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Musical sources – meaning of the term in bibliology and museology (on the example of musical sources in the collection of the Department of Publishing Art at the National Museum in Wrocław)

Abstract: Although it may seem improbable, various types of musical sources can also be found in the collection of the Publishing Art Department of the National Museum in Wrocław. They are not only music sheets and songbooks, but also written documents related to musical works or people of music, and in the future, they could be even printed elements of sound documents or ephemeras related to music life. This was the reason for the general reflection on the understanding of the term “musical sources” (“musicals”) and its meaning in relation to the universes of music and publishing art. Then, basic categories of museum objects that are simultaneously from both universes – music and publishing art – were presented (with examples).

Keywords: musical sources – museum object – artefact – Department of Publishing Art at National Museum in Wrocław

Słowa kluczowe: muzykalia – obiekt muzealny – artefakt – Dział Sztuki Wydawniczej Muzeum Narodowego we Wrocławiu

Preliminary assumptions

Musical sources make up a heterogeneous, blurred, and diversified category. Every time its scope depends on local tradition of understanding. This tradition, usually subordinated to the pragmatics of the collection development for the purpose of efficiently informing about the universe it represents, consciously disregards the clarity of logical divisions coming from the formal and/or subject features of these objects¹. They have one thing in common: the need for a holistic presentation of the documented world of music. Interpretation of this category in the museum context is impeded by the fact that this pragmatics is closely related to a specific type of institutions collecting information sources² – i.e. libraries. Since if we perceive “objects related to music and its creators”³ as musical sources, thus naturally within museology – the discipline concerning museums, that is, collections of other types of information sources, being collected due to their artistic and/or historical values – it directs our thoughts mainly to musical instruments and mementos of musicians (and optionally musicologists). Meanwhile, at the cross of book and museum studies, there is a publishing art – a unique field of museology, not particularly popular in Poland, oriented on collecting of different manifestations of publishing art in music, which can play a prominent role in either completing the image of musicological museology, or protection of bibliological cultural heritage. Several representative examples of museum objects, musical sources from the collections of the Department of Publishing Art at the National Museum in Wrocław (DPA NMWr), will be mentioned below to present this capacity. It will enable the determination of the types of museum objects related to music and publishing art at the same time. Obviously, it will not be a complete catalogue; however, it will be the one that gives some idea of the main categories of museum objects in this area. This reflection will be preceded by indication of fundamental concepts that organize the scope of this type of a collection, and will conclude with a recapitulation of the most important benefits of creating such a collection.

1 See the list of musical sources in: M. Matwijów, *Zbiory specjalne*, [in:] *Bibliotekarstwo*, ed. A. Tokarska, Warszawa 2013, p. 151. This is due to the general nature of special collections, including also musical sources, *ibidem*, 143–144.

2 Information sources are hereinafter understood in a documentary perspective, i.e. as “any object, from which information satisfying information needs are drawn”. Thus the fundamental division of information sources refers to information origin – from persons (individual and group information sources), objects (object information sources), and documents (written and non-written information sources)” – see: E. Mirecka, *Wyszukiwanie, selekcjonowanie i gromadzenie informacji*. Part 1: *Źródła informacji, wyszukiwanie i selekcjonowanie informacji*, Warszawa 2003, pp. 10–15; W. Piróg, *Zagadnienia informacji i dokumentacji naukowej*, Warszawa 1977, pp. 22–58.

3 *Wielki słownik języka polskiego PWN*. Vol. 2, ed. S. Dubisz, Warszawa 2018, p. 992.

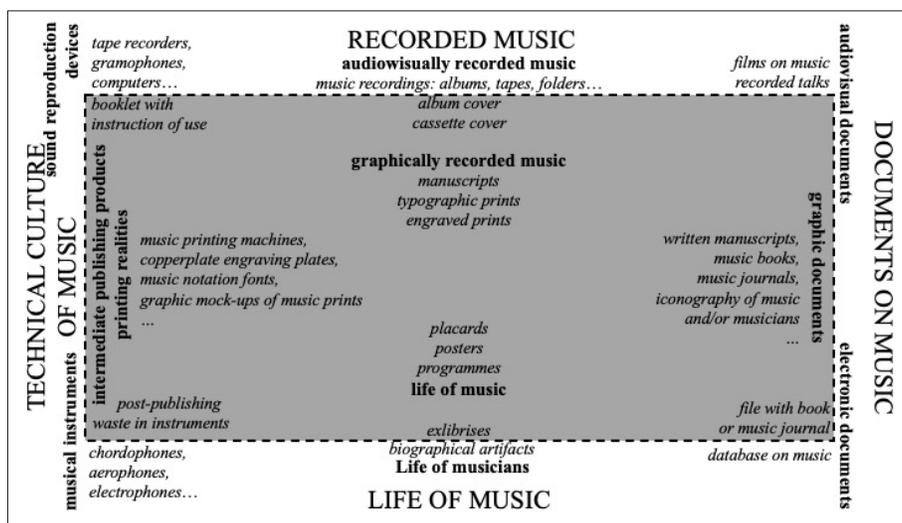
Identities and differences between music and publishing art

Examining **musical sources** holistically, in bibliological and museological perspectives, we have to consider the whole universe of musical sources (Il. 1): as was said before, the universe of objects related to music and its creators. Kornel Michałowski, describing systematics of bibliography of music, determines two fundamental bibliological components of this universe: works of music (*musica practica*) and music writing (*musica theoretica*)⁴. These two should be complemented with museological components: life of music (*musicae vita*), and technical culture of music (*musica realis*)⁵.

Illustration 1. Universe of musical sources

The area of publishing art marked in grey

Source: own elaboration



Musica practica obviously includes any form of music embodiment on any carrier and any form of recording: previously it used to be manuscripts, then printings, and currently also sound recordings. *Musica theoretica* includes everything that was told or transmitted about music – on any carrier and any form of recording as well. Thus, books and music journals (handwritten, printed, and digital), as well as other musical information sources: primarily any music

4 K. Michałowski, *Wprowadzenie do bibliografii muzycznej. Skrypt wykładów na Studium Edytorstwa Muzycznego przy Państwowej Wyższej Szkole Muzycznej w Krakowie*, ed. M. Kędrowa, Kraków 1975, pp. 13–14.

