissions of diacritical marks. The principles adopted are connected with our understanding of the tasks of philology and history. In our editorial series, we want to get closer to the original; we pay attention to errors, stumbles, blots, hesitations of the pen, the placement of additional notes, and thus to the material side of the document; we believe that the ductus of handwriting reflects personality traits and mental states of the author, while print as an inhuman form distances us from the writer. We abandon traditional modernisation, which facilitates the reading of the text, but obscures or even distorts the individual features of the language and habits of the writer. We do not correct the manuscripts we work on. This approach, dictated by respect for the writers, also allows us to get closer to their era and the place where the person wrote down their life.

SUMMARY

The Women's Archive, headed by Monika Rudaś-Grodzka, engaged at least 70 people over 11 years. The permanent team that decided on the direction of the work in the Database and supervised it includes Dominik Purchała from the CKC UW and Katarzyna Nadana-Sokołowska, a member of the interdisciplinary research team of the Women's Archive at the IBL PAN since its foundation in 2013. It was a kind of project in process: both the project itself evolved, verifying initial assumptions, enriching itself with new ideas, searching for ways of development and expanding its fields

of activity, as did the team that implemented it – members of archival queries and authors of entries in the Database, scientific and language editors, other editors – and the team of partner institutions. The most important – and permanent – of these is the University of Warsaw Digital Competence Centre.

We assume that in the future the Women's Archive Database will be enriched with new titles – new author collections, articles, and books will be added to the Repository, new volumes of the editorial series will be published. Other scientific projects that disseminate and popularise science are constantly being developed around the Women's Archive Database, as well as cultural projects – exhibitions and films. We are open to institutional and individual cooperation, you can contact us at the following addresses: archiwumkobiet@ibl.waw.pl, monikarudasgrodzka@gmail.com, katarzyna.nadana-sokolowska@ibl.waw.pl, d.purchala@uw.edu.pl.

Links and addresses important to the project:

<http://archiwumkobiet.pl>

<http://repozytorium.archiwumkobiet.pl>

<http://edycje.archiwumkobiet.pl>

<http://facebook.com/archiwumkobiet>

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Translated by Joanna Modzelewska-Jankowiak

MAŁGORZATA KOWALSKA-CHRZANOWSKA
koma@umk.pl

Institute of Information and Communication Research, Nicolaus Copernicus University in Toruń
ORCID: 0000-0002-2839-5732

MARIOLA ANTczAK
mariola.antczak@uni.lodz.pl

Department of Information, Library and Book Science University of Łódź
ORCID: 0000-0002-4378-7101

ZBIGNIEW GRUSZKA
zbigniew.gruszk@uni.lodz.pl

Department of Information, Library and Book Science University of Łódź
ORCID: 0000-0002-7834-3893

INTEREST IN THE ISSUES OF ACADEMIC LIBRARIES IN POLAND IN THE YEARS 1980- 2023 IN THE LIGHT OF DATA FROM THE SCOPUS DATABASE

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ABSTRACT

Purpose: The authors of this article aim to offer a comprehensive overview of the interest exhibited by Polish researchers in academic libraries. By utilizing data from the Scopus database, the authors seek to identify the specific topics they explore and establish the global impact of their research output.

Methods: Analyses were conducted on publications by Polish researchers dealing with academic libraries between 1980 and 2023, identified through a search of the Scopus database. The bibliometric method and content analysis were employed in the research. A comprehensive analysis was conducted to examine the number of publications, their types, and linguistic profiles. The study also

looked into the journals where the articles were published, the national and international networks of cooperation between authors, correlations between citations and altmetric indicators, and specific topics covered in the publications.

Results/Conclusions: A total of 79 articles were analyzed. Increased interest in academic libraries among Polish researchers has been noted since 2017. The analyzed set of publications proved the dominance of papers produced in English (75%), the high share of journal articles (96%), and their dispersion in academic journals (41 journal titles were identified). Additionally, researchers demonstrated a proclivity towards publishing articles in journals not limited to LIS but encompassing other disciplines, reflecting a multidisciplinary orientation (70.3% of articles). The study's findings demonstrated limited cooperation among Polish researchers involved in academic libraries with foreign partners (7.5% of articles), indicating a preference for domestic collaboration. Nearly half of the papers (49.3%) were cited, and 44.2% were accompanied by altmetric indicators. Mendeley manager revealed a strong correlation between citations and references, whereas a weak correlation was observed between citations and mentions on Facebook. The conclusions drawn from the content analysis revealed a pronounced interest in library and information processes and services, with a specific research focus on electronic resources, services, and products. In contrast, research data management, the social capital of libraries, information literacy, and library architecture garnered moderate interest. No research interest was noted in library staff and library users' behavior.

Originality/Value: The authors established the limited visibility of Polish researchers' output in the Scopus database and the lack of publications by prominent Polish LIS representatives. This outcome can be attributed directly to the limited indexation of Polish scientific journals in the field of LIS within this database, indicating its negative evaluation as a reliable and comprehensive resource for monitoring the status and development trends of LIS.

KEYWORDS: library and information science, academic libraries, Scopus, bibliometric analysis, content analysis, visibility of scientific output, Poland

INTRODUCTION

Various methods may be employed in assessing scientific progress, such as examining the quality of the most reputable journals, the topics of conference presentations, the output of individual universities and countries, and the contribution of individual universities and countries to global scientific discourse. Analyses can include trends that emerge across or at the interface of multiple domains (e.g., Dalpe, 2002; Michel et al., 2011), individual disciplines (e.g., Liu, 2012; Hall, 2014), and the narrow issues that fall within their area of interest (e.g., Liu et al., 2012; Zibareva et al., 2014; Song & Zhao, 2013). Different categories of the material may be the subject of analysis: journal articles, books, theses and patents, conference presentations, and grey literature, whereas analysis criteria can take into account different aspects: geographical (e.g., Cano, 199; Lin, 2012; Zhuang et al., 2013), chronological (e.g. Aharony, 2012; Huffman et al., 2013; Sootheran, 2014), subject-personality (citations, author links, keywords, literature types, performance indicators) (Glowacka, 2008; Ellegaard, 2018; Jonkers & Derrick, 2012; Waltman et al., 2012; Antczak & Gruszk, 2022). Such research most often uses the resources of bibliographic databases, including national and subject bibliographies (Stefaniak, 1987; Pindlowa, 1988; Bajor, 2008; Nabialczyk, 2014; Kamińska, 2019; Głowacka & Wozniak-Kasperek, 2023b) and international scientific databases such as Scopus or Web of Science (Liu et al., 2023; Ellegaard, 2018; Osinski, 2019).

In recent years, there has been a consistent rise in the number of publications presenting the results of bibliometric analyses based on data from the Scopus and Web of Science databases. This may be attributed to various factors, including the widespread utilization of big data tools and the growing demand for such analysis in research evaluation and scientific productivity by decision-makers

and research funding agencies (Ellegaard & Wallin, 2015; Hyland & Jiang, 2021). While some researchers argue that automatically extracted data should not be the sole object of analysis, as their low quality and lack of completeness lead to inconclusive results (Wallin, 2005; Mongeon & Paul-Hus, 2016; Hammarfelt & Rushforth, 2017), others represent the view that research conducted using the bibliometric method, despite some limitations, can contribute significantly to scientific progress, as it helps to document its evolutionary nature, identify research paradigms and the most popular topics, reveal existing research gaps and set research directions for the future (Garfield, 1979; Bornmann et al., 2014; Bhatt et al., 2020; Dora & Kumar, 2020). The authors of this text believe that bibliometrics is a valuable tool for examining the structure and process of scholarly communication. By identifying key authors, dominant themes, and influential voices, bibliometrics provides an overview of the discipline (Borgman & Furner, 2002; Ellegaard & Wallin, 2015). With this in mind, the authors decided to investigate the level of interest in academic library issues among the Polish LIS representative community.

