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Book Authors and Users in Letters of Dedication of the Lublin Jesuit Printing House

*Twórcy i użytkownicy książki w listach dedykacyjnych lubelskiej
Drukarni Jezuickiej*

ABSTRACT

The letter of dedication constitutes an important element of the editorial framework of the old printed book. It was a tool meant to serve its author or publisher to achieve specific goals relevant to them. It was also frequently found in the publications of the Lublin Jesuit Printing House. Content analysis of this type of texts provides us knowledge about the circle of authors and addressees, the relationships between them, the environments from which they come, as well as the reasons for their writing activity. The biographical data included in them is a valuable source allowing for gaining a fuller understanding of the profiles of more or less recognized figures coming from different environments of the former Commonwealth of Poland.

Key words: historical bibliography, dedicatory letter, Jesuit Printing House in Lublin, author, addressee, user

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INTRODUCTION

The work of Johannes Gutenberg, consisting in the improvement of the moveable metal type and its use for the production of the book, led to very significant changes – not only in the area of interpersonal communication, but also in the book itself as a tool facilitating such communication¹. In the early modern period, the book became the basic tool for spreading currents of thought and all kinds of intellectual activity. Frequently, it would also set directions for social, political and economic changes. It also influenced the development of culture, literary tastes, formation of national languages, and overall, the literacy of the society. It was the most important means of preserving and promoting different kinds of content, despite the development of other printed forms of communication such as leaflets and periodicals². In order to perform these functions, it would adapt in its internal and external structure to the new possibilities resulting from the development of printing technique itself and to the environment in which it operated. It began to incorporate elements favourable to quicker access to information about its content, authorship and publishers, others that organized its content and made its use easier for the reader, as well as those which not only enriched its content, but also indicated its audience and the circumstances in which the publishing process took place. All those non-textual materials would make up the editorial framework, surrounding the main work constituting the actual content of the book³. The editorial framework contained various literary and non-literary texts, conventionalized, and serving specific purposes, as well as different visual forms. Besides such elements as a censorship approval, an introduction or a printing privilege, the editorial framework included also polemic, literary-critical, and praise texts. Inserted not only by printers, but also by other people associated with a specific edition, they constituted a sort of bridge to the proper text. They were a tool the author or publisher would use to achieve intended reception of the text by a specific person, often somebody participating in the financing of the edition. It is probably for

¹ For more information on this topic, see: M. Juda, *Kultura druku i jej wpływ na zmiany cywilizacyjne*, 'Folia Bibliologica' 2016, 58, pp. 13–34.

² M. Matwijów, *Od tabliczki glinianej do tabletu. Dzieje książki*, in: *Encyklopedia książki*, eds. A. Żbikowska-Migoń, M. Skalska-Zlat, vol. 1, Eseje, A–J, Wrocław 2017, pp. 51–52.

³ About the editorial framework, see: R. Ociecek, *O różnych aspektach badań literackiej ramy wydawniczej w książkach dawnych*, in: *O literackiej ramie wydawniczej w książkach dawnych*, ed. R. Ociecek, Katowice 1990, pp. 7–19; eadem, *Rama utworu*, in: *Słowniki literatury staropolskiej. (Średniowiecze. Renesans. Barok)*, ed. T. Michałowska et al., Wrocław–Warszawa–Kraków 1990, pp. 684–688.

that reason that most texts of that kind had the character of a praise and took various forms of a dedicatory letter ranging from a brief epigram to an extended form.

THE PLACE AND ROLE OF A LETTER OF DEDICATION IN THE OLD BOOK

The role and significance of the letter of dedication in the old literary culture has been considered from the literary, historical, and bibliological point of view⁴. Research has shown that the basis for the dedicatory letter was the letter. The letter of dedication evolved out of it to become independent as a new literary form, adapting the existing principles to its own goals and establishing new ones. However, while the letter has remained active to this day, the letter of dedication has been superseded by new literary forms, corresponding to a new type of culture. After an exuberant period of Renaissance florescence and Baroque splendour, its vitality began to fade in the 18th century; in the one that followed, the tendency to marginalise it became even more apparent, even though the use of letters of dedication can still be noticed⁵. Even a part of that passion,