5 I kindly thank Dorota Kubica MA, senior lecturer from the Foreign Languages Centre of the University of Wrocław, for her support in developing these two terms in Latin.

iconography (graphic arts, painting, photographs), but also such a seemingly unmusical thing as cartography⁶ (contemporary digital humanities are keen to use visualisation tools, including spatial visualisation⁷), and even sculpture and architecture⁸. *Musicae vita* include all social manifestations of music: people creating and performing music for people listening to this music and studying it. This life is confirmed by the following multitude of artefacts, both bibliological (in ephemera) and museological (in any objects related to music, music lovers, and musicologists). Finally, we should consider all these objects, through which music can be embodied, disseminated, performed, and played. They are related to different forms of *musica realis*, including first of all instrumental-logical technical culture, but also acoustic, electronic, and, let us emphasise that – polygraphic culture.

Thus, we have reached a complete (to a certain degree) image of the universe of musical sources, which we should now look through a lens that focusses on the **publishing art**⁹. Objective definition of “the publishing art” is not an easy task, however, according to my findings, “the publishing art” lexically means (1.) a graphically recorded and (2.) reproduced human thought in the

6 A grotesque example can be visualisation of Ludwig van Beethoven’s journey, by Austin Glatthorn (tweet of 16.12.2022, 15:30. Retrieved from: [online] twitter.com/AustinGlatthorn/status/1603759370877427712 [accessed 21.01.2023]). This map includes potential stops, , which indicate that the composer never visited Bielefeld, which in turn fuels the conspiracy theory that Bielefeld did not exist – see: *Bielefeld-Verschwörung*, [in:] *Wikipedia. Die freie Enzyklopädie*, 6.11.2022 (20:00 UTC), [online] de.wikipedia.org/w/index.php?title=Bielefeld-Verschwo%C3%B6rung&oldid=227738083 [accessed 21.01.2023].

7 One of the fields of digital humanities is geospatial humanities, joining theory (space as a category of analysis) with practice of technical representation and analysis of spatial distribution using algorithms. This field, in addition to drawing on the achievements of traditional disciplines dealing with the issue of mapping the globe (primarily geography), also incorporates into its research areas hitherto neglected in spatial imaging – e.g. developing literary studies that use space as a category of narrative. Such a *spatial turn* (or *landscape turn*) in research traditionally unrelated to mapping has been noticed not only in literary studies – it has been also noticed in such disciplines as: anthropology, psychology, architecture, religion, history of art, sociology, history, and others. It is not the discovery of something new, but an expansion of the perception of what we already know; it is a change of angle, resulting in the illumination of barely visible so far or not visible at all. In this case (as we also know different phrases – *linguistic turn*, *iconic turn*, *anthropological turn*, etc.) it is therefore “greater sensitivity to the spatial side of the world” – K. Schlögel, *W przestrzeni czas czytamy. O historii cywilizacji i geopolityce*, Poznań 2009, pp. 65–66.

8 Paul Otlet entitles us to such a broad notion of music documentation (with obvious reservations stemming from the bibliological understanding of a document), who also includes works of art (architecture, sculpture) among the signs recording the intellectual work of man in appropriate material – see: P. Otlet, *Traité de documentation. Le livre sur le livre. Théorie et pratique*, Bruxelles 1934, pp. 244–247; see also: S. Vrtel-Wierczyński, *Teoria bibliografii w zarysie*, Wrocław 1951, pp. 133–134.

9 I refer here conclusions offered in: J.M. Lubocki, *Sztuka wydawnicza – czym jest i jak ją rozumieć? Prolegomena do podstaw koncepcyjnych kolekcjonerstwa sztuki wydawniczej we Wrocławiu*, “Roczniki Biblioteczne” 2022, Vol. 66, s. 175–212. .

form of a published document representing certain (3.) visual aesthetic values or what leads to the publication of the document and, once published, (4.) connects with it in a meaningful way¹⁰. Thus, we receive 4 criteria (consecutively: 1. graphic, 2. quantitative, 3. qualitative, 4. circumstantial), answering of which leads us to the definition of the art of publishing *sensu stricto*: «all kinds of publications of visual aesthetic value, and artefacts related to these publications and leading up to their publication, participating in their publication process or arising in their context after publication», thus not only books (most frequently evoked while conceptualising beauty in the universe of publications), but also brochures, printouts, overprints, ephemera and accidences, journals, series, posters and affiches, and to some degree also intermediate publishing products (adjusted manuscripts, editorial mockups, sketches and illustration designs and typefaces), publishing tools (printing reality), promotion means (publishing prospectuses, confectioning), and other artefacts and archival materials related to persons and institutions publishing documents (publishers/ publishing houses, editors/ boards of editors, printers / printing houses, etc.). We can observe here a gradual move away from the core of publishing art, shifting on its spectrum more and more towards the periphery, at the extreme end of which are the objects of publishing art *sensu largo*, i.e. those which, although they do not fulfil all the above-mentioned criteria, can still be considered within the framework of the term “publishing art”, but only under certain conditions and inevitably provoking questions about their impact on the homogeneity of the category described here: manuscripts (contradicting the quantitative criterion), historical artefacts (contradicting the qualitative criterion), book art artefacts¹¹ (not only contradicting the quantitative criterion, but often also failing to record human thought in a graphic way) and post-publishing waste (contradicting the occasional criterion).

10 Based on: *Wielki słownik języka polskiego PWN*. Vol. 4, p. 718; Vol. 5, p. 420; *Encyklopedia wiedzy o książce*, ed. A. Birkenmajer, B. Kocowski, J. Trzynadłowski, Wrocław 1971, stall 2533; Polish Standard PN-N-01227:1992 *Bibliotekarstwo i bibliografia – Typologia dokumentów – Terminologia*, points 2.1., 2.6., 3.2–3.4, 3.8.