LITERATURE REVIEW

The output of LIS representatives has already been subject to bibliometric analyses. Various perspectives were taken into account, including researcher ranking, content analysis, journal-specific impact analyses, and the output of single countries and regions (Kajberg, 1996; Uzun, 2002; Khoo, 2011; Milojevič et al., 2011; Lin, 2012; Ellegaard & Wallin, 2015). Dora and Kumar analyzed LIS publications by Indian authors from 1944 to 2017, revealing bibliometrics, library technology, library collections, and academic libraries as popular research topics (Dora & Kumar, 2020). Similar findings were made by Onyancha, who showed that between 2001 and 2005, academic libraries were the fourth most popular topic, trailing behind “bibliometrics,” “knowledge management,” and “social media” (Onyancha, 2018). Also, Hodonu-Wusu and Lazarus (2018) demonstrated through their analysis of LIS publications from 1998

to 2017 that academic library topics, including information literacy, bibliometrics, citation analysis, and open access, will continue to be prominent research trends in the future (Hodonu-Wusu & Lazarus, 2018). Furthermore, these researchers observed that the most commonly referenced articles in the LIS literature originated from the United States, England, and China. In Africa, South Africa and Nigeria stood out as the top contributors (ranking within the top 25 countries for LIS research productivity). Antczak et al. observed similar trends in analyzing the LIS publication output on academic libraries from 2012-2023, comprising 7,870 publications. The results indicate that the contribution of US researchers accounted for approximately 90% of all publications originating from the continent. In contrast, Asia's leading countries in terms of publication count were India (27% of articles) and China (18%). The UK stood out among European countries as having the highest publication activity (20%, accounting for 3% of all publications). Spain was second (15%, also corresponding to 3% of the entire collection). In Africa, the highest number of papers was recorded for authors from Nigeria (54%; 7% in relation to the entire collection) and South Africa (20%; 2% in relation to the entire collection) Antczak et al., 2023).

The existing literature review indicates that, thus far, no bibliometric analysis has been conducted on the research output of Polish scholars engaged in academic library research. Nevertheless, scholarly interest in this subject has been shown in publications demonstrating a general intensification of research into the history of libraries and librarianship (Birkenmajer, 1975; Migon, 1984; Bajor, 2008; Glowacka, 2008; Puchalski, 2016), works discussing the research areas of employees in individual LIS institutes and departments (Kowalska & Ciszewska, 2009; Przybysz-Stawska & Walczak-Niewiadomska, 2016) or texts in which the authors analyzed the share of Polish documents in LIS domain repositories and Scopus and Web of Science databases (Kowalska, 2012; Drabek, 2013; Antczak et al., 2023). The lack of in-depth bibliometric analyses relating to the exploration of the issue of academic libraries by Polish researchers was the premise for the creation of this article.

METHODOLOGY

At the search stage, the objective was to find works by Polish researchers (affiliated with Polish academic institutions) exploring academic libraries. The Scopus database was employed to acquire the data. The choice of this database was justified for several reasons:

1. Scopus indexes most international and reputable scientific journals in the LIS field.
2. The database is regularly updated.
3. It offers various data for advanced bibliometric analysis, such as citations, altmetrics, subject areas, and scientific trends.
4. Scopus is widely recognized and accepted in the scientific community as an essential tool for conducting bibliometric research.
5. In Poland, it is an evaluation tool for individual scientific output in academic promotion.

The following search instructions were used to retrieve the bibliographic material:

TITLE-ABS-KEY (“UNIVERSITY LIBRARY” OR “ACADEMIC LIBRARY” OR “COLLEGE LIBRARY” OR “UNIVERSITY LIBRARIES” OR “ACADEMIC LIBRARIES” OR “COLLEGE LIBRARIES”) AND AFFILCOUNTRY (POLAND)) AND PUBYEAR > 1979 AND PUBYEAR < 2024

Accordingly, a corpus of publications between 1980 and 2023 was obtained in late January 2024 and subjected to bibliometric and content analysis. The VOSviewer version 1.6.20 software (www.vosviewer.com), developed by Nees Jan van Eck and Ludo Waltman of Leiden University, was used to determine co-authorship of publications and keyword mapping. It is based on the VOS (*visualization of similarities*) technique developed by the same authors. This technique is used to visualize similarities between objects, in which similar objects are located close to each other and less similar objects are located farther apart (Van Eck & Waltman, 2007). The main objective of this study was to establish Polish researchers' level of interest in academic libraries by analyzing data from

the Scopus database. Furthermore, the research aimed to determine the specific research topics they undertook and estimate the visibility of their work in the global academic community. The analysis was limited to publications in the humanities and social sciences since most countries classify library and information science under these areas.

RESEARCH QUESTIONS

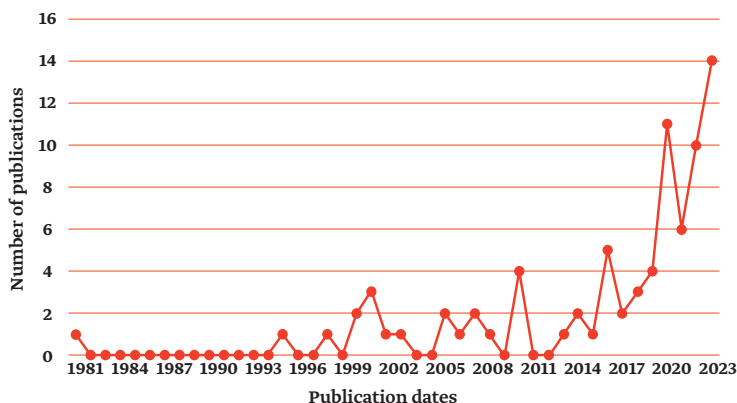
The following research questions were formulated:

- Q1: In which journals did the authors publish?
- Q2: What are the most prolific authors?
- Q3: What interest (citations, altmetrics) have the published texts received in the scientific circuit?
- Q4: What specific issues did the researchers address?

Results

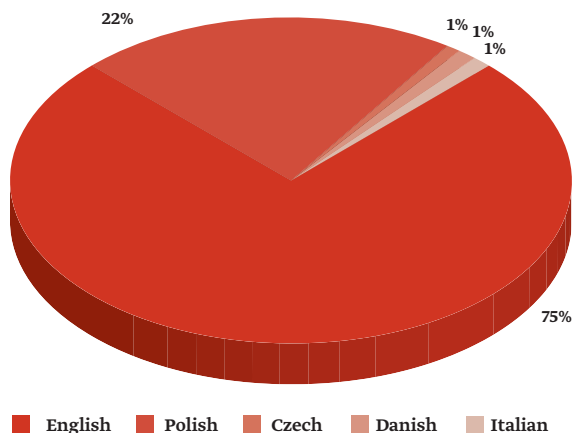
A search conducted in the Scopus database generated 113 publications by Polish researchers. The further analysis was limited to publications in the humanities and social sciences since most countries classify library and information science under these areas. Consequently, 87 works were obtained. Due to a lack of relevance, eight works were excluded from further analysis.¹ Ultimately, 79 texts were included in the analyses. Most of these were published in 2023 (14), 2022 (10), and 2020 (11). While the period between 2013 and 2016 was characterized by a moderate increase in the number of articles (between one and five texts per year), no publication was recorded in the Scopus database between 1981 and 1993. An analogous situation occurred in the years 1995-1996, 1998, 2003-2004, 2009, 2011-2012. Polish researchers have shown a growing interest in the subject of academic libraries since 2017 (cf. graph 1).

1 Although not directly related to academic libraries thematically, these resources demonstrate the utilisation of academic library resources for the conducted literature review. They were either published by academic libraries or featured illustrations from the collections of academic libraries.



GRAPH 1. Number of publications on academic libraries by Polish researchers between 1980 and 2023 disclosed in the Scopus database, including publication dates.
Source: Own elaboration.

In terms of language, articles published in English dominated the material analyzed (59). This was followed by publications in Polish (17), Czech, Danish, and Italian – one document each.



GRAPH 2. Publications on academic libraries by Polish researchers issued between 1980 and 2023 disclosed in the Scopus database by language criterion.
Source: Own elaboration.

In terms of form, the collection was dominated by journal articles, totaling 74. Smaller subcategories comprised post-conference speeches (3) and chapters from books (2). Articles on academic libraries appeared in 41 journals (cf. Table 1).

