

VILNIUS UNIVERSITY

**KŠIŠTOF TOLKAČEVSKI**

**CULTURE AND COMMUNICATION OF EPIGRAPHICAL INSCRIPTIONS:  
BASED ON NINETEENTH CENTURY MEMORIAL SCRIPTS FROM VILNIUS**

Summary of Doctoral Dissertation

Social Sciences, Communication and Information (08S)

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VILNIAUS UNIVERSITETAS

**KŠIŠTOF TOLKAČEVSKI**

**EPIGRAFINIO ĮRAŠO KULTŪRA IR KOMUNIKACIJA: XIX A. VILNIAUS  
MEMORIALINIŲ ĮRAŠŲ PAGRINDU**

Daktaro disertacijos santrauka  
Socialiniai mokslai, komunikacija ir informacija (08S)

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## Summary

**Relevance of the subject.** The main problem, which develops further questions, is that epigraphy, as a science, has different definitions and approaches. In twentieth century, epigraphy was defined as a study of records, made on solid material. Some researchers ascribe epigraphy as an auxiliary history science, others – as a autonomous science, third ones – as method to investigate the historical source. All of these perspectives are focused on investigating mainly the written historical source itself (when and how it was written; what is written; who is mentioned in the text etc.). It can be assumed that this kind of perspective is based on positivistic scientific paradigm, which in the Nineteenth century has encouraged scientists to work with historical written sources and publish them because of the need for written national history. In such frames epigraphy lasted almost the entire twentieth century. However, at the ending of twentieth and at the beginning of the twenty-first century, attention strays from the source to the content of written text. That is why huge amount of new humanitarian research on epigraphy spread out. New philological, linguistic, as well as semiotic, researches draw attention from the physical aspects of media (hard material) to functions, meaning and purposes of the text. In such case it is applicable to use some ideas, generated by semiotician Yuri Lotman: the fixation of the text is directly related with its function. That makes all texts written on hard surface to become antithesis to normal text on paper, papyrus or parchment: such text, as well as material, lasts longer, is available to bigger audience etc. The used material presupposes text to have an extra importance. Furthermore, at the end of Eighteen century and at the beginning of the Nineteenth century new written sources emerged – written with traditional tools they had to maintain the same to epigraphy related function. For example, in the Nineteenth century in some cases epitaphs were being drawn with brush on the tin. Therefore it would be more correct to define epigraphy as a study of a script, that has special (mnemonic) purpose.

A similar approach to epigraphy has already received the approval of the foreign scientists. Dr. Marcelli Tureczek from the University of Zielona Góra - one of the most important research on epigraphy centers in Poland – claims that epigraphy is the branch of history of writing, which examines the *monumental* script, made in solid material

(stone, metal, wood, fabric, glass, etc.). However, it is fair to emphasize that monumental script covers only texts written with Latin font (pattern). Therefore, a different pattern, such as Cyrillic, which was widely used in the Nineteenth century to write a number of epigraphic inscriptions in Lithuanian area, is not included. Consequently, alternative term *epigraphical script* could be proposed. It could cover all the inscriptions made on hard material in case of memorizing (it would be the first function of such text) some information. Thereinafter epigraphical scripts could be grouped according to their second function, that is mainly connected with the function of object, on which the script remains. In this doctoral thesis term of *memorial script* is used to define inscriptions, written on memorials (such as monuments, gravestones, tablets, stones, arcs, etc.). Suchlike standpoint on categorizing epigraphical scripts could lead to the development of new, much more precise classification of inscriptions in context of whole literature as opposition to most popular classification, that are not function, but object (media) oriented.

Another problem is related to the previously mentioned epigraphy's definitions uncertainty problem. According to the scientific tradition, epigraphical script usually is investigated by historians (since Nineteenth century) and linguists (since the second half of Twentieth century). Results of their works are often oriented to publish as many epigraphical inscriptions as possible, or to reveal historical events, prove fact with information written in epigraphical sources, investigate the language used in such scripts. Nevertheless, epigraphical script could also be investigated by experts on semiotics, writing history, book science, paleography and other sciences, belonging to the Communication and Information Sciences (CIS). By using different (non-historical) methods, others result could be achieved and other historical spheres could be revealed. Especially, identification of the creator of idea of epigraphical inscription (his views, state, occupation, experiences and relations with person or event, that is to be memorized by inscription etc.), the executor of the text (his views, state, occupation, professional and cultural development, qualification etc.), whole text carving process (including working conditions, tools, materials etc.) and identification of the potential readers, to whom the text might be concerned. Such view on epigraphical script could reveal the whole epigraphical culture, which is known very little. Book scientists are dealing with

the same problem for more than a half of age. That is why many theoretical-methodological models on investigating book culture have been developed.