11 Following Paweł Bernacki, I distinguish here between the book art and the art of book. The book art is the manifestation of artistic activity in, among other things, illustrations, typography, and bindings of publications, leading to the creation of an “artistically furnished codex” (or other form of book), whereas the art of book, transforming the form of the codex for its own purposes, is the art “merely inspired by books, their tradition, functioning, and circulation, often transforming their present and historical form, and at the same time not aspiring to design and decorate them”, see P. Bernacki, *Polska książka artystyczna po 1989 r. w perspektywie bibliologicznej*, Wrocław 2020, p. 62. Thus, the subject of the book art are works-publications, while of the art of book – works-creations of art.

Types of artefacts

Thanks to outlining a boundary between what is publishing in music and what is not, we can see how musical sources can be understood in the museum collection of publishing art. Thus, let us try to indicate the most important types of them and to illustrate them with the examples from the DPA NMWr collection.

Music documents

This is the very essence of publishing museum objects – musical sources. It consists of each document with musical records. I purposely do not use the term “documents with music notation” or “notes”, because not every such document is written with notes – they can also include cheironomical notation marks, neumes, or mensural notation marks as well¹². Music documents can be organised in different ways: according to written forms (scores, orchestral settings, exercises, song books, librettos, liturgical books, etc.), according to music forms (among which different types, sometimes intertwining, types of vocal, instrumental, dance, theatrical forms, etc. can be distinguished¹³), or according to publishing form (which may be stand-alone or not: the former denotes a text of musical notation published separately, while in the latter the musical notation accompanies other content, musical or otherwise. In all these divisions, we can distinguish between documents that record music only, documents that record music with an accompanying text, documents that record music, a text and other graphic content, and documents that record other graphic content that is incidentally accompanied by a musical notation text).

However, we will focus on the division according to the reproduction technique¹⁴. Consequently, we will differentiate **musical manuscripts** (both handwritten originals, their handwritten copies, and print copies of any kind, i.e., facsimiles, photocopies, photocopies, microcopies, etc.; II. 2), which chronologically appeared first – the oldest musical manuscript emerged in China in 1300 B.C. The next step to improve the dissemination of musical documents was the use of printing technology (II. 3–6), thanks to which **typographical musical prints** were created. Already in *Psalterz moguncki* (*Mainz Psalter*, 1457) a musical notation appears, although only as handwritten additions in the areas deliberately not printed with text. Already afterwards experiments began

12 To read more see: M.H. Schmid, *Notationskunde. Schrift und Komposition 900–1900*, Kassel 2012.

13 D. Wójcik, *ABC form muzycznych*, Kraków 2003, pp. 13–15.

14 Factography presented below after: *Encyklopedia książki*. Vol. 1, ed. A. Żbikowska-Migoń and M. Skalska-Zlat, Wrocław 2017, pp. 530–531, 550–551.

with printing lines only (less often notes only), *Graduale Constantiense* (1473) was the first printing with notes located on lines. This was made possible through a double printing technique (from two typesettings and one form). In case of neumatic notation, modelled on manuscripts, bicolor notation was also used (red elements were printed first, followed by black ones). Ottavian Petrucci of Venice (1466–1539) is considered to be the first professional music printer; in Poland the notes were already printed by Jan Haller (*Missale Wratlaviense*, 1505). The first print published with singular printing technique (*A new interlude*) appears in 1520 in London. However, it was an ephemeral, and actually this chapter of music printing began just in 1528 (together with *Chansons nouvelles* collection) in Paris. This technique uses an extensive set of fonts, including not only score marks, but also short line segments. It has appeared subsequently in Germany (1532), Italy (1536), and the Netherlands (1543), since the 1740s. became dominant and had held this position until the end of the 17th century. There were attempts of its restitution in the 18th century, mainly due to Johann Immanuel Breitkopf (1719–1794), who began to assemble music score from numerous tiny separate elements (note heads, stems, flags, etc.), which allowed this technology to remain in use until the 20th century. Since the beginning of letterpress printing, it has been accompanied by other printing techniques, which are easier to produce and more friendly to the multi-level complexity of musical notation. Thus **xylographic music prints** were pressed in which the musical notation was reproduced from a woodblock, and the text accompanying the notes was assembled from fonts. Andrea Antico (1470/1480 – after 1539), a Roman printer and composer, was a master of music woodcut. In addition to more popular classical woodcut, a so-called whiteprint was used, in which the notes were grooved, thus left white after pressing in relation to the background “printed” with black paint. Just before the year 1536 *Intabolatura da leuto* appears in Italy – the first **engraved musical print**. This technique, which involved reproducing musical notation from a copperplate, was used sporadically in the 16th century and only began to be used systematically in the 17th century, appearing also in England (approx. 1612), the Netherlands (1615), France (approx. 1660), Germany (1689). The improvement, mechanisation, and reduction in cost of this technique (also extended to metallic engraving, in which the plate was made of a metal other than copper) in the 18th century made it dominant until the 20th century. A **lithographic musical print** appears in the 19th century, at the beginning reproduced from a stone background, than a metal one enabling transfer of a notation directly from paper (which enabled development of **facsimile musical prints**), and later also from photography. The last stages of analogue music printing are **offset musical prints** – after which practically the entire publishing movement has been taken over by **computer-developed**

musical prints (the first specialised software for sheet music printing was the Score programme of 1971) that can be processed or printed digitally.