TABLE 1. TITLES OF JOURNALS FOUND IN THE SCOPUS DATABASE CONTAINING ACADEMIC LIBRARY ARTICLES BY POLISH RESEARCHERS PUBLISHED BETWEEN 1980 AND 2023

No.	Journal title	Number of articles	Scopus Subject area	2022 Quartile	Cite Score 2022	SNIP 2022	SJR 2022	Score from the Ministry of Science and Higher Education ²
1	<i>Journal of Academic Librarianship</i>	10	Social Sciences: Library and Information Sciences; Social Sciences: Education	Q1 Library and Information Sciences; Q2 Education	4.1	1.694	0.899	200
2	<i>Library Management</i>	6	Social Sciences: Library and Information Sciences;	Q2 Library and Information Sciences;	2.3	0.737	0.439	70
3	<i>Libri Quarterly</i>	5	Social Sciences: Library and Information Sciences;	Q2 Library and Information Sciences;	3.0	0.992	0.401	70
4	<i>Przegląd Zachodniopomorski</i>	5	Art and Humanities: Museology; Art and Humanities: Historia Art and Humanities: Archeology; Social Sciences: Archeology;	Q4 Museology; Q4 History; Q4 Archeology	0.1	0.003	-	70
5	<i>Electronic Library</i>	4	Social Sciences: Library and Information Sciences; Computer Science: Computer Science Application	Q1 Library and Information Sciences; Q2 Computer Science Application	3.9	0.998	0.488	70
6	<i>Libri</i>	3	Social Sciences: Library and Information Sciences;	Q2 Library and Information Sciences;	1.4	0.775	0.298	100
7	<i>Folia Toruniensia</i>	2	-	-	-	-	-	20
8	<i>Library Hi Tech</i>	2	Social Sciences: Library and Information Sciences; Computer Science: Information Systems	Q1 Library and Information Sciences; Q2 Information Systems	4.9	1.217	0.507	70

2 In Poland, the Ministry of Science and Higher Education has been compiling lists of scored journals since 2003. They serve as a benchmark for evaluating the achievements of individual researchers and entire universities, based on the 'prestige' of the publications. These lists have been modified several times. Initially, the scoring of journals was based on the number of citations, impact factor and indexation in recognised journal databases, as assessed by the Science Evaluation Commission. A list was in place in the first half of 2024, assigning each journal a score of 20, 40, 70, 100, 140 or 200 respectively (Musiał-Karg, 2023).

No.	Journal title	Number of articles	Scopus Subject area	2022 Quartile	Cite Score 2022	SNIP 2022	SJR 2022	Score from the Ministry of Science and Higher Education*
9	<i>New Review of Information Networking</i>	2	Social Sciences: Education Computer Science: Information Systems Computer Science: Computer Networks and Communication Computer Science: Human-Computer Interaction	Q2 Education Q3 Information Systems Q3 Computer Networks and Communication Q4 Human-Computer Interaction	2.0	0.828	0.243	20
10	<i>Pamiętnik Literacki [Literary Diary]</i>	2	Art and Humanities: Literature and Literary Theory	-	-	0.104	-	100
11	<i>Slavic and East European Information Resources</i>	2	Social Sciences: Linguistics and Language; Social Sciences: Library and Information Sciences;	Q4 Linguistic and Language; Q4 Library and Information Sciences;	0.1	-	0.101	40
12	<i>Z badań nad Książką i Księgozbiorem [From research on historical books and book collections]</i>	2	Arts and Humanities: History; Arts and Humanities: Social Sciences: Library and Information Sciences; Social Sciences: Communication	Q4 History; Q4 Arts and Humanities (miscellaneous); Q4 Library and Information Sciences; Q4 Communication	0.1	-	0.101	40
13	<i>Argument: Biannual Philosophical Journal</i>	1	Arts and Humanities: Religious Studies; Arts and Humanities: Philosophy	Q4 Religious Studies; Q4 Philosophy	0.1	0.052	0.100	70
14	<i>Cataloging And Classification Quarterly</i>	1	Social Sciences: Library and Information Sciences;	Q3 Library and Information Sciences;	0.7	1.583	0.199	70
15	<i>College and Research Libraries</i>	1	Social Sciences: Library and Information Sciences;	Q1 Library and Information Sciences;	3.3	1.876	1.002	140
16	<i>Global Knowledge Memory And Communication</i>	1	Social Sciences: Library and Information Sciences;	Q2 Library and Information Sciences;	2.9	0.894	0.354	20
17	<i>Grey Journal</i>	1	Social Sciences: Library and Information Sciences;	Q2 Library and Information Sciences;	1.7	0.476	0.211	20

No.	Journal title	Number of articles	Scopus Subject area	2022 Quartile	Cite Score 2022	SNIP 2022	SJR 2022	Score from the Ministry of Science and Higher Education ²
18	<i>Health Information and Libraries Journal</i>	1	Social Sciences: Library and Information Sciences; Health Professions: Health Information Management; Medicine: Health Informatics	Q1 Library and Information Sciences; Q1 Health Information Management; Q1 Health Informatics	6.5	1.655	0.909	70
19	<i>Hudebni Veda</i>	1	Arts and Humanities: Music	Q2 Music	0.4	0.140	0.123	70
20	<i>Information Technology and Libraries</i>	1	Social Sciences: Library and Information Sciences; Computer Science: Information Systems	Q2 Library and Information Sciences; Q3 Information Systems	2.2	1.410	0.607	100
21	<i>International Information and Library Review</i>	1	Social Sciences: Library and Information Sciences;	Q2 Library and Information Sciences;	2.3	0.617	0.401	20
22	<i>Journal of Librarianship and Information Science</i>	1	Social Sciences: Library and Information Sciences;	Q1 Library and Information Sciences;	5.1	1.615	0.664	100
23	<i>Latin American Research Review</i>	1	Arts and Humanities: Literature and Literary Theory; Arts and Humanities: General Arts and Humanities; Arts and Humanities: History; Social Sciences: Cultural Studies; Social Sciences: Anthropology; Social Sciences: Political Science and International Relations; Multidisciplinary; Social Sciences: Sociology and Political Science; Economics, Econometrics and Finance; Finance: General Economics, Econometrics and Finance; Social Sciences: Geography, Planning and Development; Social Sciences: Development	Q1 Literature and Literary Theory; Q1 General Arts and Humanities; Q1 History; Q1 Cultural Studies; Q2 Anthropology; Q2 Political Science and International Relations; Q2 Multidisciplinary; Q2 Sociology and Political Science; Q2 General Economics, Econometrics and Finance; Q3 Geography, Planning and Development; Q3 Development	1.7	1.310	0.548	70
24	<i>Library and Information Science Research</i>	1	Social Sciences: Library and Information Sciences; Computer Science: Information Systems	Q1 Library and Information Sciences; Q2 Information Systems	4.3	1.768	0.782	100

No.	Journal title	Number of articles	Scopus Subject area	2022 Quartile	Cite Score 2022	SNIP 2022	SJR 2022	Score from the Ministry of Science and Higher Education*
25	<i>Library Philosophy and Practice</i>	1	Arts and Humanities: Philosophy; Social Sciences: Library and Information Sciences	-	-	-	0.235	40
26	<i>Library Review</i>	1	Social Sciences: Library and Information Sciences	-	-	-	-	70
27	<i>Litteraria Copernicana</i>	1	Social Sciences: Cultural Studies	-	-	-	-	40
28	<i>Meander</i>	1	Arts and Humanities: History; Arts and Humanities: Language and Linguistics; Arts and Humanities: Archeology; Social Sciences: Classics; Social Sciences: Archeology;	-	-	-	-	70
29	<i>Neuphilologische Mitteilungen</i>	1	Arts and Humanities: Language and Linguistics; Social Sciences: Linguistics and Language;	-	-	-	0.102	20
30	<i>New Review of Academic Librarianship</i>	1	Social Sciences: Education; Computer Science: Information Systems; Computer Science: Computer Networks and Communications; Computer Science: Human-Computer Interaction	Q2 Education Q3 Information Systems Q3 Computer Networks and Communication Q4 Human-Computer Interaction	2.0	0.828	0.243	40
31	<i>Ons Gesteltijf Erf</i>	1	Arts and Humanities: Religious Studies; Arts and Humanities: History	Q4 Religious Studies; Q3 History;	0.1	0.522	0.101	70