⁴ See, inter alia: T. Ulewicz, *O reklamie wydawniczej w pierwszej połowie XVI wieku, krakowskich impresorach-nakładcach oraz o polskich listach dedykacyjnych oficyny Wietora*, 'Zeszyty Naukowe Uniwersytetu Jagiellońskiego' 1957, 13, *Filologia* 3, pp. 19–37; A. Czekajewska, *O listach dedykacyjnych w polskiej książce XVI wieku*, 'Roczniki Biblioteczne' 1962, 6, pp. 21–55; eadem, *Kultura umysłowa Polski XVI wieku w świetle listów dedykacyjnych*, 'Studia i Materiały z Dziejów Nauki Polskiej' Series A, 1965, 7, pp. 47–106; J. Trzynadłowski, *O dedykacji*, in: *Rękopiśmienne dedykacje autorskie w księgozbiorze Ossolineum*, ed. J. Długosz, Wrocław 1967, pp. 5–15; R. Ociecek, *O listach dedykacyjnych literatów polskich w XVIII wieku*, 'Ruch Literacki' 1977, 18, 1, pp. 447–459; eadem, 'Starodawne wizerunki'. *O wierszowanych listach dedykacyjnych z XVII wieku*, Katowice 1982; K. Kowalik, *Adresat i autor w strukturze listów dedykacyjnych*, 'Prace Filologiczne' 2001, 46, pp. 355–363; *Dzieło literackie a książka w kulturze. Studia i szkice ofiarowane Profesor Renardzie Ociecek w czterdziestolecie pracy naukowej i dydaktycznej*, ed. I. Opacki, Katowice 2002; P. Tańkowski, *Dedykacje w drukach krakowskich 1503–1531*, 'Rocznik Biblioteki Narodowej' 2003, 35, pp. 235–252; *Dedykacje w książce dawnej i współczesnej*, eds. R. Ociecek, A. Sitkowska, Katowice 2006; M. Krauz, *Wzorzec strukturalny dedykacji drukowanej a model relacji między adresatem a autorem*, in: *Gatunki mowy i ich ewolucje*, vol. 4, ed. D. Ostaszewska, Katowice 2011, pp. 214–230; A. Sitkowska, *List dedykacyjny jako źródło informacji bibliograficznych (XVI–XVII w.)*, in: *Epistolografia w dawnej Rzeczypospolitej*, vol. 1, eds. P. Borek, M. Olma, Kraków 2011, pp. 315–331; eadem, *Literacka rama wydawnicza druków z przełomu XVI i XVII wieku jako miejsce sporów o autorstwo*, in: *Sarmackie teatrum*, vol. 5, eds. M. Barłowska, W. Walińska, Katowice 2012, pp. 107–122.

⁵ J. Dunin, *Rozwój cech wydawniczych polskiej książki literackiej XIX–XX wieku*, Łódź 1982; W. Pusz, *Początek wieńczy dzieło (o dedykacjach literackich Naruszewicza, Węgierskiego, Krasickiego)*, in: idem, *Między Krasickim a Słowackim. Studia, eseje, opinie*, Kraków 1992, pp. 93–100; A. Gruca, *Drukowane dedykacje w książce XIX-wiecznej jako źródło do badania*

with which the author spoke to the addressee in the past, can rarely be found in today's dedication. The contemporary dedication – a residual form of the old dedicatory letter – does not resemble its prototype in its most essential features: in its size, weight of the content, frequently lying more in the dedication rather than in the work itself, in its autonomous writing, in its formal structure and basic function. However, during its short life, the letter of dedication went down in the history of Polish culture as a fully-fledged companion of literary and bibliological sources which should be considered extremely valuable. Thanks to the data included in the main dedicatory formula (*salutatio*) and in the ending including the signature of the letter's author and dating (*subscriptio*), it constitutes a valuable source of knowledge about the authors and users of the old printed book. It was also a literary showcase of the work, it adorned and advertised the book, serving also specific didactic functions. The fact of making its content public, despite the individual addressee, gave it a social character.