Illustration 2a–b. Example of a facsimile
of a musical manuscript, 1835 (graphic design Tytus Walczak)

4 mazurkas opus 24 : manuscript from the collections of the National Library of Poland
in Warsaw : [facsimile] / F. Chopin ; [elaboration and introduction
by Wanda Bogdany-Popielowa ; texts translated in French by Ewa Podolna, Antoni Platkow]. –
Warszawa : Biblioteka Narodowa, 1985 (Warszawa : Biblioteka Narodowa).
paper, print; 23,5 × 29,7 cm; copy No. 385; from the NMWr collection
(inventory no. MNWr XXI-1042)

Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

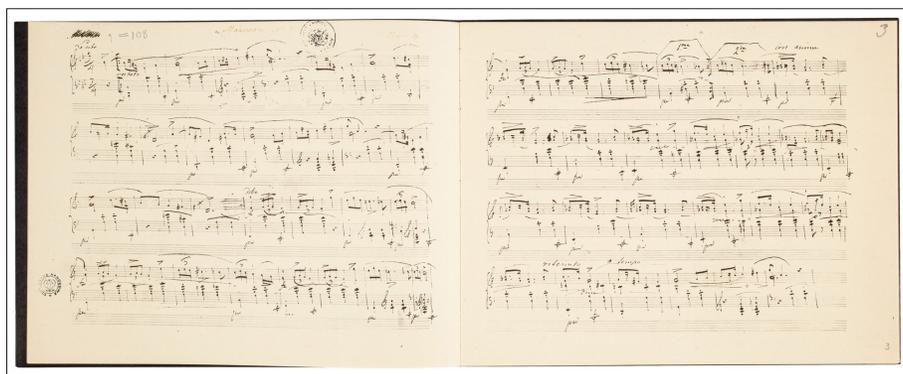
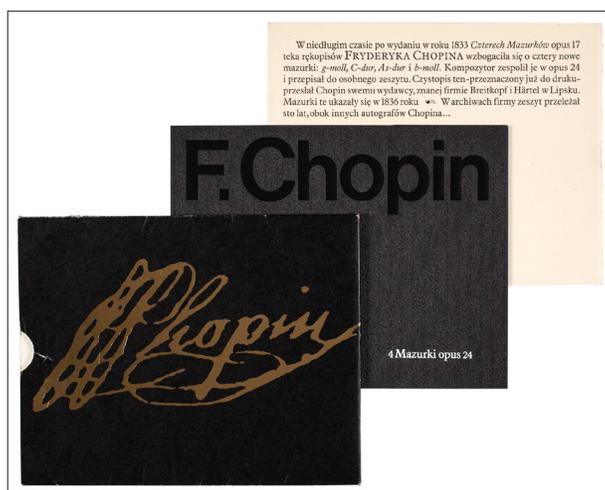


Illustration 3. Example of a reprint of printed musical document with music notation only, circa 1797 (graphic design Leon Urbański)
Two polonoises & a waltz / composed for the Patriotic Army of Poland by general Kosciusko, and dedicated to the gentlemen of the Whig Club by permission of the General. –
[Warszawa : Wydawnictwo Muzyczne Agencji Autorskiej, 1978 (Warszawa : Doświadczalna Oficyna Graficzna Pracowni Sztuk Plastycznych)].
paper, print; 33,0 × 23,7 cm; from the collections of NMWr (inventory no. MNWr XXI-639)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



Illustration 4. Example of printed musical document with notes and art decoration (ill. Jan Bukowski)
Bogurodzica : ancient Polish song : for mixed chorus, organ / harmonized by Stanisław Bursa ; decorated by Jan Bukowski. – Kraków : Krakowski Związek Okręgowego Towarzystwa Sztuki Ludowej, 1910 (Kraków : Drukarnia Uniwersytetu Jagiellońskiego : blocks made by K. Zadrazil).
paper, multi-colour print; 31,5 × 25,0 cm; from the collections of NMWr (inventory no. MNWr XXI-318)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



Illustration 5. Example of printed musical document
with notes, lyrics, and art decoration (ill. Anna Gramatyka-Ostrowska)

Koszałki opalki : talks, songs, and children's games / wrote down from the mouths of the people
and the memories of childhood Zofja Rogoszówna ; illustrated by Anna Gramatyka-Ostrowska ;
music by Stanisław Colonna-Walewski. – Warszawa : M. Arct, [1928] (Warszawa : W. Głównydzewski).
paper, multi-colour print; 25,5 × 24,5 cm; from the collections of MNWr
(inventory no. MNWr XXI-1106)

Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



Illustration 6a–b. Example of printed written document
with music notation (ill. Stanisław Wyspiański)

The Wedding : drama in 3 acts / written by Stanisław Wyspiański. –3rd unchanged edition – Kraków :
nakładem Księgar. Altenberga, 1903 (Kraków : printed in Drukarna Uniwers. Jagiellońskiego).
paper, canvas, print; 22,0 × 14,5 cm; ze zbiorów MNWr (sygn. MNWr XXI-240)

Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



Speaking about publishing context of musical prints, we cannot omit a specific category of communicates which are editorial peritexts¹⁵. For this reason, although sound documents themselves are not *stricte* publishing (as audiovisual recordings do not meet a graphic criterion), they are often accompanied by graphic communicates – primarily **covers and labels of sound documents**¹⁶. They should also be included here into publishing museum-musical documents.

Illustration 7. Example of a musician's letter (graphic design Zygfryd Gardzielewski) Young Fryderyk Chopin in Toruń : Fryderyk Chopin's letter to Jana Matuszyński in Warsaw : Szafarnia 1825 / prepared for print and with afterword by Tadeusz Zakrzewski. – Toruń : Towarzystwo Bibliofilów im. J. Lelewela, 1984 (Toruń : Oficyna Drukarska Książnicy Miejskiej im. Mikołaja Kopernika). paper, print; 23,0 × 15,5 cm; from the collections of NMWr (inventory no. MNWr XXI-973)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