The third problem is about information encoded in the epigraphical script. According to a fact, that Monuments were often placed in historical area (which have direct connection with the past events) or in places of high social activity, the text had to be seen (read?) as many times as it is possible. Due to that fact, it could be said, that content of epigraphical text is devoted to all potential readers. But in some cases, decoding the text needs extra knowledge on included abbreviations, dates, signs etc. Furthermore, the text has different meaning in the context of recent event, nationality. That also means, that epigraphical inscription could be used as a communication tool for some cultural (political?) societies. What is more, reading process didn't get enough attention in historiography. It is still not been known, who read inscriptions, how often, why, when etc. Answers to these questions would expand the panorama of epigraphical culture.

**The object of research** is the communication of epigraphical memorial inscriptions in the context of epigraphical culture in the Nineteenth century.

*Chronological frames.* The object covers period between 1795 and 1864. After the Third Partition of the Polish-Lithuanian Commonwealth in 1795, new government started reform on expanding Vilnius. Old cemeteries, as well as tombstones and city monuments were devastated and turned into squares, parts of streets and so on. At the beginning of the Nineteenth century several new cemeteries were established beyond the city, what led huge amount of new epigraphical inscriptions to emerge. After the suppression of January Uprising against the Russian Empire in 1864, government started closing catholic churches, converting them into orthodox churches. That process included devastation of monuments for saints, as well as gravestones inside the churches. What is more, it was forbidden to build crosses and statues of saints – important epigraphical material – outside the church. In 1864, Vilnius Archaeological Commission was also closed. For 9 years it used to investigate the history of grand Duchy of Lithuania, collect historical reminiscences, publish historical books and build monuments for Lithuanian rulers and nobles.

*Geographical frames.* This dissertation covers territory of Nineteenth century Vilnius. Research includes epigraphical inscriptions, that were placed in the churches, on gravestones in churchyards. Inscriptions in cemeteries beyond the city are also included (Rasų, Bernardinų, Saulės cemeteries, as well as cemeteries of St. Stephen's, St. Philip's and St. James, St. Peter's and St. Paul's churches, cemetery of the Church of the Finding of the Holy Cross), as in the Nineteenth century they became a part of the city. Moreover, other epigraphical inscriptions on buildings, monuments, that were placed in Vilnius, are included as well.

**The aim of the research** is to conceptualize and synthesize methodological approach to the epigraphical memorial inscriptions, based on scientific methods of CIS; and by using that approach, to investigate epigraphical memorial inscriptions in cultural context of Nineteenth century Vilnius.

**Objectives:**

- 1) To explore traditional access-based approach to epigraphical sources and to reveal opportunities of such research.
- 2) To choose scientific CIS tools, suitable to apply in practical investigating epigraphical inscriptions.
- 3) To discover epigraphical culture in Nineteenth century Vilnius.
- 4) To explore epigraphy's possibilities of functioning as a communication tool in society of the Nineteenth century Vilnius.

**Defended statements:**

- 1) All new paradigm's epigraphical researches could find its place in the linear model of communication process.
- 2) If the study is limited by the lack of empirical data, deeper results might be achieved by the application process and semiotic communication models.
- 3) Memory studies-based approach to the epigraphical inscriptions may help in excluding new group (memorial) of inscriptions.



4) Students and graduates from Vilnius university, as well as lectors began to form epigraphical culture at the beginning of the Nineteenth century by starting new kind of business (producing gravestones).

### **Theoretical and methodological novelty of the dissertation**

The novelty of the dissertation is determined by: a) a new approach to epigraphy science, based on a European tradition, as well as on experience of communication and information sciences, and on a new interdisciplinary point of view; 2) methodological approach to investigation of Vilnius epigraphical culture reveals the possibility of new researches on writing history; 3) practical application of memory researches in investigating inscriptions in process of memory performance.

### **The structure of the dissertation and the Methodology applied in the dissertation**

The doctoral dissertation consists of a) the introduction, b) three parts of the main body – one theoretical and two empirical, c) conclusions, d) a list of bibliography and bibliography of the written historical sources, and e) annexes.