No.	Journal title	Number of articles	Sopos Subject area	2022 Quartile	Cite Score 2022	SNIP 2022	SJR 2022	Score from the Ministry of Science and Higher Education ²
32	<i>Orbis Idemum</i>	1	Arts and Humanities: Religious Studies; Arts and Humanities: Philosophy; Arts and Humanities: Arts and Humanities (miscellaneous); Arts and Humanities: History and Philosophy of Science; Social Sciences: Sociology and Political Science;	Q3 Religious Studies; Q3 Philosophy Q3 Arts and Humanities (miscellaneous); Q4 History and Philosophy of Science; Q4 Sociology and Political Science;	0.3	0.614	0.101	40
33	<i>Polish Librartes</i>	1	Arts and Humanities: Museology; Arts and Humanities: Arts and Humanities (miscellaneous); Arts and Humanities: History; Social Sciences: Library and Information Sciences	Q4 Museology; Q4 Arts and Humanities (miscellaneous) Q4 History; Q4 Library and Information Sciences;	0.1	-	0.103	100
34	<i>Portal - Libraries and the Academy</i>	1	Social Sciences: Library and Information Sciences	Q2 Library and Information Sciences;	1.9	1.072	0.630	100
35	<i>Poznańskie Studia Slawistyczne [Poznań Slavic Studies]</i>	1	Arts and Humanities: Literature and Literary Theory; Arts and Humanities: History; Social Sciences: Cultural Studies; Arts and Humanities: Language and Linguistics; Social Sciences: Linguistics and Language; Social Sciences: Anthropology; Social Sciences: Communication	Q4 Literature and Literary Theory; Q4 History; Q4 Cultural Studies; Q4 Language and Linguistics; Q4 Linguistics and Language; Q4 Anthropology; Q4 Communication	0.1	0.014	0.139	100
36	<i>Prace Filologiczne. Literaturoznawstwo [Philological Works. Literary Studies]</i>	1	Arts and Humanities: Literature and Literary Theory	-	-	-	0.100	100

No.	Journal title	Number of articles	Scopus Subject area	2022 Quartile	Cite Score 2022	SNIP 2022	SJR 2022	Score from the Ministry of Science and Higher Education ²
37	<i>Problemos</i>	1	Arts and Humanities: Philosophy	Q3 Philosophy	0.3	0.700	0.164	40
38	<i>Przekładaniec</i>	1	Arts and Humanities: Literature and Literary Theory; Social Sciences: Cultural Studies	Q4 Literature and Literary Theory; Q4 Cultural Studies	0.1	0.233	0.100	70
39	<i>Roczniki Humanistyczne</i>	1	Arts and Humanities: Literature and Literary Theory; Arts and Humanities: Visual Arts and Performing Arts; Arts and Humanities: History; Social Sciences: Linguistics and Language;	Q4 Literature and Literary Theory; Q4 Visual Arts and Performing Arts; Q4 History; Q4 Linguistics and Language	0.1	0.186	-	100
40	<i>Science-Fiction Studies</i>	1	Arts and Humanities: Literature and Literary Theory	Q2 Literature and Literary Theory	0.3	0.498	0.139	70
41	<i>Vox Patrum</i>	1	-	-	-	-	-	140

Source: Own elaboration.

Three groups of magazines emerged in the surveyed collection:

1. journals focused solely on LIS (11 titles),³
2. journals focused on LIS and associated disciplines (11 titles),⁴
3. journals focused on other disciplines (19 titles).⁵

The first group of journals was dominated (9 out of 11 titles) by periodicals addressing issues from all areas of LIS (such as. *College and Research Libraries*, *Portal - Libraries and the Academy*, *Journal of Librarianship and Information Science*, *Global Knowledge, Memory, and Communication*, *Libri*). In group two, the most common location of published articles was the *Journal of Academic Librarianship* (10 articles), assigned to LIS and education. The remaining configurations included the most prevalent journals in LIS and Computer Science (4 titles) and LIS and History (2 titles). Single titles were assigned to LIS and linguistics, LIS and communication, LIS and medicine, and LIS and philosophy. The third group of journals consisted of various disciplines, including humanities (literary theory, musicology, history, philosophy, archaeology, cultural and religious sciences), social sciences (education, economics and finance, cultural studies, anthropology, communication, political science, sociology), exact and natural sciences (computer science).

The first group of academic library journals published 22 articles (29.7% of the total) by Polish researchers, while the second group contributed 27 articles (36.5%), and the third group contributed 25 articles (33.8%). Regarding journals exclusively focused on LIS or

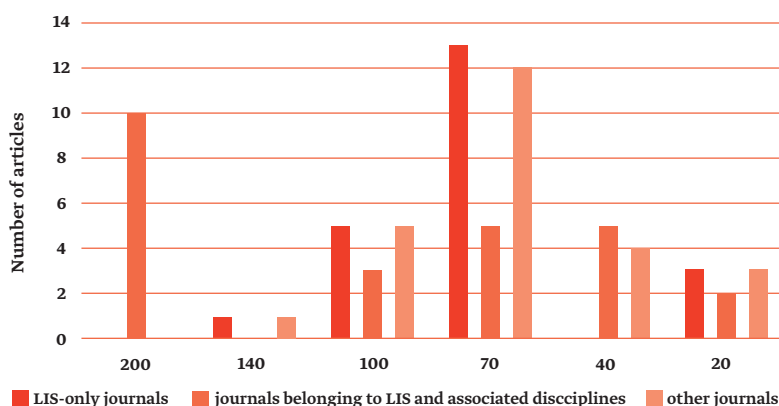
3 In table 1, marked nos: 2, 3, 6, 14–17, 21–22, 26, 34.

4 In table 1, marked nos: 1, 5, 7–8, 11–12, 18, 20, 24–25, 33. The Polish journal *Folia Toruniensia* was categorised in this group, even though it did not have an official profile in the Scopus database until 2023. Based on the ICI Journals Master List database (Index Copernicus), it was determined that the journal publishes articles in the field of social communication sciences, which encompasses LIS in Poland.

5 In table 1, marked nos: 4, 9, 10, 13, 19, 23, 27–32, 35–41. The Polish journal *Vox Patrum* was categorised in this group, even though it did not have an official profile in the Scopus database until 2023. Based on the ICI Journals Master List database (Index Copernicus), it was determined that the journal publishes articles in the field of patristics and the study of Christian antiquity, which encompasses LIS in Poland.

associated with LIS and other related disciplines, within the Scopus database, seven of these journals were classified within the first quartile (Q1) of LIS journals, eight were in the second quartile (Q2), two in the third quartile (Q3), and three in the fourth quartile (Q4). In total, 39 articles (51%) were published by Polish researchers in the most prestigious journals (Q1 and Q2).

Taking into account the number of points allocated for journal publications, Polish researchers published the most texts in journals assigned 70 points (32 articles), according to the scientific journal list released by the Minister of Education and Science on 5 January 2024 (*Communiqué*, 2024). Another group, considerably smaller in number, comprised journals with a score of 100 (13 articles). The highest scores (140 and 200 points) were awarded to 12 articles (2 and 10, respectively).



GRAPH 3. Number of articles on academic libraries by Polish researchers issued between 1980 and 2023 found in the Scopus database, taking into account the number of ministerial points awarded for their publication.

Source: Own elaboration.

The study demonstrates that 86 authors affiliated with Polish academic institutions published articles on academic libraries in journals indexed in the Scopus database between 1980 and 2023.

TABLE 2. PUBLICATIONS ON ACADEMIC LIBRARIES BY POLISH RESEARCHERS ISSUED BETWEEN 1980 AND 2023 FOUND IN THE SCOPUS DATABASE BASED ON THE DATABASE RECORDS