The letter and the letter of dedication based on it reach back to the classical era, when their permanent compositional elements were shaped and consolidated⁶. A dedicatory letter, which was not alien to Virgil, Horace or Cicero, would slowly make its way to practice. Its actual career only began, however, with the invention of typography the handwritten dedication was multiplied by the book's volume. The addressee was no longer the only recipient of the text dedicated to them, but the attribution ennobled their person in a circle broader than in the era of the handwritten book.

The first printed letters of dedication appeared in the editions of Roman typographers in the 1460s and 1470s and were addressed to the pope who, as the head of Christianity, was able to grant the most serious support to expensive publishing undertakings. In the years and decades which followed, those letters were published in printed books appearing more and more numerous, where they achieved a specific perfection and beauty. In the history of literature, they are associated with the name of Erasmus of Rotterdam who elevated them to the rank of art and strove to ensure their insertion in re-editions of his works⁷.

The reasons why authors dedicated their works to high-ranking persons can be deduced from the reading of those letters. First of all, they wanted

kultury książki epoki, in: *Kultura książki w humanistyce współczesnej*, eds. B. Koredczuk, K. Augustyn, Wrocław 2018, pp. 175–185.

⁶ About the letter and its theory, see: S. Skwarczyńska, *Teoria Listu*, Lwów 1937.

⁷ A. Czekajewska, *O listach*, p. 22.

to express their gratitude for the benefits they had received and to show them love and affection in this way. They also hoped that those people's dignity would be transferred to the books themselves and that it would make them widely known. The belief that books are precisely the most durable monument, immortalizing the authors, the mentioned people and the discussed matters alike, became a moral justification for the demands, requests and postulates cleverly hidden under it. It was claimed, therefore, that the patron's name inscribed on the pages of the work would survive for centuries, and that the dedication would become a memorial of their contribution to the dissemination of a useful book. As a result of such reasoning, an atmosphere of general acceptance began to surround the phenomenon of dedication which, in fact, became an expectable kind of content. That kind of conviction can be found in letters inserted in old editions of texts of various character, ranging from scholarly treatises, through literary works, to popular occasional literature.

The appearance of the letter of dedication in Poland accompanied the intense development of Renaissance literature and the genre assimilated perfectly to serve the best pens of the time in spite of having nothing native in it.

The artist's obeisance to a significant and influential person or group of persons was usually not disinterested. The material situation of the artists of old eras often required support. After all, no fees were paid for a written or printed work. The copyright law, regulating the protection of intellectual property, did not appear in European legislation until the early 18th century. Writing was treated as a *nobile officium*, while printing privileges would secure the publishers' rights rather than those of authors⁸. Hence, both themselves and partially the publishers would solve material issues through dedicating. In return for honorific glorification in the assigned book, they could count on a reward in the form of financial support or other means. In many cases, however, the analysis of the – often idealised – portraits of patrons contained in the dedications and the reality reveals a gap between the image of the patron and the editorial situation where many works could not see the light of day due to lack of material resources⁹. There were also the so-called free (copyright) copies, which the author would receive from the publisher and could present to people whom he considered worthy of owning their work. It could happen that individual copies of the same work or parts of a circulation were dedicated

⁸ M. Juda, *Przywileje drukarskie w Polsce*, Lublin 1992, pp. 27–28.

⁹ P. Buchwald-Pelcowa, *Mecenat nad piśmiennictwem i książką w dawnej Polsce*, in: *Z dziejów mecenatu kulturalnego w Polsce*, ed. J. Kostecki, Warszawa 1999, pp. 33–90.

to different persons; subsequent parts of the text could also be assigned to different patrons¹⁰.

The location of the letter of dedication in the books of the 16th, 17th and 18th centuries is permanent. It followed title page (in the earliest time and seldom on its back) and before the actual text. It was often preceded by a stemma – a graphical representation of the coat of arms of the family from which the addressee of the attribution originated – and a poem describing them¹¹. The words of praise for the family, which one could find in it, were continued in the letter of dedication. These two parts, which constituted the content of the book, were therefore interconnected, each one justifying the other. They also performed complex functions as decorative elements as well as symbolic signs of approval and support for the work from the patron. In addition to heraldic representations, these frames also include other components of the book, such as the table of contents and the preface for the reader, constituting a complex of interrelated elements.

