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The text structure and the typographic layout in Lublin printed works of the 17th century

Summary

The aim of the thesis was determining and describing the correlation between the structure and the typographic layout of text in old prints. The author hypothesised that a printer had a significant influence on the final shape of text in a book, and the reception of text by a reader. The research included both the textual analysis of old prints and the characteristics of their typographic layout. According to the author's hypothesis, the changes of typeface and size of writing, and the use of other typographic devices in old prints were introduced intentionally by a printer who formed visual side of a book.

The thesis consists of eight chapters, an introduction, an ending and a bibliography.

In the introduction the author presents the structure of the thesis and briefly summaries the content of each chapter.

The first chapter discusses the basic terminology used in the thesis, among others selected definitions of a term *text*, which appear in the studies from the field of textology. Moreover, the chapter scrutinises the works which elaborate the issues of written text, its delimitation and relations between a sender and a recipient. The aforementioned analyses confirmed that the old prints which were the source material of the thesis, according to the majority of researchers, met the criteria of typical text. What is more, the first chapter describes the terms such as *text structure* and *text architecture,* which appear in linguistic research papers and are crucial for the thesis. The author of the thesis also explains the terms *book structure* and *book architecture*. The analysis shows that in works from the field of bibliology researchers more often highlighted the connection between graphic issues of a book and text structure.

In the second chapter of the thesis the author focused on a printing technique and the possibilities of text organisation, which became available after inventing the printing press. Moreover, the chapter contains the description of printing process and reading habits of a printed book reader. Thanks to Gutenberg's invention a printer was included in the process of written communication. A printer could influence the language shape of a final text form, and could stress text structure. The changes in text reception were associated with two-dimensional character of written communication. Next, the author

of the thesis provided an overview of research into the influence of printing on the development of Polish language in 16th and 17th century. The author enumerates the works on diachronic linguistics containing the information about the connection between the type of printed writing and the linguistic shape of text. The last part of the chapter discusses modern research on multimodal communication. Those analyses were based first of all on media communication. As a result of the aforementioned considerations, the author decided to pose a question if graphic solutions in printed books were relevant and if they could support the linguistic communication also in old prints.

Chapter three and four are dedicated to Lublin printing. The third chapter discusses the situation of Lublin in the 16th and 17th century, the level of literacy of its inhabitants, and the issues of book market in Lublin before the establishing the first printing house in the city. The author presents also the history of Paweł Konrad's printing house which functioned in Lublin from 1630 to 1667.

The forth chapter of the thesis is divided in two parts. In the first part, the author describes the typefaces used in Paweł Konrad's printing house, i.e. schwabacher, antiqua, and cursive. The second part shows woodcuts, initials, and ornaments from the books printed in the aforementioned printing house. Both parts contain illustrations.

The fifth chapter examines methodological issues and information on the source materials of the conducted research. The methodology used by the author situates the thesis on the border of linguistics and bibliology, however, more important were the analytical methods characteristic of linguistics, especially linguistic textology. The analyses of typographic layout were connected with the research on text structure expressed on the linguistic level. The author scrutinised old prints – main text and all elements of an editorial frame (among others, title pages, prefaces, margin notes *etc.*). The source materials of the thesis include selected old prints published in Lublin 1630–1667. The detailed rules of the selection as well as the ways of quoting source texts, and marking illustrations were described in the chapter.

The next three chapters have analytical character. The research material includes selected funeral sermons, monastic rules and prayer books. At the beginning of each chapter, the author added basic information about the particular type of writing (genology, a historical outline), and about the analysed texts (rules of text selection, the state of research and the history of each text). Afterwards, the author analysed the structure and the layouts of title leaves, main text and the elements which preceded the main text. The final parts of analytical chapters scrutinise (present in the majority of old prints) marginalia, the notes

in page header as well as the ways of page numbering. All the aforementioned phenomena were illustrated with the photographs of old prints. Each chapter ends with the presentation of language and typographic elements.

The final conclusions were presented in the ending of the thesis. Based on the conclusions, the author enumerates the following typographic devices which influenced the text structure:

- leading – its role was separating the elements of text in old prints, and sometimes separating composition parts within those elements;
- centring – often used in the composition of titles and headlines; it helped to distinguish centred titles from adjusted text, thus it had delimiting function;
- short column – it emphasised final segments of text;
- initials – in the analysed old prints they were imprinted from woodblocks; instead of initials a printer could use capital letters of antiqua; they pointed to the beginning of text;
- adjusting – it was characteristic of prose writing;
- shifting the text towards the left margin – usually used in the texts of poems; it helped to distinguish poems from prose writing;
- paragraph indentation – in prose writing emphasised text structure and separated fragments of different content; in poetry indentations emphasised rhymed pairs and marked the division into stanzas;
- vignettes and ornaments – put, for example at the end of text segments; they had delimiting function and they depended on the size of empty space on a leaf;
- different typefaces used by a printer – the choice of a typeface (antiqua, schwabacher, coursive) depended on the text language, graphic conventions, or the placement and the character of a text segment; the use of different typefaces by a printer had a delimiting function in an old print; it helped to emphasise the connection between the spaced fragments of text *etc.*;
- type size – the text was printed in letters of different size, which resulted from the character of composed text fragments; thus a printer could emphasise more important fragments of text;
- majuscule and minuscule – by using majuscules a printer could highlight titles, headlines, genre names, some of the anthroponyms and crucial words *etc.*; minuscules were used as book ordinary type;

- the layout of page header and side margins – in the page header of some of the analysed books printers put genre names of particular text fragments, which pointed to the vertical text division; side margins contained in the first place bibliographical references (which pointed to the horizontal text division), and the synthesis of information from main text;
- the way of page numbering in old prints – in the analysed old prints a reader may notice different ways of page and leaf numbering, usually many ways of numbering within one old print; sometimes the pages with main text were numbered in a different way than the elements of the editorial frame which preceded them.

The analysis of old prints shows how the typesetting is adjusted to the structure of a text. It confirms the hypothesis about the intentional use of typographic devices. Due to the use of various typographic solutions, a printer could facilitate non-linear reception of a text and help readers to find the fragments they needed. Finding particular fragments in a book was much easier thanks to, among others, the differentiation of typesetting (described above), the notes on margins and tables of content.

The last part of the thesis includes the list of abbreviations of the analysed old prints and the list of quoted research papers.

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