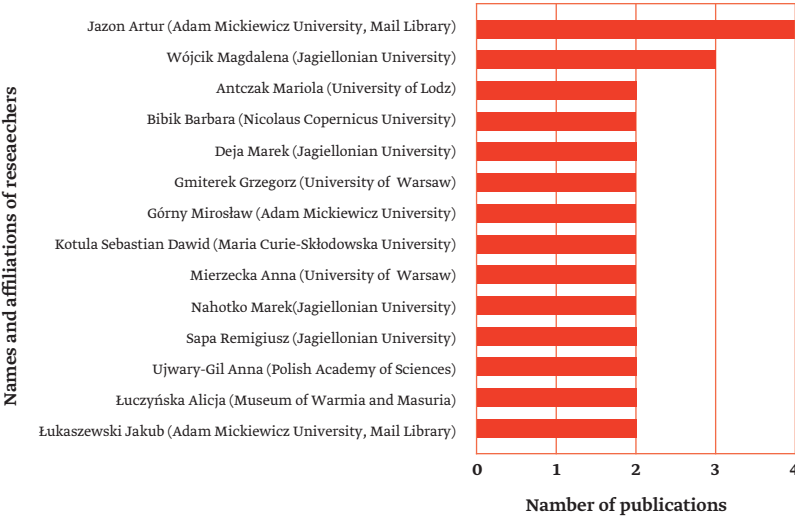
Affiliating institution	Number of authors from the institution
University of Warsaw	15
Jagiellonian University	14
Adam Mickiewicz University in Poznań	11
Nicolaus Copernicus University in Toruń	11
AGH University in Cracow	3
The John Paul II Catholic University of Lublin	3
Medical University of Gdańsk	3
Polish Academy of Sciences	3
University of Gdańsk	3
Military University of Technology, Warsaw 1980.	2
University of Łódź	2
University of Wrocław	2
Cracow University of Technology	1
John Paul II University of Applied Sciences in Biała Podlaska	1
Kazimierz Wielki University in Bydgoszcz	1
Łódź University of Technology	1
Maria Curie-Skłodowska University in Lublin	1
Museum of Warmia and Masuria in Olsztyn	1
Pomeranian Library in Szczecin	1
Silesian Library in Katowice	1
University of Białystok	1
University of Information Technology and Management in Rzeszów	1
University of National Education Commission in Cracow	1
University of Rzeszów	1
University of Silesia, Katowice	1
Wrocław University of Science and Technology	1
TOTAL	86

Source: Own elaboration.

The most prominent contributors to the analyzed publications were researchers from the University of Warsaw and Jagiellonian University, Poland’s two preeminent academic institutions. The

second place was occupied ex quo by researchers from Adam Mickiewicz University in Poznań and Nicolaus Copernicus University in Toruń. The remaining institutions had a lower level of representation in comparison to their counterparts. Interestingly, of the 26 affiliations, 71 authors originated from the 16 Polish universities ranked among the 20,531 institutions in “The Centre for World University Rankings 2023” (*Global*, 2023).

Most of the 79 publications were single-author papers (71%). The remaining publications were co-authored by two (20.2%), three (3.8%), or four researchers (5%). The names of researchers who have published the most texts on the subject of academic libraries from 1980 to 2023, as documented in the Scopus database, are listed in Graph 4, along with their affiliations.



GRAPH 4. Polish authors with the most publications on academic libraries between 1980 and 2023, as documented in the Scopus database records.
Source: Own elaboration.

As for co-authored publications (23), the articles surveyed were dominated by texts produced in collaboration between national researchers (16), mainly from the same institutions (12). In four oth-

er instances, collaboration was observed between researchers from the Nicolaus Copernicus University in Toruń and the University of Warsaw (1), the Art Institute of the Polish Academy of Sciences (1), and the library staff of the Łódź University of Technology and the Cracow University of Technology (1), as well as representatives of the biological sciences from the University of Gdańsk and the medical library of the Gdańsk Medical University (1).

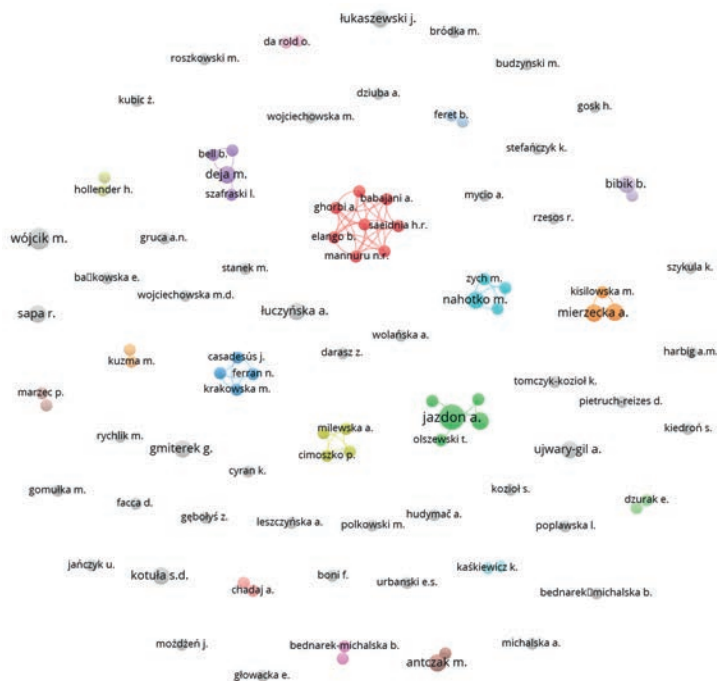


FIG. 1. Co-authored publications on academic libraries between 1980 and 2023 found in the Scopus database records.

Source: Own elaboration.

Only 6 of the 23 publications (7.5% of the total analyzed publications) were produced in international collaboration: two articles with partners from Lithuania (Vilnius University), one in collaboration with researchers from Iran (Shahid Beheshti University; Tarbiat Modares University University of

Tehran), India (Rajagiri College of Social Sciences) and the United States (Universit of North Texas), one with authors from Spain (Universitat Oberta de Catalunya; IRTA, Lleida) and one with researchers from the United States (College of Staten Island). The text, which involved researchers from as many as four countries, featured eight authors, including one from Poland (Marcin Kozak from the University of Information Technology and Management in Rzeszów).

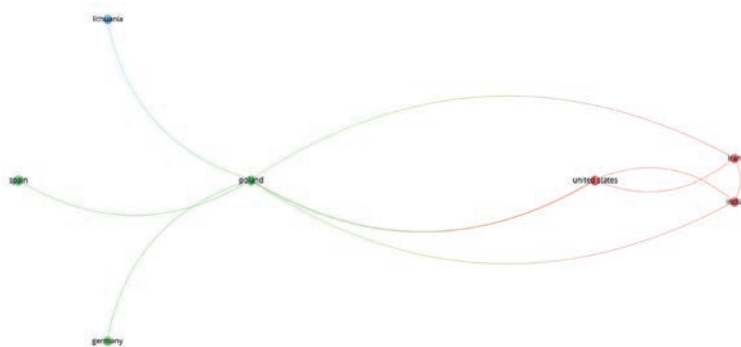


FIG. 2. International cooperation diagnosed in academic library research articles 1980-2023 as revealed by Scopus database records.
Source: Own elaboration.

Of the 79 texts, only 39 (48%) were cited, and 35 (44%) were additionally provided with altmetrics.⁶ A total of 260 citations were established. The highest number of citations were for articles published in *Library Hi Tech* (55 citations) and *Journal of Academic Librarianship* (54 citations). Additionally, texts published in the periodicals *Electronic Library* (30 citations), *New Review of Information Networking* (21 citations), and *Library Management* (20 citations) gained relative popularity.

6 The authors employ the term altmetrics in a more restricted manner, encompassing a set of indicators that measure the influence of an individual scientific article through social metrics (article-level metrics, ALM; cf. Fenner & Linn, 2015).

TABLE 3. ARTICLES ON ACADEMIC LIBRARIES BY POLISH RESEARCHERS PUBLISHED BETWEEN 1980 AND 2023 WITH CITATIONS AND ALTMETRICS DISCLOSED IN THE SCOPUS DATABASE

No.	Title	Author/Authors	Title of journal/post-conference materials	Year of issue	Number of citations in Scopus	Altmetrics			
						Mendeley	Facebook	Blogs	Wikipedia
	Internet of Things - potential for libraries	Wójcik M.	<i>Library Hi Tech</i>	2016	50	193	0	0	0
	Digital transformation readiness: perspectives on academia and library outcomes in information literacy	Deja M. Rak D. Bell B.	<i>Journal of Academic Librarianship</i>	2021	25	644	35	0	0
	Polish university libraries social networking services during the COVID-19 pandemic spring term lockdown	Gmiterek G.	<i>Journal of Academic Librarianship</i>	2021	19	127	23	0	0
	Organizational network analysis: A study of a university library from a network efficiency perspective	Ujwary-Gill A.	<i>Library & Information Science Research</i>	2019	18	76	0	0	0
	Academic library website functions in the context of users' information needs	Mierzecka A. Suminas A.	<i>Journal of Librarianship and Information Science</i>	2018	16	121	0	1	0
	Enriching e-learning metadata through digital library usage analysis	Ferran N. Casadesús J. Krakowska M. Minguillón J.	<i>Electronic Library</i>	2007	16	78	0	0	0
	The Future of the Academic Library and the Academic Librarian: A Delphi study reloaded	Feret B. Marcinek M.	<i>New Review of Information Networking</i>	2005	15	45	0	0	0
	Creating a job description for an electronic resources librarian	Bednarek-Michalska B.	<i>Library Management</i>	2002	12	30	0	0	0
	E-learning model for Polish libraries: BIBWEB	Bednarek-Michalska B. Wołodko A.	<i>Electronic Library</i>	2007	7	32	0	0	0