The first part is mainly based on a historiographical method. This led to classify and examine most important researches on epigraphy and expose main ideological and methodological streams. Due to that, value of result of such researches could be revealed. Furthermore, the object and classification of epigraphy was discussed in context of humanitarian sciences. As opposition to that, opportunities of epigraphical research in context of CIS, especially in terms of memory theories, were discussed.

The second part is based on conception of epigraphical culture, that could be expressed in the linear model of communication process. Author chose George Gerbner's general model because of its availability to application and explicit distinction between communication process and its final result (media). In communication process Gerbner discerns two dimension: 1) *Perceptual dimension*, that covers relationship between communicating agent and world of event, and 2) *Means and controls dimension*, that is relationship between communicating agent and communication product (*Figure 1. Gerbner's general model*).

## Gerbner's General Model

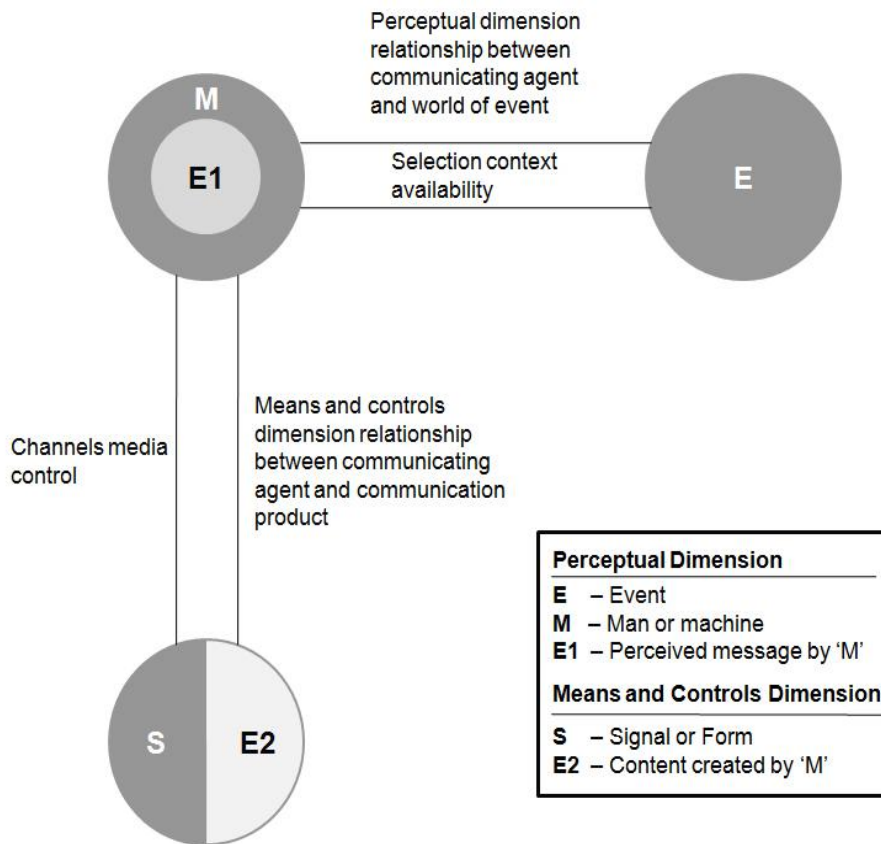


Figure 1. Gerbner's general model. Source: <http://communicationtheory.org/gerbners-general-model/>

Gerbner's General model is adopted to investigate epigraphical culture in original way, with some specific explications. The first dimension includes investigation of:

- channels, which are used to transmit (send and receive) the main idea of the inscription;
- Authors identity;
- the whole information related to the idea of the inscription.

The second dimension includes investigation of:

- Artisan's ability to restore the idea of the inscription on the solid material (that covers all his skills to work with material, as well as his personal characteristics);
- working surface, availability of tools, materials etc.;

– channel control sources (Government's control, Churches control).

Adaptation of model can be expressed visually by Figure 2.