THE LETTER OF DEDICATION IN THE PUBLICATIONS OF THE LUBLIN JESUIT PRINTING HOUSE

The Jesuits arrived in Lublin in 1581. Their activities, as in other centres, focused on two questions: fight against the Reformation along with educating and upbringing of youth. An important role in the implementation of these tasks was played by institutions established by the congregation, such as the college – which was not only a school but also, to some extent, a research institute – a theatre, fraternities and a printing house, which operated from 1683 to 1773, holding a monopoly on typographic production in the city¹². During that period, 611 titles came out of its press-

¹⁰ R. Ociecek, *Sławorodne*, pp. 13–14.

¹¹ About stemmata, see: F. Pilarczyk, *Stemmata w drukach polskich XVI wieku*, Zielona Góra 1982; R. Wójcik, *Stemmata Posnaniensia. Wiersze na herb miasta Poznania w drukach z oficyny Jana Wolraba (1578–1636)*, 'Kroniki Miasta Poznania' 2006, 4, pp. 71–88; B. Czarski, *Lemmata w staropolskich konstrukcjach stemmatycznych jako przejaw hybrydyzacji gatunkowej*, 'Terminus' 2012, 14, 25, pp. 157–178; idem, *Stemmaty w staropolskich księżkach, czyli rzecz o poezji heraldycznej*, Warszawa 2012; M. Juda, *Stemmata w drukach lubelskich XVII–XVIII wieku*, 'Bibliotheca Nostra. Śląski Kwartalnik Historyczny' 2014, 38, 4, pp. 97–110.

¹² About the Jesuit college and theatre see: J. Paplatek, *Studia z dziejów jezuickiego teatru szkolnego w Polsce*, Wrocław 1957; L. Piechnik, *Akademie i uczelnie jezuickie*, in: *Dzieje teologii katolickiej w Polsce*, vol. 2, *Od Odrodzenia do Oświecenia*, part 2, Lublin 1975, pp. 69–92; A. Kupisz, *Pedagogia kolegium jezuickiego w Lublinie w XVI i XVII wieku*, 'Rocznik Nauk Społecznych' 2005, 33, 2, pp. 135–147; J. Sprutta, *Z dziejów szkolnego teatru jezuickiego na ziemiach polskich w XVI–XVIII wieku*, 'Nauczyciel i Szkoła' 2012, 52, 2, pp. 57–72. The initial date of existence of the printing house is determined by the publication of the work

es: 364 in Polish, 243 in Latin, and 4 multilingual¹³. Letters of dedication can be found in 183 prints, and thus in 30% of the typographic production. They are usually placed between the title page and the main text of the work, most frequently preceding a preface for the reader and a censor's approval. Information that the work is dedicated to somebody appears as early as on the title page. It is inserted between the title area and the information about the author of the work. You can also find there graphically distinguished words concerning the act of assigning a work, e.g. 'offered to', 'dedicated to', 'assigned to'.

The reader comes into contact with the author of the dedication almost from the first lines of the letters of dedication. Several groups can be distinguished within their large number. The authors of the works are the most numerous (107 people). Names that can be found among them include Wojciech Alojzy Zabielski, the author of six letters. Five such texts were written by Jerzy Lemka and Piotr Stanisław Dunin, four by Benedykt Józef Czajkowski and Marcin Brzyski, respectively. The remaining ones, among which we can find Stanisław Jaworski, Stanisław Kałuski, Józef Ignacy Kocięński, Dionizy Piotrowski, Jakub Paweł Radliński, are authors of single assignments. Another group, consisting of seven texts, gathers translators of works written by other authors, e.g. Jerzy Wojakowski, Franciszek Pruszyński, Józef Aleksander Jabłonowski. In the following group (41 dedications) we find representatives – often anonymous – of church institutions, especially members of Jesuit colleges (Łuck, Krasnystaw, Lublin), Discalced Carmelites, Bernardines, and Capuchins. In one case, the letter is signed 'The Printing House of the Collegium Societatis Jesu in Lublin'¹⁴.