No.	Title	Author/Authors	Title of journal/post-conference materials	Year of issue	Number of citations in Scopus	Altmetrics			
						Mendeley	Facebook	Blogs	Wikipedia
	Evaluation of the accessibility of archival cartographic documents in digital libraries	Kuźma M. Mościcka A.	<i>Electronic Library</i>	2018	6	36	0	0	0
	E-learning in academic libraries	Gruca A. N.	<i>New Review of Information Networking</i>	2010	6	50	0	0	0
	The roles of American and Polish academic library Web sites: A comparative study.	Sapa R.	<i>Libri</i>	2005	6	16	0	0	0
	Social media aesthetics as part of academic library merchandising	Wójcik M.	<i>Library Hi Tech</i>	2022	5	18	0	0	0
	Researchers' expectations regarding the online presence of academic libraries	Mierzecka A. Kisłowska M. Suminas A.	<i>College and Research Libraries</i>	2017	5	49	2	0	0
	Bibliometrics and academic staff assessment in Polish university libraries - current trends	Ryś D. Chadał A.	<i>Liber Quarterly</i>	2016	5	25	0	1	0
	A survey of medical researchers indicates poor awareness of research data management processes and the role of data librarians	Milewska A. Wiśniewska N. Cimoszko P. Rusakov J.	<i>Health Information and Libraries Journal</i>	2022	5	51	31	0	0
	Big data-driven investigation into the maturity of library research data services (RDS)	Nahotko M. Zych M. Januszko-Sza- kiel A. Jaskowska M.	<i>Journal of Academic Librarianship</i>	2023	3	55	2	1	0
	Social capital in the theory and research of LIS professionals in the light of the literature on the subject. Review of current knowledge	Wojciechow- ska M.	<i>Global Knowledge, Memory And Communication</i>	2022	3	10	0	0	0

No.	Title	Author/Authors	Title of journal/post-conference materials	Year of issue	Number of citations in Scopus	Altmetrics			
						Mendeley	Facebook	Blogs	Wikipedia
	Manuscripts of The Szczecin Marian Gymnasium in The Collection of The University Library in Toruń	Mycio A.	<i>Przegląd Zachodniopomorski</i>	2020	3	0	0	0	0
		Michalska A.	<i>Przegląd Zachodniopomorski</i>	2020	3	1	0	0	0
	Research on the impact of academic libraries - areas, methods, indicators	Głowacka E.	<i>Library Management</i>	2019	3	54	0	0	0
	A new look at the university libraries in context: European Research Area	Pietruch-Reizes D.	<i>Library Management</i>	2010	3	30	0	0	0
	The linguistic stratification in the Cambridge DD copy of Chaucer's Canterbury Tales	Thaisen J. Da Rold O.	<i>Neuphilologische Mitteilungen</i>	2009	3	0	0	0	0
	Remote usability testing carried out during the COVID-19 pandemic on the example of Primo VE implementation in an Academic Library	MARCH P. Piotrowski D. M.	<i>Journal of Academic Librarianship</i>	2023	2	9	98	0	0
	Modelling doctoral dissertations in Wikidata knowledge graph: Selected issues	Roszkowski M.	<i>Journal of Academic Librarianship</i>	2023	2	10	0	0	0
	The Importance and Level of Individual Social Capital among Academic Librarians	Wojciechowska M.	<i>New Review of Academic Librarianship</i>	2023	2	13	0	0	0
	"Those clunky things you have to carry around": Textual materiality in Vernor Vinge's Rainbows End	Kozioł S.	<i>Science-Fiction Studies</i>	2015	2	11	0	0	0

No.	Title	Author/Authors	Title of journal/post-conference materials	Year of issue	Number of citations in Scopus	Altmetrics		
						Mendeley	Facebook	Blogs
	Anthony Jenkinson's unique wall map of Russia (1562) and its influence on European cartography	Szykula K.	BELGEO	2008	2	0	1	0
	The implementation of information technology projects in Polish research and academic libraries in the early 1990s: questions of scope and effectiveness	Górny M. Jazdon A.	Library Management	1997	2	5	0	0
	Problems in the Management and Operation of Academic Libraries in Poland during the Transition Period	Jazdon A. Olszewski T.	Library Review	1994	2	7	0	0
	Library model of community resilience during the war. Activities of selected Polish academic libraries addressed to Ukrainians	Antczak M. Gruszka Z.	Journal of Academic Librarianship	2023	1	6	99	0
	Use of Facebook fan pages in Polish academic libraries (2009–2022)	Gmiterek G.	Journal of Academic Librarianship	2023	1	11	0	0
	A Not Very Pleasant Story: Vicissitudes of Stefan Srebrny's Translation of Aeschylus	Bibik B.	Meander	2020	1	0	0	0
	The role of the academic library in disseminating grey literature - Adam Mickiewicz university repository as a case study	Rychlik M.	Grey Journal	2016	1	14	0	0
	Thannerwald - The lost manuscript from Elbląg/Elbing partially rediscovered	Leszczyńska A.	Hudební Věda	2014	1	0	0	0

No.	Title	Author/Authors	Title of journal/post-conference materials	Year of issue	Number of citations in Scopus	Altmetrics			
						Mendeley	Facebook	Blogs	Wikipedia
The Role of Legal Deposit of Books in the Polish Library Scheme: The Case of Poznań University Library		Bródlka M.	<i>Slavic and East European Information Resources</i>	2014	1	4	0	0	0
	Metamorphosis of academic libraries in post-communist Poland: Focusing on access	Dzurak E. Kasprzyk A.	<i>Journal of Academic Librarianship</i>	2010	1	16	0	0	0
	Access to scholarly output of academic staff: Bibliographic databases and institutional repositories in Polish academic libraries	Sapa R.	<i>Libri</i>	2010	1	29	0	0	0
	Implementing the HORIZON computing system in the university library in Poznań	Rucińska-Nagórny A. Jazdon A.	<i>Electronic Library</i>	2001	1	4	0	0	0
TOTAL		-	-	-	260	1880	291	3	3

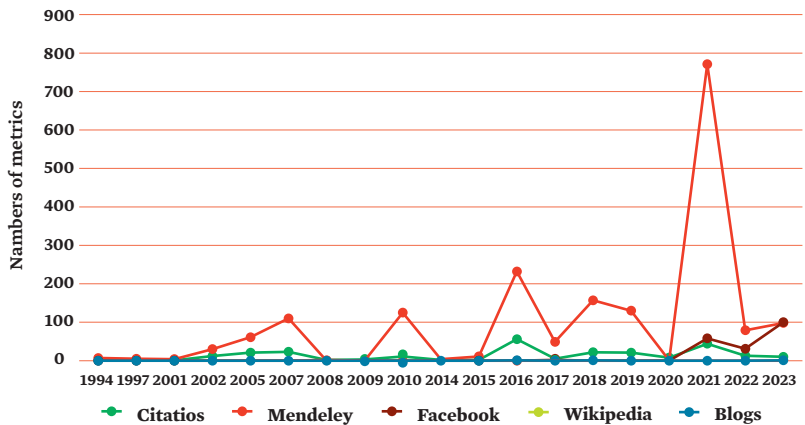
Source: Own elaboration.

The most prevalent category among the 39 articles was publications featuring alternative metrics from a single source 24. Ten publications had metrics from two distinct sources, and only one was based on three sources. Four publications lacked altmetrics data. The Mendeley manager was the most frequent source of altmetrics (1880 mentions for 34 articles). Articles were cited far less frequently on Facebook (291 references for 8 articles), blogs (3 mentions for 3 articles), and Wikipedia (3 mentions for 2 articles).