15 Paratextuality (the concept introduced by Gérard Genette in 1982) is a relation between a main text of a work and any other texts fulfilling presenting and/or commenting functions – a title, subtitle, intertitle, forewords, afterwords, remarks, marginalia, footnotes, epigraphs, illustrations, notes, blurbs, stickers, and any other supplementary signals, of either author or other persons, creating (variable) surround of a text, not always depending on the author's will, but primarily opposite in its nature to a text itself, a message of which remains invariable – G. Genette, *Palimpsesty*, [in:] *Współczesna teoria badań literackich za granicą. Antologia*. Vol. 4. Part 2, ed. H. Markiewicz, Kraków 1992, p. 320. On the other hand, editorial peritexts are a specific subgroup of paratexts, materially and functionally adjacent to the main text (as opposed to epitexts, which are outside the work, such as interviews or reviews), which include the cover, the dust jacket, the title page, the format of the document, the typographic composition, the circulation, and the publishing series – A. Łach, *Perytekst edytorski. Definicja, funkcje i strategie perswazyjne*, "Zeszyty Wydziału Humanistycznego [Kolegium Karkonoskiego w Jeleniej Górze]" 2010, Vol. 5, p. 253.

16 Musical documents, of course, but if only? A reasoned question if the musical documents include also non-musical sound recordings – i.e. linguistics, folk, ethnographic, ethno-musicological, bioacoustics (e.g. ornithological), of acoustic phenomena, oral history, spoken word, etc. – I consider at this point as influencing to a lesser degree the main topic of deliberation, thus I postpone answering it for later reflection.

Documents about music

The second in order, but not less important, are documents about music (Il. 7–9). From among an enormous catalogue of their types presented above, only a few of them can be included to the publishing art circle – primarily **books and journals about music** and any reproduced **iconography** depicting or relating to music (illustrations, prints, photographs, etc.). Both of these can be handwritten, printed, electronic, original, or copies, and appear in a variety of publishing and written forms.

Illustration 8. Example of a talk about a musician (graphic design Zygfryd Gardzielewski)

F.F. Chopin / I.J. Paderewski ; editorial note and editing by Andrzej Piber ; translation into French by Joanna Pasztaleniec-Jarzyńska, translation into English by Katarzyna Diehl. – Warszawa : Stowarzyszenie Bibliotekarzy Polskich, 1991. paper, print; 27,5 × 19,2 cm; from the collections of NMWr (inventory no. MNWr XXI-1659)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

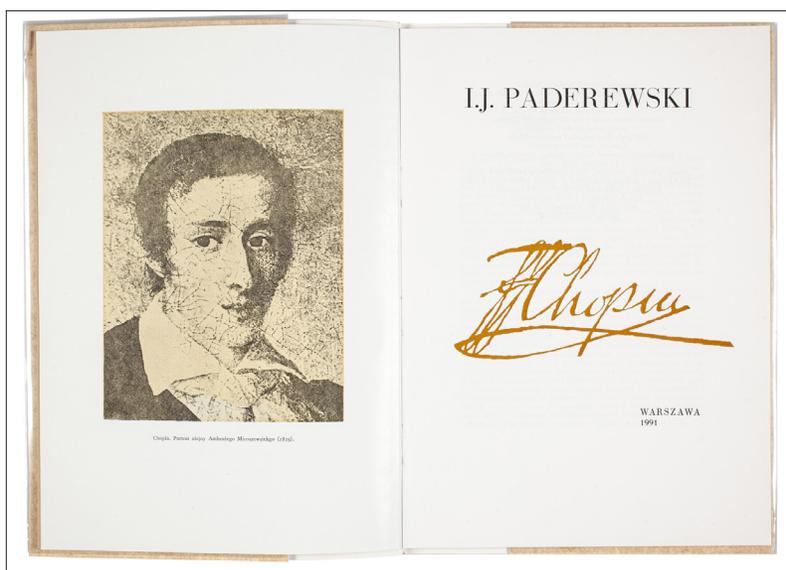
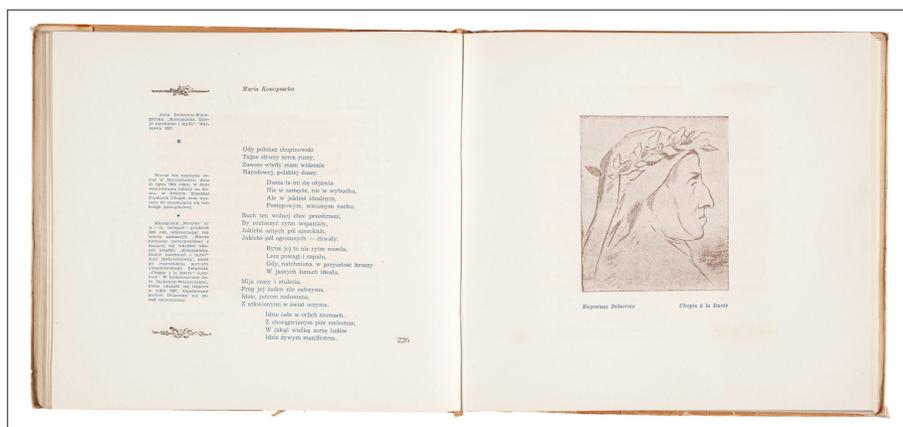


Illustration 9. Example of a poetry anthology about a musician
(graphic design Tadeusz Gronowski)

Fryderyk Chopin in the inspiration of poets : on the centenary of his death / elaborated
by Krystyna Kobylańska ; foreword by Stanisław Ryszard Dobrowolski. – Warszawa :
Księgarnia Wydawnicza W. Galster i S-ka, 1949.
paper, print; 23,3 × 25,3 cm; from the collections of NMWr (inventory no. MNWr XXI-511)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



Musical ephemera

They are related to documents about music, although the way they exist and function is quite different. All kinds of **posters, affiches, invitations, programmes, diplomas, exlibrises**, and other imaginable **ephemera**¹⁷ attesting in some way to the life of music and the lives of musicians (not only those who create and perform it, but also those who listen to it and study it) fall into this category (Il. 10–17). The category includes all documents of short utility value, not having a value of a musical source (these belong to category 2.1) nor a study (these in 2.2.), most often remaining out of commercial and/or official circulation. Once the information they contain expires, properly collected and compiled, they become important source material to complement the categories described above.