We get to know the group of addressees of the letters in the dedication formula: 'the 'salutatio'. The name of the addressee is followed not only by all his titles, dignities, positions and possessions. Graphic compositions, differentiated font sizes and typefaces, boldface and spelling were also significant elements in the list of titular formulas. Undoubtedly, printers collaborated with the authors in that respect. Particular attention was

by P.S. Dunin, *Nowe święto y ofiara sprawiedliwości albo kazanie przy solennej wotywie na zazynianiu Trybunału Koronnego... w roku... 1683...*, Lublin [after 11 October 1683], and its final counterpart – by the year of the dissolution of the Jesuit Order.

¹³ I. Dziok-Strelnik, *Bibliografia starych druków lubelskich 1630–1800*, Lublin 1997; M. Juda, *Jezuici w Lublinie*, in: *Drukarze dawnej Polski od XV do XVIII wieku*, vol. 1, *Małopolska*, part 2, *Wiek XVII–XVIII*, vol. 1, A–K, eds. J. Pirożyński et al., Kraków 2000, pp. 271–284 (literature on the subject also there).

¹⁴ Augustinus Aurelius, *Bogomyślności, osobne z Bogiem rozmowy... pod imieniem... Maryanny Zamoykiej... nowo... drukiem wydane*, Lublin 1697, sheet)(2r.

paid to the addressee's name (exposed more frequently) and surname. All elements were woven into one compositional phrase, different from the rest of the letter in font and size, and separated from the main part of the letter by a wider space.

The most numerous group (105) of addressees of dedicatory letters in Lublin Jesuit prints is composed by representatives of baronage. Persons which can be found there most frequently come from such families as the Czartoryski, Zamoyski, Potocki, Sanguszko, Mniszech, Denhoff, Koniecpolski, Lubomirski, Wielopolski. The Czartoryski family is represented by such its members as Aleksander August Czartoryski with his wife Maria Zofia née Sieniawska¹⁵; the Potocki – by Antoni Potocki and Ludwika Potocka¹⁶, Józef Potocki and Wiktoria Potocka née Leszczyńska¹⁷, Józef Feliks (Felicjan) Potocki¹⁸; the Zamoyski – by Marcin, Tomasz, Michał, Jan Jakub Zamoyski, and Helena Zamoyska¹⁹. It is worth noting that many of them (33) refer to women (wives, mothers, daughters) and that phenomenon is part of an almost universal custom prevailing in many other printing houses scattered throughout the territory of the former Polish Commonwealth. A significant part of the books left the printing presses under their patronage. Women were treated, however, as intermediaries to their husbands' favours or as heirs of influence after the death of their father or husband. Hence, in the formula of their praise, the laudatory part was most often addressed to the addressees' husbands or fathers. The praise of the female addressee was quite general. If any of her features were mentioned, it was usually piety or devotion to her husband; sometimes their foundations are also praised. An example of this type of letter is the attribution of Franciszek Pruszyński, addressed to Anna Jabłonowska née Sapieha, which lacks a single mention of her character traits, foundations, merits in the field of charity or collector's passion, whereas the addressee had gathered one of the largest libraries and numerous collections of natural history²⁰. A document that stands out in this respect is Wojciech Alojzy Zabielski's letter to Katarzyna Kossakowska, née Potocka²¹, as the author writes in it about the addressee's

¹⁵ W. Konopczyński, *Czartoryska Maria Zofia*, in: *Polski Słownik Biograficzny* [hereinafter: PSB], vol. 4, Kraków 1938, pp. 272–275; idem, *Czartoryski August Aleksander*, in: PSB, vol. 4, pp. 248–249.

¹⁶ W. Szczygielski, *Potocki Antoni*, in: PSB, vol. 27, Wrocław 1985, pp. 790–791.

¹⁷ A. Link-Lenczowski, *Potocki Józef*, in: PSB, vol. 28, Wrocław 1984–1985, pp. 59–72.

¹⁸ Idem, *Potocki Józef Feliks (Felicjan)*, in: PSB, vol. 28, pp. 58–59.

¹⁹ T. Zielińska, *Poczet polskich rodów arystokratycznych*, Warszawa 1997, pp. 470–472.

²⁰ H. Mierzwiński, *Księżna Anna Paulina z Sapiehów Jabłonowska (1728–1800)*, 'Szkice Podlaskie' 1999, 7, pp. 207–219; F. Pruszyński, *Tymoklia tragedia...*, Lublin 1751, sheet a(2r).