The data collected demonstrates a similarity between the distribution of citations and metrics derived from the Mendeley manager for the 39 publications. Both sources had the highest publication citations occurring in 2016 (citations: 56; Mendeley: 232) and 2021 (citations: 44; Mendeley: 771). However, in the other periods (up to 2016, between 2016 and 2020, and after 2021), the number of citations and altmetrics was significantly lower. It was also observed that there was no exponential year-on-year increase in the number of citations. Nonetheless, the frequency of publication mentions in Mendeley manager has increased in the last three years (2021-2023), reaching 954, representing 50.7% of the identified occurrences in Mendeley. A similar trend was observed for mentions originating from Facebook, with publications from 2021-2023 reaching 288, accounting for 99% of the total identified mentions on Facebook. Regarding the other sources - appearances on blogs or Wikipedia- metrics' presence remained very low (between 1 and 2 metrics in the respective years).

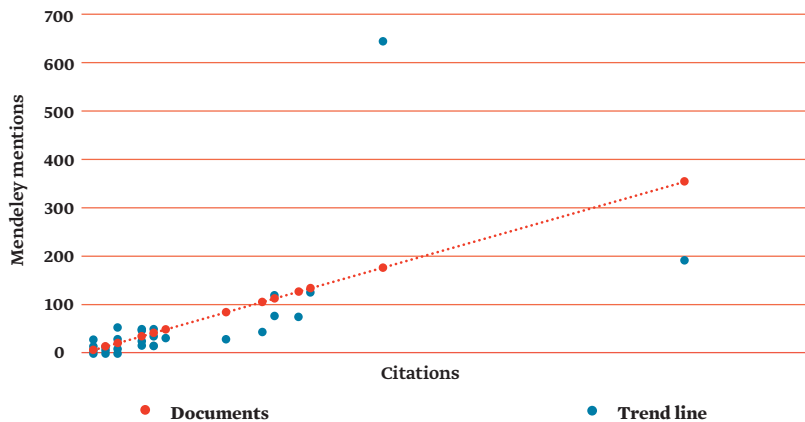
With reference to the Mendeley manager and Facebook (the two most commonly referenced altmetrics sources), the data gathered supports the conclusion that a correlation exists between the number of citations and metrics. The Pearson coefficient⁷ with a value of 0.62 for Mendeley proves the existence of a strong positive

7 The Pearson correlation coefficient quantifies the strength of the linear correlation between the random variables. A linear relationship occurs when the points on a scatter plot of two variables are roughly aligned in a straight line. Correlation values between 0 and 0.3 are assumed to indicate a weak relationship, between 0.3 and 0.5 a moderately strong relationship, and between 0.5 and 1 a strong or very strong relationship.

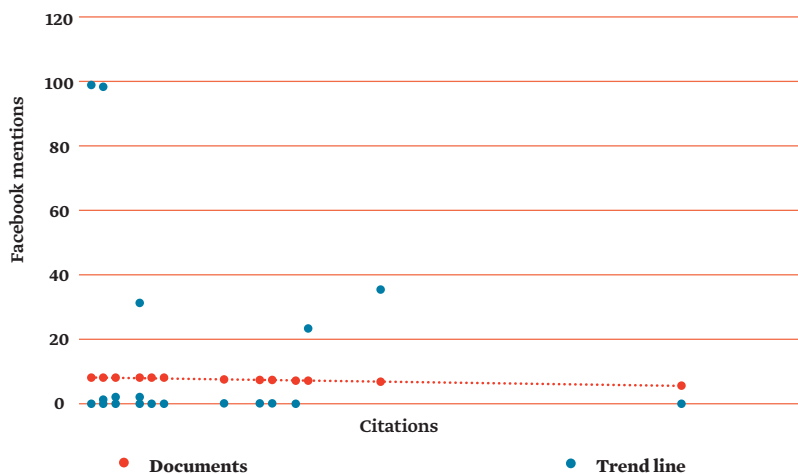


GRAPH 5. Citations and altmetric indices of articles on academic libraries by Polish researchers published between 1980 and 2023 revealed in the Scopus database distributed over time.
Source: Own elaboration.

correlation (cf. graph 6). In contrast, a value of -0.01 for Facebook indicates a weak negative correlation (cf. graph 7). The analyses indicate a positive correlation between the number of citations and the number of metrics in the Mendeley application for most publications, with a few deviations. However, there was no clear linear



GRAPH 6. The correlation between the number of citations and metrics from the Mendeley manager for Polish articles devoted to academic libraries.
Source: Own elaboration.



GRAPH 7. The correlation between the number of citations and metrics from Facebook for Polish articles devoted to academic libraries.

Source: Own elaboration.

correlation between the number of citations and the frequency of Facebook mentions. In most cases, there was no increase in the number of Facebook mentions despite a higher number of citations. Conversely, some publications with no or few citations had significantly more popularity on Facebook (e.g., article no. 31: number of citations – 1, number of Facebook mentions – 99).

A content analysis of the publications revealed that the authors' interests focused on several distinct thematic areas. **Area one** (38 texts) included papers on various aspects of the organization of library collections, particularly problems of collection, cataloging, management, accessibility, integrity, and quality. Also included in this category are publications discussing special collections (e.g. russica, old prints, cimelia, legacies held in library collections) and objects in them. **Area two** (17 texts) consisted of articles that examined the use of modern technologies in academic libraries (websites, social media, Internet of Things, open-source software, 3D printing, integrated library systems, and digital libraries), the changes they bring about in service offerings and challenges libraries face in the context of their development. Additionally, this area

DISCUSSION AND CONCLUSIONS

A total of 79 publications on academic libraries were analyzed. 76 were assigned to Subject Areas in the Scopus database: Social Sciences: 29 were additionally assigned to Arts and Humanities, 12 to Computer Science, and one to Medicine. The remaining three publications – one each – were allocated to Earth and Planetary Sciences, Engineering and Economics, Econometrics, and Finance. This demonstrates the interdisciplinary nature of LIS, which has also been emphasized by other researchers of the Polish LIS output (Stefaniak, 1987; Pindlowa, 1988; Drabek, 2013; Nabiałczyk, 2014; Osiński, 2019).

The high proportion of articles in the analyzed collection (96%) confirms the findings of other researchers, indicating that in recent years, the number of articles has been increasing at the expense of chapters from collective publications (Kulczycki et al., 2018). Consequently, one can readily observe the so-called “long tail” phenomenon characterized by a substantial distribution of articles in as many as 41 journals. Conversely, the modest representation (29.7%) of texts published in LIS-only journals could indicate that Polish researchers had a greater inclination towards publishing in journals that were not exclusively dedicated to LIS but encompassed various disciplines and had a multidisciplinary approach. However, it is worth noting that the names of Polish researchers also appeared in eight periodicals among the top international journals cited by LIS researchers (Kolasa, 2019; Jan & Hussain, 2021). The limited number of articles scoring 100, 140, and 200 points (representing 17.5%, 2.7%, and 13.5%, respectively) should be attributed to the challenges faced by Polish researchers in “getting” into the publication pages of esteemed journals, as identified by other researchers (the so-called “glass ceiling”) (Antczak et al., 2023; Lund et al., 2023). On the flip side, the considerable percentage of articles receiving a score of 70 points (43.2%) might be a consequence of the fact that the Polish Ministry of Science and Higher Education’s list predominantly includes periodicals which are precisely rated at 70 points (cf. *Report*, 2023). Given the chang-

ing fortunes of Polish LIS journals on ministerial lists,⁸ it is nevertheless encouraging that Polish researchers working on niche topics in academic libraries are finding space to publish in foreign journals. Given the linguistic aspect of the material collected, it is not surprising that it is dominated by publications prepared in English. This can be attributed to the analysis focusing primarily on international journals publishing articles in this language.

The study's findings show that the output of Polish researchers in the field of LIS is hardly visible in the Scopus database. This database is primarily notable for the activities of people from research universities. Following the findings of Głowacka and Woźniak-Kasperek that 137 scholars represented the independent discipline of LIS until 2018 (Głowacka & Woźniak-Kasperek, 2023a),⁹ the number of 86 authors revealed in the present study seems extremely modest, even more so when one considers that besides those employed in research positions, the authors of the publications found were also university library staff and researchers from non-LIS-related units. Furthermore, an analysis of the authors' names documented in the Scopus database of publications supports the assertion that this database fails to acknowledge the scholarly output of esteemed academic library researchers. This is also confirmed by the findings of Głowacka and Woźniak-Kasperek, who for the 2018-2021 period (i.e., only five years), relying on the resources of the *Polska Bibliografia Naukowa* for 138 researchers, identified 453

8 Between 2010 and 2024, 9 to 32 Polish LIS journals were included in the various lists of scoring journals of the Ministry of Science and Higher Education (MNiSW) (Kowalska-Chrzanowska, 2020).