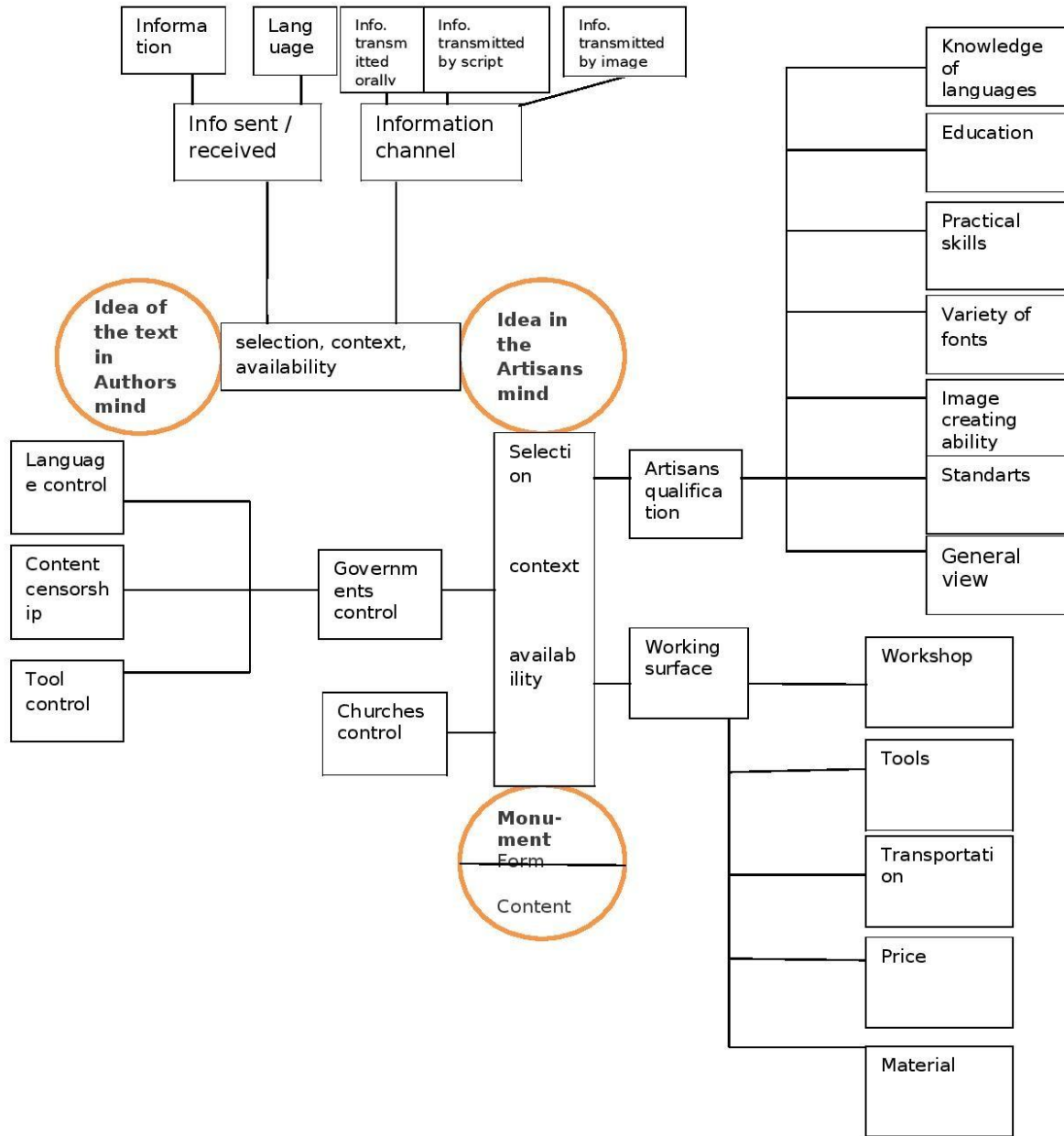


Figure 2. Expression of the epigraphical culture through the communication (prepared by the author based on Gerbner's general model)

The third part of dissertation is based on several semiotic investigations. Firstly, considering huge variety of epigraphical inscriptions (collected by the author and prepared as annex), the structure of text of such scripts was discovered and analyzed.