²¹ M. Kruszyński, *Potocka Katarzyna*, in: PSB, vol. 14, Kraków 1969, p. 122.

strong character, fit for many a man, praising also the merits of her mind²². The narrative of these dedicatory letters undoubtedly reflects the status of a woman in the former Polish Commonwealth²³.

A significant group (64) are letters addressed to clergy, sometimes occupying high ecclesiastical positions. Usually, religious works were dedicated to them, but secular ones can be found there as well. Sometimes they reveal the author's personal relationship with the addressee, expressed in attributing them individual, more secular virtues. When directing their assignments to people high in the hierarchy of the Church, the authors of the dedication were well aware that an important name would be a protective shield, but also a great advertisement for their work. Jan Krosnowski, dedicating his work to the Bishop of Krakow, Jan Małachowski²⁴, directly expresses the hope that the illustrious patron's name will help the book become more widely read, writing: 'I can also expect Y[our] H[ighness] to easily illuminate the fading meagreness of my work with the immortal glory of your name'²⁵.

The addressees of the dedication (21) include people associated with the Crown Tribunal, its marshals and deputies. They were addressed primarily to individual people, describing facts from their lives, rarely related to a political career.

Different relationships connected the authors of the dedicatory letters with their addressees. A significant group of them, staying under the roof of their patrons and protectors, dedicated the works they had created or published to them. Therefore, they had the opportunity to establish close relationships with later addressees and to get to know them better. Its expression can be found in dedicatory letters rich in extensive biographical information, being both the result of such an acquaintance and the result of a feeling of justified gratitude towards the benefactors. In many cases, they can function as important historical sources. One of them is, undoubtedly, Józef Aleksander Jabłonowski's letter to Karol and Jan Wielopolski, Starykoń coat of arms²⁶, included in a translation of the work by the French historian and teacher Charles Rollin²⁷, containing

²² W.A. Zabielski, *Nagroda chwalebego życia... na solennym pogrzebie... Jerzego na Podhajcach Potockiego...*, Lublin 1748, p.)a(1r.

²³ M. Bogucka, *Białogłowa w dawnej Polsce. Kobieta w społeczeństwie polski XVI–XVIII wieku na tle porównawczym*, Warszawa 1990.

²⁴ H. Wyczański, *Małachowski Jan*, in: PSB, vol. 19, Kraków 1974, pp. 396–398.

²⁵ 'toć i ja sobie po W[aszej] X[książęcej] Mości obiecywać mogę, że gasnącą z siebie pracy mojej szczupłość sławą Imienia swojego nieśmiertelną łączno objaśniesz'. J. Krosnowski, *Pochodnia słowa bozego kazaniach niedzielnych...*, Lublin 1689, sheet)1r.

²⁶ T. Zielińska, *op. cit.*, pp. 455–456.

²⁷ *Wielka encyklopedia powszechna PWN*, vol. 10, Warszawa 1967, p. 41.

the addressees' family tree, and providing a cross-section of information about the most illustrious families of the Commonwealth in the 17th and 18th century²⁸.

Dedications by authors associated with the Lublin Crown Tribunal are also of historical value. They addressed their letters to persons associated with the institution they provided preaching services to. In their writings, they often discussed the principles of its operation, also providing lists of people who composed that judicial body²⁹. A place frequently mentioned was Lublin, its inhabitants, and the benefits that the functioning of the Tribunal brought to the city³⁰. The authors of the dedications usually treated their addressees as separate individuals, providing facts from their lives, not necessarily related to their political career. In some of those letters, deputies are treated as people performing an important state function³¹.

The authors – translators of foreign-language works, most often from Latin and French into Polish, expressed in their texts the reasons of their decision to translate the text and make it available to a broader, Polish-speaking circle of users. They usually considered it valuable and worth disseminating. They also informed about their acquaintance with the author of the work, about the initiators of the translation (often the addressee), emphasizing that person's love of books and reading. An example of such demeanour can be found e.g. in the person of Józef Aleksander Jabłonowski who, dedicating the abovementioned work by Ch. Rollin to Karol and Jan Wielopolski, states that 'to such a great reader, I am willing and pleased to offer the works of the press and pen, respectfully of the original, a copy of which... I present'³².