9 Until 2018, LIS was recognized as an independent scholarly discipline, classified under the humanities. Following an administrative reclassification of scientific fields and disciplines, it was officially designated as part of the social sciences and integrated into communication and media sciences in 2019. Researchers representing LIS up until 2018, following the reclassification, could make a choice regarding the discipline. Most of them (70.8%) dedicated 100% of their entire output to the social sciences, particularly the field of social communication and media. The rest opted for other disciplines (including cultural and religious studies, history, literary studies, linguistics) exclusively or combined them in varying proportions (25%/75%; 50%/50%) with social communication and media sciences (Głowacka & Kasperek-Woźniak, 2023a).

publications in book study and 159 in library science (Głowacka & Woźniak-Kasperek, 2023b), while the Scopus database for a period of 43 years registered 79 publications on academic libraries by Polish representatives of LIS and related disciplines, accounting for 13% of the publications. Hence, per the findings of other scholars, it is imperative to highlight that the Scopus database, along with other bibliometric databases, is not a reliable tool for appraising or promoting scholarly output, particularly in the context of narrow or specialized topics and disciplines such as LIS (Osiński, 2014; Barik, 2017; Kowalska & Osińska, 2018; Kowalska-Chrzanowska & Krysiński, 2020).

The limited extent of collaboration between Polish researchers involved in academic libraries and foreign partners is, in fact, not surprising. On the contrary, it reflects a common trend where representatives of particular social sciences and humanities, such as LIS, have limited contact with their foreign counterparts. Some of the reasons for this include language barriers hindering contact and cooperation with colleagues from other countries, limited financial resources for conducting international research, the national or local nature of the research being conducted, differences in the structure of science systems, including issues related to the evaluation of research results and scientific promotion, and, finally, simply a lack of insight into the possibilities of cooperation with foreign partners. Such limitations in the processes of internationalization of research results in the social sciences and humanities have already been pointed out by other researchers (Abdulhayoglu & Thijs, 2018; Osiński, 2019; Antczak et al., 2023; Lund et al., 2023).

The analysis of citations and altmetric indices provides further evidence to support the thesis regarding the low visibility of Polish researchers' output and minimum impact on world science. Out of 79 papers, only 39 were cited, and 35 had altmetrics. The literature emphasizes that altmetrics have a more significant impact on the dissemination and visibility of published work compared to traditional metrics and also result in faster generation of future citations (Eysenbach, 2011; Jaskowska, 2016), but by observing

the temporal distribution of the metrics of the analyzed articles, it can only be cautiously assumed that the increasing number of readers on Mendeley may generate an increase in citations. In contrast, the likelihood of Facebook mentions translating into a surge in citations of the analyzed articles in the near future is low. Such a conclusion seems to coincide with the findings of Maflahi and Thelwall, who also proved positive, strong correlations (with a value of 0.6) between the number of citations (Scopus database) and the number of metrics from the Mendeley manager for four LIS journals (*Information Processing & Management*, *Library and Information Science Research*, *Journal of Documentation*, *Journal of the American Society for Information Science*) (Maflahi & Thelwall, 2016).

The content analysis findings reveal a substantial interest in library and information processes and services regarding their evolutionary nature and research focus on electronic resources, services, and products. Conversely, issues such as research data management, the social capital of libraries, information literacy, and library architecture garnered moderate interest. A similar pattern in foreign publications was observed by Głowacka, who analyzed the thematic development of library science from 2003 to 2007, based on an analysis of the contents of three international journals (*College and Research Libraries*, *Library Quarterly*, and *Journal of Academic Librarianship*) (Głowacka, 2008), and Kamińska, who analyzed trends in the development of theoretical and methodological reflection in library science worldwide based on the contents of the *Analytical Bibliography of Library and Information Science. Foreign Literature from 2000-2010* (Kamińska, 2017). Similar to the studies conducted by Kowalska, Głowacka, and Woźniak-Kasperek, the authors of the publications examined in this study did not express any interest in researching the behavior of library staff and library users (Kowalska, 2013; Głowacka & Woźniak-Kasperek, 2023b).

As demonstrated, the Scopus database in its present form is of limited use in monitoring the status and development trends of

LIS. Undoubtedly, the level of interest in academic libraries in Poland exceeds the representation provided by the Scopus database. The low visibility of Polish LIS researchers' output is primarily attributable to the specificity of their research (their national perspective – 75% of all analyzed articles), the results of which are mainly published in the pages of Polish LIS scientific journals, that for various reasons (including non-adherence to restrictive quality criteria, violation of publication ethics, low citation rate, complicated and protracted indexing process) are not indexed in the Scopus database (Drabek, 2018).

DECLARATION OF INTERESTS

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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SPECIAL EVENTS OF 2025

In June 2025 directors of national libraries from around the world elected Tomasz Makowski, Director-General of the National Library of Poland, Chair of the Conference of Directors of National Libraries (CDNL) – the first time a Pole has been appointed to the position.

The role of the CDNL, an independent association with over 100 members, is to facilitate cooperation, exchange and discussion of topics relevant to national libraries.

The CDNL Chair for 2023–2025 was Marie-Louise Ayres, Director of the National Library of Australia, and the Vice Chairs were Leslie Weir (Director of the National Library and Archives of Canada, President-elect of IFLA) and, from 2024, Tomasz Makowski.

Before Marie-Louise Ayres, the position was held by directors from the national libraries of the Netherlands, Finland, Switzerland, South Africa, New Zealand, Denmark and Brazil.

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In May 2025 Julia Konopka-Żołnierczuk, deputy director of the National Library of Poland, was elected to the board of the International Federation of Library Associations and Institutions (IFLA). It is worth noting that with 727 electoral votes she came second among 16 candidates.

*

In May 2025 Dr. Jędrzej Leśniewski was re-elected to the IFLA Advisory Committee on Cultural Heritage. His first tenure expired in 2025 after two years, and the current one will last until 2027. In ACCH he is responsible for supporting scientific communication and long-term activities for the protection of cultural heritage. He is the former member of the National Library of Poland Board.



AUTHORS

Mariola Antczak

Professor, University of Łódź
Department of Information, Library and Book Science

Agnieszka Chamera-Nowak

Professor, University of Warsaw
Faculty of Journalism, Information and Book Studies

Giulia Conti

PHD, University of Modena and Reggio Emilia

Markus Eberharter

Professor, National Library of Poland
Institute of Books and Readership

Agnieszka Fluda-Krokos

PHD, Jagiellonian University in Kraków
Polish Academy of Arts and Sciences, Scientific Library of PAAS and PAS

Grzegorz Gmiterek

Professor, University of Warsaw
The Faculty of Journalism, Information and Book Studies

Zbigniew Gruszka

PHD, University of Łódź
Department of Information, Library and Book Science

Jacek Kordel

PHD, National Library of Poland
Institute of Books and Readership

Sebastian Dawid Kotuła

PHD, University of Maria Curie-Skłodowska in Lublin
Institute of Cultural Studies

Małgorzata Kowalska-Chrzanowska

Professor, Nicolaus Copernicus University in Toruń
Institute of Information and Communication Research

Przemysław Krysiński

PHD, Nicolaus Copernicus University in Toruń

Katarzyna Nadana-Sokołowska

Professor, Institute of Literary Research of the Polish Academy of Sciences

László Kálmán Nagy

Professor, Jagiellonian University in Kraków

Faculty of Philology

Natalia Pamuła

PHD, Nicolaus Copernicus University in Toruń

Patrícia Pászt

PHD, Jagiellonian University in Kraków

Iwona Piechnik

Professor, Jagiellonian University in Kraków

Monika Rudaś-Grodzka

Professor, Institute of Literary Research of the Polish Academy of Sciences

Rev. Michał Sołomieniuk

PHD, The Archdiocesan Archive of Gniezno

Giulio Vaccaro

PHD, University of Perugia

Elżbieta Zarych

PHD, Jagiellonian University in Kraków

Paweł Zarychta

Professor, Jagiellonian University in Kraków