Traditional and most common inscriptions of the

Nineteenth century have broken down into structural elements. These elements are further defined in order to identify their functions, as part of the text. In such a way, light is shed on the elements of the texts from a semiotic point of view. Secondly, due to results of an analysis of structure of epigraphical scripts, inscription was investigated as a collective memory carrier. In this case, Maurice Halbwachs', Jan Assmann's and Yuri Lotman's memory theories were used. Furthermore, main collectives were defined and revealed. Furthermore, investigation on tombs and monuments allocation in Vilnius area was done by both historical and semiotic point of view. Lastly, using Paul's Connerton's theory on remembering among society, the aspect of reading inscriptions was discussed. P. Connerton claimed, that knowledge of past is conveyed and supported during rituals through experience by senses. That is why different generations, that have no maintenance on relations, also cannot possess common (collective) memory. For memory to be transmitted, in context of rituals, 3 main factors are needed:

a) *time*. A time is a kind of measurement, expressed through the calendar, that contains a certain life order. This includes visiting graveyards, where tomb scripts are available. According to this idea, Catholic calendars were investigated and days, devoted for visiting cemeteries were identified.

b) *area*. Physical area is necessary to cause a certain sense (mood), that helps to better remember memorized experience. The “power of area” awakens the meaning of memorial and by such physical expression connects it with the reality.

c) *object*. Object (in our case – the monument) performs an essential function of the memory carrier. Authors (those, who develop the idea, order the monument etc.) usually put their memory to the object through giving it a meaning. Since the monument is finished, it performs several functions: saves the information encrypted on it, communicates that information, as well as identifies and unites its creators as a group (family, working colleagues, patriots etc.).

By information from written historical sources, as well as from the inscriptions, the investigation of 3 factors mentioned below could be done.

### **Main conclusions of the 1st empirical research**

1) In historiography, question of the authorship of the epigraphical text was barely raised: there were almost none attempts to identify authors of epigraphical inscriptions. This study revealed that the initiative for the idea of the text was usually taken from several persons. Speaking of inscriptions on gravestones, idea could come from person itself before death, expressed in a testament. Testators often mentioned places, where they desired to be buried (the name of the Cemetery or the Church). In such cases, the amount of cash for the installation of the grave and the funeral ceremony was usually mentioned in the testament. Specifications on a particular tombstone inscription were mentioned very rarely. On the other hand, personal desire to create yourself a tomb script may be reflected in a private documentation, which sometimes provided specific information on requirements for the tombstone and very accurate instructions on the text of inscription. The second initiative arose from other individuals, to whom the memorial and record was particularly important. Content of the text of inscriptions on monuments, that were devoted for honored personalities, was usually the matter of patron or client group. In case of tomb scripts, such records were usually proposed by the relatives of the testate. In the second half of the Nineteenth century, when guilds of stonecutters grew in number, artisans had manufactured in advance a certain number of monuments, on which inscription had only to be add.

2) In the Nineteenth century the community of professional artisans was formed. They were able to do wide range work: make tombstones, cut inscriptions or pictures in, produce sculptures, stones, bricks, blocks, etc., make repairs, indoor decoration works etc. However, usually same master specialized in several areas (from two to four). A study has confirmed partly hypothesis of the architect Edmund Małachowicz, who in the Twentieth century claimed that roots of the gravestone cutters lie in the Department of Graphic Arts (Vilnius university). The results of the research show that first individual craftsmen were skilled people, who had completed the carving, sculpture or art studies at Vilnius University. Some of them later worked as a lecturers there. At the moment of speaking important reform had to be carried out and it was attempted to create excellent center for artists. Many specialists were invited from West Prussia, France, Russian

empire etc. to give lessons. The new center was established under the patronage of the Faculty of Literature. Despite the fact, that artisans were formed as carvers or sculptors, after the closure of Vilnius university, they worked with gravestones. Knowledge of art history and practical performance acquired during the sculpture and carving studies, were used by artisans to liberate the talent and artistic look later.

3) The variety of the collected inscriptions revealed that at the time of speaking monuments were build under the influence of Classicism. The record was usually carved in separate marble (or other material) plate, which was later fixed to the monument. Later inscriptions were carved in granite stones. In the second-half of the Nineteenth century a wave of new monuments emerged. Just at that time production of monuments began to take place not in single workshops but in well organized manufactories. First manufactories were usually founded by the same artisans, that at the beginning of the Nineteenth century worked individually. In manufactories works were done in faster way, as well as greater variety of styles and higher level of art was reached. Not only gravestones were produced in manufactures, but also various sculptures, construction elements, etc. Furthermore, in manufactures huge amount of pre-made monuments was offered.