When it comes to the analysis of types of texts to which letters of dedication were attached, three groups of writings can be distinguished. The most numerous one (91) are occasional (on the occasion of a funeral, wedding, episcopal ingress, opening of a Crown Tribunal session, assumption of office, beatification and canonisation, opening of a chapel or a church, coronation of a painting) and incidental sermons. The second

²⁸ Ch. Rollin, *Dziejopis starożytny Egipcyanow, Kartaincow, Asyryjczykow, Babilonow... na ojczyzną mowę wyłożony*, vol. 1, Lublin 1743, sheet)a(2r.

²⁹ The persons mentioned in the letter appear in the study *Deputaci Trybunału Koronnego, 1578–1794. Spis*, parts 2–5, eds. H. Gmiterek et al., Warszawa 2017. This type of data can be found, inter alia, in Hieronim Węgliński's letter, preceding his work entitled *Egzaltacja przy Drzewie Krzyża Jezusowego fortunna...*, Lublin [po 14 IX 1732], sheet [(1)]2r.

³⁰ J. Kleczyński, *Sprawiedliwość do kontynuacyi pod poważną imion proteksyą... Trybunału Koronnego...*, Lublin 1714, sheet ()2r.

³¹ *Sprawiedliwość z nieba wyglądająca...*, Lublin [po 27 October 1743], sheet A2r.

³² 'jako wielkiemu czytelnikowi, chętnie i miło przychodzi ofiarować prasy i pióra prace, z szacunkiem do oryginału, którego kopię ... prezentuję'. Ch. Rollin, *op. cit.*

most numerous group (57) are panegyrics, written mainly in prose; however some of them have the form of stage pieces or works combining verse and prose. The third one (35) consists of texts of different nature: lives of saints and blessed, prayer books, aspiration prayers, liturgical calendars, literature from the sphere of theology and philosophy, texts of polemics with the Eastern Church and followers of the Mosaic religion, literary works, accounts of war expeditions and various political events, professors' speeches.

CONCLUSION

Letters of dedication are a source of many research benefits. They constitute an important contribution to the research on nobiliary and written culture, not only in centers of literary life, but also in local communities and, more generally, on the intellectual competences of these circles. In historical and bibliological research, they are an important source of knowledge of the role of the book in building social bonds, in determining its place in the communication system of the early modern period, in learning about publishing relations. They also constitute an important source for research on artistic patronage – both collective and individual – in the former Commonwealth of Poland, which is closely related to the question of financing of various types of projects and making decisions about specific activities, including publishing³³. It should be noted, however, that the vast majority of the former Polish printing industry could not count – apart from a few exceptions – on such kind of support from the state authorities, baronage or the Church. Hence, printing orders, especially for panegyric and occasional literature, were the basis for keeping the workshop in operation. We can also set this kind of research tasks to the letters of dedication from old Lublin prints.

(translated by LINGUA LAB)

³³ For information about artistic patronage, see: P. Buchwald-Pelcowa, *op. cit.*; K. Janicka, *Polityczno-społeczne uwarunkowania magnackiego mecenatu artystycznego (XVI–XVII w.)*, 'Quart' 2019, 2, pp. 15–32 (literature on the subject also there).

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STRESZCZENIE

List dedykacyjny stanowi istotny element ramy wydawniczej dawnej książki drukowanej. Był narzędziem, przy pomocy którego jej autor bądź wydawca zamierzali osiągnąć określone, istotne dla nich cele. Często występował również w wydawnictwach lubelskiej Drukarni Jezuickiej. Analiza treściowa tego rodzaju tekstów pozwala poznać grono autorów i adresatów oraz łączące ich relacje, środowiska z których się wywodzili, powody aktywności pisarskiej. Zamieszczane w nich dane biograficzne stanowią cenne źródło do pełniejszego poznania sylwetek mniej lub bardziej znanych postaci wywodzących się z różnych środowisk dawnej Rzeczypospolitej.

Key words: bibliologia historyczna, list dedykacyjny, Drukarnia Jezuicka w Lublinie, autor, adresat, użytkownik

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