¹⁷ The inexhaustible variety of types of this category presents M. Rickards, *The encyclopedia of ephemera. A guide to the fragmentary documents of everyday life for the collector, curator and the historian*, ed. and compl. M. Twyman, with the assistance of S. du Boscq de Beaumont and A. Tanner, London 2001.

Illustration 10. Example of a concert programme (graphic design Leon Urbański)
Récital de Frédéric Chopin par Janusz Olejniczak,
Warszawa, 1988.

paper, print, embossing; 23,7 × 13,0 cm;
from the collections of NMWr
(inventory no. MNWr XXI-3378)

Source: Photographic Studio NMWr – photo
by Arkadiusz Podstawka.

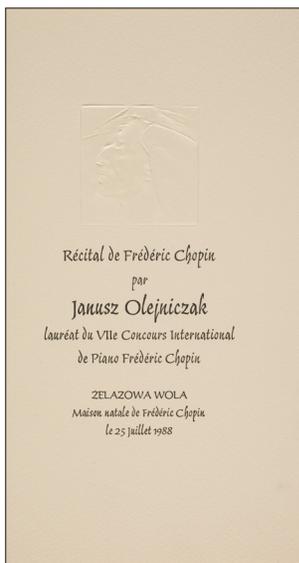


Illustration 11. Example of an invitation to the unveiling of a monument (graphic design Leon Urbański)
Odsłonięcie pomnika Fryderyka Chopina w Warszawie, Warszawa, 1958.

paper, print; 18,0 × 7,8 cm; from the collections of NMWr (inventory no. MNWr XXI-3325)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

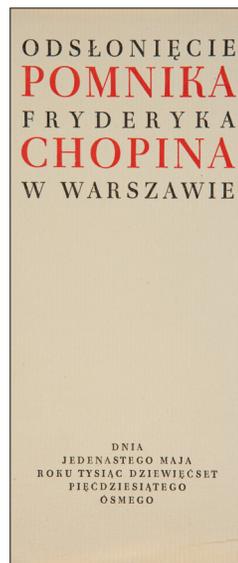


Illustration 12. Example of an invitation to a concert (graphic design Tadeusz Gronowski)
[*Zaproszenie na recital fortepianowy Haliny Czerny-Stefańskiej*], Warszawa, 1959.

paper, print; 14,5 × 22,5 cm; from the collections of NMWr (inventory no. MNWr XXI-514)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

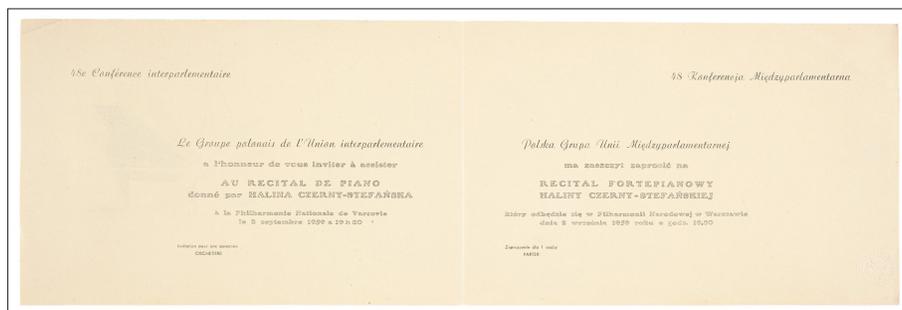


Illustration 13. Example of a concert programme (graphic design Stefan Pągowski) Klub Miłośników Dawnych Militariów Polskich, *Recital wczesnych utworów Fryderyka Chopina*, Warszawa, 1968. paper, print; 14,8 × 10,9 cm; from the collections of NMWr (inventory no. MNWr XXI-308). Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

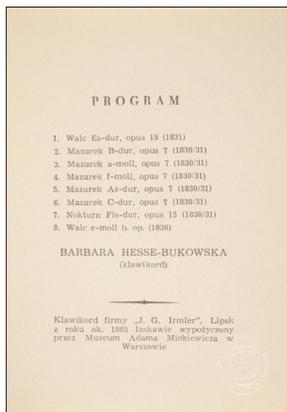


Illustration 15. Example of a cover sheet for a piano competition diploma (graphic design Leon Urbański) [*X Konkurs Pianistyczny imienia Fryderyka Chopina*], Warszawa, 1980. paper, print; 39,5 × 25,8 cm; from the collections of NMWr (inventory no. MNWr XXI-3397) Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

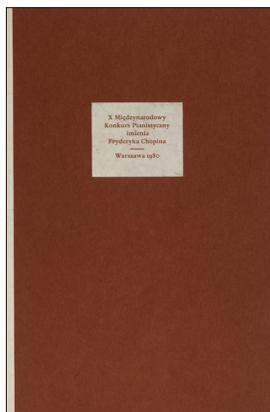


Illustration 14. Example of a piano competition jury certificate (graphic design Leon Urbański) [*Zaświadczenie Sądu Konkursowego V Konkursu imienia Fryderyka Chopina dla Pianistów*], Warszawa, 1955. paper, print, embossing; 43,9 × 32,5 cm; from the collections of NMWr (inventory no. Podstawka).