4) All the artisans who worked with monuments in Vilnius can be divided into two groups: those who worked alone, and those who have established businesses. Those who worked alone, often had rich donors from whom they received main orders. It was usually big, well-paid jobs. For such orders, artisan usually had to hire a group of helpers who did the hardest work, while artisan had to supervise the entire construction progress and do work with sculpture. Another group of artists worked in manufactures, bringing together even a few dozen people. Such artisans were not limited only to product gravestones, but often performed in building, installation, repair and other works. Some craftsmen were engaged in both activities: according to the artist's vocation continued to produce sculptures and, most likely due to the financial aspect, made gravestones.

The results of the research also revealed that a number of artists since 1830-ies labeled their masterpieces by cutting in the name or initials of their names. Such records are found on the rear wall of massive monuments, at the bottom of memorial plates

below the text, on the pedestals of small monument, etc. It could be a kind of advertising feature. Therefore, many orders came from other cities, where monuments done by artisans from Vilnius are found (Trakai, Grodno, Rudamina etc.). Almost all of the artisans had established their workshops in Vilnius, near the current Old Town, where they did basic work. However, the working group was quite mobile – in some cases they travelled to distant city to produce monuments.

5) According to the study, it was observed that the greater part of the monuments has no signatures. Therefore, it can be assumed that at the beginning of the Nineteenth century more pupils from Vilnius University worked (practiced?) in the production of monuments. Elsewhere qualifications acquired masters had private practice with famous artists and later on acquired knowledge in the production of monuments. It can also be assumed that making monuments was a profitable business, as sometimes specialists from other professional area took orders for making gravestones.

### **Main conclusions of the 2nd empirical research**

1) For the first time in historiography it was performed semiotic content analysis of epigraphic inscriptions. The research revealed that inscriptions from the Nineteenth century had a very clear structure, probably adopted from the inscriptions from period of sixteenth and seventeenth centuries. Not historians nor philologists in Lithuania did similar studies. That is why results of such study may be useful for specialists on humanities and social sciences. After semiotic analysis of the epigraphical material it is noticed, that inscriptions, devoted for memory of *person*, usually had several parts: invocation, named place of entombment, identification of his house, personal identification, circumstances of birth (date, place), circumstances of death (date, place, age), often rhythmic epigram about testate, a request to pray for the deceased, the name of the patron of the monument, information about the renewal of monument (if such was), quote from Sacred Scripture, artisan's signature. The most important information, due to the style whole inscription was written, was the second name of the deceased. It was always carved in a other style, using different fonts. Main idea of such writing is to transmit the addressee essential message – the name of the person, that deserves to be

memorized. Forms of address that had been used in texts made the text topical (live) at all times.

Inscriptions devoted for memory of *person* usually became a space for communication, which could be private or public. Chosen language – the code – was the main factor, that decided about level of privacy in the text. In one text both private and public spaces could be found. The boundary between those two opposite spaces was drawn not by the physical area, where the monument stand, but by level of comprehension of text, which always depended on common (collective) memory shared by addresser and addressee.

Inscriptions, that had to memorize *events* are less popular. On the other hand, they had constant structure too, which included a) name of the event (sometimes with wide description) and b) date of the event. Only the length of the text varies depending on period.

2) Results of the study revealed another until now in historiography almost unheard problem – the reading of the epigraphical inscriptions. For the epigraphic record to function in society, it had to be periodically read (in this way process of remembering is going). Main readers of the inscriptions most often were those who created them. According to the tradition of the Catholic Church, there were fixed days sacred to visit tombs of relatives and pray. This tradition helped community (that had the collective memory) to face tombs with inscriptions more often and read them at least partly. This means that the time had been specially administered, what led to promote the process of remembering. One of the tools for successful administration of time was a calendar, which usually indicated days of visiting cemeteries. Until the times when cemetery was in the territory of the churchyard, inscriptions were faced (read?) at least once a week. After the restriction to burry in the churchyards, many of them were closed till the end of the Nineteenth century. After that, testates were visited during All Souls' day, as well as, on the anniversaries of their death. In this way, epigraphical inscriptions did not only mnemonic function, but also helped to collective (that visits monument) strengthen their identity.