Illustration 16. Example of a piano competition diploma (graphic design Leon Urbański) [*Dyplom laureatki II nagrody X Konkursu Pianistycznego imienia Fryderyka Chopina*], Warszawa, 1980. paper, print, embossing; 39,8 × 25,1 cm; from the collections of NMWr (inventory no. MNWr XXI-3398). Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



Illustration 17. Example of a record award diploma (graphic design Leon Urbański)
[*Nagroda „Złota Muza” za lata 1966–1970 dla Joachima Grubichowi*], Warszawa, 1971.
paper, print, embossing; 28,8 × 28,0 cm; from the collections of NMWr (inventory no. MNWr XXI-3410)
Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

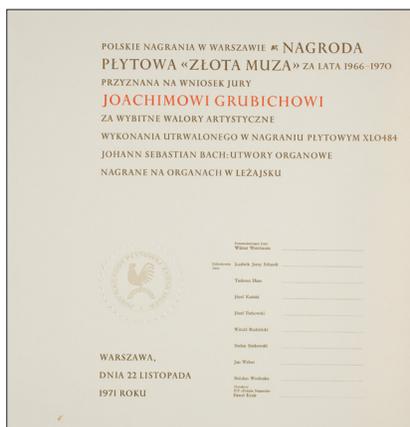


Illustration 18a–b. Example of an album cover for a song and dance ensemble and its graphic mock-up (graphic design Adam Młodzianowski)

a: [*Makieta graficzna do albumu „Śląsk”*], Kraków, circa 1958.

watercolours, paper, gouache, pencil, photography; 23,5 × 30,0 cm;

from the collections of NMWr (inventory no. MNWr XXI-9)

Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

b: *Śląsk* : a selection of songs from the repertoire of the song and dance ensemble :
voice, piano / Stanisław Hadyna ; [edited by Wanda Doleżał ; introduction by Gustaw Morcinek ;
graphic design Adam Młodzianowski]. – Kraków : Polskie Wydawnictwo Muzyczne, 1960.

Source: d3525k1ryd2155.cloudfront.net/h/337/333/844333337.0.x.jpg



Illustration 19a–c. Example of a fly-title page and title page in an album of a song and dance ensemble, and its graphic and technical make-up
(graphic design Adam Młodzianowski)

a: [Makieta graficzna do albumu „Śląsk”], Kraków, circa 1958.

watercolours, paper, guache, pencil, photography; 23,5 × 30,0 cm;
from the collections of NMWr (inventory no. MNWr XXI-9)

Source: Fotograficzne Studio NMWr – photo by Arkadiusz Podstawka.

b: [Makieta techniczna do albumu „Śląsk”], Kraków, circa 1958.

watercolours, paper, guache, pencil, photography, print; 23,5 × 30,0 cm;
from the collections of NMWr (inventory no. MNWr XXI-10)

Source: Pracownia Fotograficzna MNWr – photo by Arkadiusz Podstawka.

c: Śląsk : a selection of songs from the repertoire of the song and dance ensemble:
voice, piano / Stanisław Hadyna ; [edited by Wanda Doleżał ; introduction by Gustaw Morcinek ;
graphic design Adam Młodzianowski]. – Kraków : Polskie Wydawnictwo Muzyczne, 1960.

Source: d3525k1ryd2155.cloudfront.net/h/337/333/84433337.2.x.jpg.

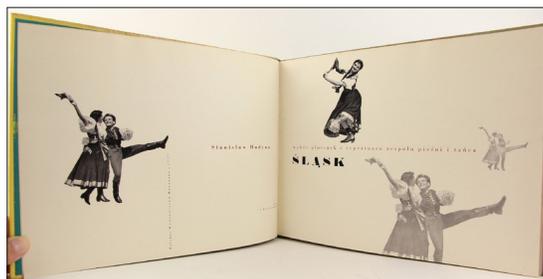


Illustration 20a–b. Example of a centrefold in the graphic and technical mock-up of a song and dance ensemble album (graphic design Adam Młodzianowski)

a: [*Makieta graficzna do albumu „Śląsk”*], Kraków, circa 1958.

watercolours, paper, guache, pencil, photography; 23,5 × 30,0 cm;

from the collections of NMWr (inventory no. MNWr XXI-9)

Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.

b: [*Makieta techniczna do albumu „Śląsk”*], Kraków, circa 1958.

watercolours, paper, guache, pencil, photography, print; 23,5 × 30,0 cm;

from the collections of NMWr (inventory no. MNWr XXI-10)

Source: Photographic Studio NMWr – photo by Arkadiusz Podstawka.



Technical culture of music publishing

It can be somewhat simplistically assumed that unperformed music does not exist. Apart from the objects used for this purpose intentionally or accidentally (musical instruments), as well as devices, equipment, or tools of any kind related to acoustics and electronics, being used for development, broadcasting, transmission, and reception of music, polygraphics is important in this process, thanks to which objects described in categories 2.1–2.3 can be created. Thus, each printing type, printing matrix, printing device, music typewriter – i.e. typographic realities – as well as each sketch, design, and typeface template, adjusted manuscript, editorial mockup (Il. 18–20), sketch or design of an illustration or a cover, preliminary printout, i.e., publishing intermediate products – should also be counted among publishing museum – musical sources, if only they lead to the publication of a musical document/document about music/musical ephemera.

Post-publishing waste

Let us finally mention this category. It contains everything that was once part of the publication, but has been separated from it in the later process of use, e.g. cut miniatures, illustrations, detached edition bindings, loose dust jackets, even waste bookbinding paper, etc. Existing separately from the original context, they become distorted or incorporated into another medium, and their publishing status “freezes”. A remarkable example of appropriateness of placing this category in the spectrum of publishing museum – musical sources is the object presented on the permanent exhibition in Museo internazionale e biblioteca della musica di Bologna: the tenor lute body made in the middle of the 16th century from 11 staves, joining points of which are reinforced with strips cut from the pages of an undetermined old print¹⁸ (Il. 21). It would be hard to find a clearer example of intermingling of the music and publishing arts. In turn, another object from this category waits in DPA NMWr on decision of possible purchase: most probably it is a front cover of a manuscript copy of the sheet music for the flute part of Friedrich Mainzer’s *Three Quartets* (first printing: Offenbach am Main: Johann André, [1784/1787]¹⁹). Analysis of the writing duct and specific features indicates that this was a cover protecting documents from the collection of a rector of a choir (conductor of a musical ensemble) in the Cistercian sisters monastery in Trzebnica, Johann Gedeon or Franz Gedeon Riedel²⁰ (Il. 22). *Habent sua fata libelli*.