According to some characteristics of the inscription, diversity of such collectives could be determined and described. In the Nineteenth century Vilnius society was



formed from a variety of religious, social, political, etc. groups that were united by a certain way of life, or life circumstances. These groups themselves could be divided into a number of smaller groups (at least 2 individuals are needed to form a group) by thinking, ideas, opinions, virtues, and other criteria. Among the small group memory is easier to maintain, because the better memory is known (experienced, felt, seen, heard, and etc.), the more privately it can be expressed. Therefore, the true meaning of epigraphical inscription could be fully understood (decoded) only by the creators of the text – usually patrons of the monument. In the Nineteenth century these collectives were families, co-workers, representatives of the same caste, political views, hobbies, comrades that had experienced the same event, etc.

3) According to historical studies and remaining historical sources, it can be thought that monuments were not built for bourgeois (townspeople) in Vilnius until the beginning of the Nineteenth century. Results of the research confirmed author's hypothesis that only newly established cemeteries outside the city revealed niche for funerary epigraphy to spread out and strengthen as well as grow up in the first decades of the Nineteenth century. This happened because a) problem of lack of space was solved (newly established cemeteries were much more spacious than churchyard cemeteries. Therefore burial place could be marked with monument) and b) new community of artisans developed monumental culture and attractive ratio of price and quality.

4) Epigraphical inscriptions served not only as relicts of memory about *person*, but also as objects of a cultural memory by unifying those who possessed collective memory. Cultural memory in epigraphical inscriptions manifested mainly as a cult of a person and his tomb. This manifestation, with a few exceptions, is typical for the ending of the Nineteenth century and beginning of the Twentieth century. At that time big social and political changes took place, and some personalities from the Nineteenth century were remembered and, as well as places of their life and death (marked with monuments), were used for the construction of identity of some national communities.

While at the beginning of the Nineteenth century, the non-existing Polish-Lithuanian Commonwealth was to be remembered in epigraphical inscriptions. That

means that those monuments served to strengthen political and national identity of citizens who lived under the occupation of Russian empire.

Throughout the Nineteenth century cultural memory of smaller groups (e.g. families) persisted as well. It was expressed through preserving original orthography of surnames of the family, as well as preserving and demonstrating coat of arms.

### **Conclusions**

1) All epigraphical researches are based on the dual methodological approach, which allow to draw the line between the two main research paradigms: a) historical (classical) and b) *new* (suggested in this dissertation). The first has a character of methodology of History science, and its main aim is to prepare epigraphic source for further research. However, there is not much extensive research, that would be based on collected rich epigraphical material. Therefore, the results of prevailing epigraphical research from historical paradigm are usually limited to rewriting, decrypting and publishing the epigraphical source, as well as similar content analysis. The second paradigm includes epigraphical research that reflect the communication process in terms of a linear model. In order to study a full disclosure of the epigraphical inscription, interdisciplinary assessment is required. For lack of such approach, the researchers usually investigate single elements or contacts of the process of communication. On the contrary to the historical paradigm, the new paradigm of epigraphical research is focused not on the source, but on revealing the reality.

2) George's Gerbner communication model was used to reveal the new paradigm. Due to that, it became possible to distinguish all the elements of process of epigraphical inscription in perceptual as well as in means and controls dimension: a) way of creation the text, b) culture of production, c) culture of rising monuments. Author suggests to call this reality associated with the appearance of epigraphical records and revealed through Gerbner's model the epigraphical culture or the culture of epigraphical script. It was mentioned before, that for the epigraphical research in terms of new paradigm interdisciplinary (both theoretical and methodological) approach is needed. That is why in this work these few of communication elements were omitted: a) linguistic and

philological dimensions (already done by other researchers) and b) the legal regulation in the Nineteenth century (left for historians of Jurisprudence).

3) Gerbner's general model is basically suitable for research of any kind of epigraphical culture despite the type of script, region etc. It is possible to explore inscriptions on coins, stamps, customs seals, tools, private items etc., by using the concept of epigraphical culture made in this dissertation. Such research would enrich humanities (with empirical results) and social sciences (with methodological decision). However, for the investigation of empirical material and comprehensive results different sciences have to be involved (philology, history, communication studies, etc.).

4) Epigraphical inscription is not only a written historical source, as it has been investigated so far. It is also a mean of communication, that is why author proposes to investigate it by 4 aspects: 1) visual and text content communication, 2) communication of memory, 3) communication through the area, and 4) communication through the time. By the first aspect it is possible to determine the most highlighted (and therefore, it is believed, most important for the addresser) part of the text. Such view helps to reveal core function of any memorial, as well as its key point. The second aspect reveals that common (collective) memory between addresser and addressee is needed to fully decode the message encrypted in epigraphical script. Moreover, epigraphical inscription in such case becomes a factor, that helps to unity the community and keep their originality. The third and fourth aspects in context of historical analysis, are important in revealing epigraphical script reading opportunities potential frequency. Using all aspects together gives quite extensive comprehension on communication of epigraphical script, that is not available using traditional historical methods.