Benefits from collecting publishing musical documents in museums

This – certainly non-exhaustive – presentation of the relations between the universes of music and publications in a museological perspective can help to understand the mutual affinity of the aims and techniques of bibliologists, archivists, and museologists (and right behind them, librarians, archivists, and curators). Music libraries, focused on collecting archive materials much more than libraries of other kinds (due to the fact of preservation “of a significant

18 See: online catalogue *Strumenti musicali*, Museo internazionale e biblioteca della musica di Bologna, Inv. No. 1755 (Hans Frei?, *Liuto tenore*, Bologna?, 1597?) – No. ID 92, [online] bibliotecamusica.it/cmbm/scripts/strumenti/scheda.asp?id=92 [accessed 23.01.2023].

19 Photocopy available online: bibliotekacyfrowa.pl/publication/8087 [accessed 24.01.2023].

20 This provenance was settled by Ewa Hauptman-Fischer MA, deputy director of the Music Department of the University of Warsaw Library in Warsaw, for which I am extremely grateful to her. Information comes from her Ph.D. dissertation under preparation *Vocal and instrumental music in the Cistercian monasteries of the Silesian province (1651–1810)*.

part of musical heritage [...], contemporary composers as well²¹ in manuscripts inly), often struggle with the problem of accessing, indexing, storing, sharing, and conservation of non-library, or even non-documentary materials: the case of the book collection of the Archive of Polish Composers at the Music Department of the University of Warsaw Library is symptomatic in this respect, storing such categories of objects as glasses, batons, metronomes, second meters, pens or death masks. In turn, museums do not always have the possibilities of adequate management of musical documents due to the potential barrier of understanding music notation, playing sound recordings, and/or appropriate indexing/collecting of the objects. For example, in the National Museum in Wrocław musical old prints are collected in the NMWr Library, music-related graphic designs in the Department of Prints 16th–19th centuries, instruments – in the Department of Furniture, while audio players and sound documents – in the Department of Technical Culture NMWr.

Illustration 21. Post-publishing waste as building element for the body of the tenor lute

Hans Frei (?), [*Liuto tenore*], Bologna (?), 1597 (?).

maple wood, adhesion, cutting; body size height 49,5 × max. width 33,3 × max. depth 16,3 cm; from the collections of Museo internazionale e biblioteca della musica di Bologna (sygn. 1755)

Source: photo by Jakub M. Łubocki.

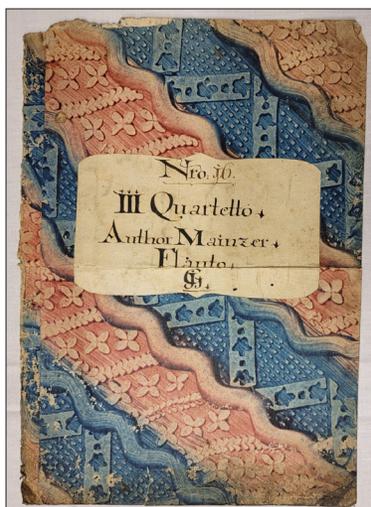


21 *Encyklopedia książki...*, p. 531.

Illustration 22. Remains of the protecting cover of a musical document – a manuscript copy of the flute part from Friedrich Mainzer's Three Quartets [Johann Gedeon lub Franz Gedeon] Riedel (?), *Okladzina wierzchnia okladki* (?), Śląsk (?), 18th century (after 1785?).

handmade paper, adhesive, ink, pasting; 33,6 × 23,5 cm;
from the collections of NMWr (awaiting decision on accession)

Source: photo by Jakub M. Łubocki.



Schematic presentation of the above-mentioned relations and delimitations, together with exemplification, facilitates understanding how complicate these relations are and, on the other hand, how nonetheless similar is the subject matter these professional groups work with. It fits into the GLAM concept – this name, as an acronym of English terms for galleries, libraries, archives, and museums, relates to these cultural institutions, the mission of which is to offer access to knowledge through collecting objects of cultural heritage in the public interest. This idea is increasingly considered as not a new one, but as a return to the roots. Nowadays, increasing convergence of these institutions restores common, epistemological relations, coming from the times of Mouseion in Alexandria (which were to serve the Muses regardless of the objects being collected), still alive in the cabinets of curiosities in early modern Europe²². Back in the 18th century the libraries eagerly collected numismats, seals, minerals, natural history exhibits, and various other antiquities, exotics, and “curiosities” (just to mention *kabinet kurioziti* in the Strahov library in Prague, which holds, for example,

22 To read more see: D. Marcum, *Archives, libraries, museums: coming back together?*, “Information & Culture” 2014, No. 1, pp. 74–89; M. Zieliński, *Czy jesteśmy GLAM?*, “Biuletyn EBIB” 2014, No. 7 (152), [on-line] open.ebib.pl/ojs/index.php/ebib/article/view/269 [accessed 23.01.2023].

the desiccated penises of two cetaceans – *nota bene* until recently considered in the literature to be elephant trumpets²³). It was not until the 19th century that the institutional separation of libraries, museums, and archives according to the form of stored information, user groups, and types of functioning took place. And yet, issues such as authorship, identity, integrity, interoperability/conversion, intellectual property, traceability, searchability, accessibility, durability, and conservation are common to all these institutions of information²⁴. Is there therefore a place for death masks in libraries and old prints waste in museums? As museal documents reveal, under some circumstances – definitely yes, and the collection of DPA NMWr is the best proof of this.

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23 R. Gregorová, *Přírodniny z kabinetu kuriozit Strahovské knihovny*, [in:] *Speculum mundi. Sbératelství kláštera premonstrátů na Strahově*, [ed. H. Zápalková, L. Štunc], Olomouc 2014, p. 131.

24 *Encyclopedia of library and information sciences*. Vol. 2, ed. J.D. McDonald and M. Levine-Clark, Boca Raton 2020, p. 1378.

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