5) Thesis proposes to use term of *epigraphical memorial script*. Such suggestion is not based on visual aspect (such as type of the object, text genre or type of material) of the historical source, but needs for deeper insight (reason why the object was created).

A similar approach has found its place in historiography, but variety and intricacy in scripts classification shows that epigraphy is going through a period of maturity, requiring new research-based methodology to be used and proved. The term of

*epigraphical memorial script* covers wider variety of records, that are carved in solid material and perform as memory carriers.

6) The investigation confirmed the assumption that students and working staff from Vilnius University at the beginning of the Nineteenth century begun to form epigraphical culture in Vilnius. At the ending of the Eighteen century government prohibited bury the dead in small churchyard cemeteries and established several bigger cemeteries beyond the city. Consequently, this led the emergence of large business on producing monuments. At that time the only one who were able to work with sculpture and carve letters in stone, were carvers and sculptors from Vilnius University (studying or already graduated). They used their knowledge in discovering new fonts (2-5 different fonts are used to write a epigraphical inscription) as well as in adjusting new (cheaper) materials in building monuments. Marble was changed with granite, that made production of monuments and memorial plaques much cheaper. This fact significantly contributed to the spread of epigraphical culture in Vilnius.

#### **Information about the author**

Kšištof Tolkačevski was born on 16 May 1987 in Vilnius (Lithuania). In 2010, he was awarded a Bachelor's Degree in History by the Faculty of History of Vilnius Pedagogical University and in 2012 he earned a Master's Degree (Information and Communication of the Heritage Programme).

Since 2010, Kšištof has been working with funerary heritage (writes articles, takes guided tours, carries out projects and etc.). In period of 2011–2013 he worked as editor of „Versmės“ publishing house. His scientific interests are: history of cemeteries, culture and communication of tomb scripts, communication of heritage, memory studies, auxiliary sciences of history etc.

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## **Publications**

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- ♣ TOLKAČEVSKI, Kšištof. Keli Rasų kapinių epigrafinės kultūros aspektai (accepted by the publishing house). Warszawa, 2017.
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- ♣ TOLKAČEVSKI, Kšištof. Asmens įvaizdis XIX a. Vilniaus kapinių epitafijose: komunikacinis aspektas. *Knygotyra*, 2013, t. 61, p. 45–83.

## **Reziümė**

Daktaro disertacijoje tiriama epigrafinė memorialinė kultūra ir epigrafinio įrašo turinio komunikacija Vilniuje XIX amžiuje. Tyrimui pritaikytas linijinės komunikacijos modelis leido schematiškai pavaizduoti epigrafinės kultūros struktūrą, todėl gali būti taikomas kitiems rašytinių šaltinių tyrimams. **Tyrimo objektas** – XIX a. epigrafinių memorialinių įrašų komunikacija kultūros kontekste. **Tikslas** – yra konceptualizuoti ir susintetinti Komunikacijos ir informacijos mokslų metodais grįstą metodologinę prieigą prie epigrafinių memorialinių įrašų ir ja remiantis ištirti XIX a. Vilniaus įrašus kultūros kontekste. Daktaro disertacijoje vadovaujama socialinių ir humanitarinių mokslų metodologija, taikomi trys tyrimo lygmenys: 1. atsižvelgiant į humanitarinių ir socialinių mokslų patirtis yra aptariamas epigrafikos mokslo konceptas bei istoriografinės prieigos tradicijos; 2. remiantis teoriniu epigrafinės kultūros modeliu bei įrašų baze ir rašytiniais šaltiniais, atskleidžiama XIX a. Vilniaus epigrafinė kultūra; 3. atlikta epigrafinių įrašų semiotinė analizė atminties tyrimų bei įrašų išsidėstymo erdvėje kontekste. Įgyvendinus visus etapus, sukurta naujoji metodologinė prieiga prie epigrafinių šaltinių, kuri gali būti taikoma rašto tyrimuose. Taip pat atskleisti epigrafinių įrašų funkcionavimo Vilniaus visuomenėje XIX amžiuje bruožai.