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## Galician periodicals for children and youth 1848–1866

The history of Polish children's periodicals began in the middle of the third decade of the 19th century with the debut of *Rozrywki dla Dzieci* (Warsaw 1824–1828), which was edited by Klementyna Tańska. Shortly after the demise of *Rozrywki*, successors appeared, such as *Tygodnik dla Dzieci* by Ignacy K. Chrzanowski (1829) and *Dziennik dla Dzieci* by Stanisław Jachowicz (1830), as well as several short-lived initiatives. Although the further development of this branch of periodicals was halted by the collapse of the November Uprising, they reappeared on the market as early as 1835. In the period 1832–1864, magazines published in the Russian partition (8 titles) dominated in number, followed by periodicals published in the Prussian district (5) and in Galicia (5). It is worth noting that in each partition, periodicals for children had a unique character. In the case of Warsaw periodicals, until the mid-1850s, the children's press was dominated by cosmopolitan patterns (e.g. *Magazyn dla Dzieci* 1835–1836) or ephemeral periodicals (e.g. *Noworocznik dla Dzieci*). Only in the early 1860s was it possible to establish the first dynamic weekly with a modern face (Warsaw's *Przyjaciel Dzieci* 1861–1915). On the other hand, a peculiarity of children's magazines published from the Prussian district was a strong educational and patriotic attitude, exemplified by the periodicals edited by Ewaryst Estkowski *Szkółka dla Dzieci* (1850–1853) and *Szkółka dla Młodzieży* (1854–1855). Against this background, the form of Galician magazines aimed at young readers was heterogeneous. All children's magazines were conservative, and their editors continued the given patterns, while the press for young people represented by the *Czytelnia dla Młodzieży* (1860–1861) was far ahead of its time<sup>1</sup>.

The subject of this article is a systematic outline of the first stage of the development of the Galician press for children and young people (1848–1866), as the next period has already been exhaustively studied by Krzysztof Woźniakowski<sup>2</sup>, and their genesis was described in 2017 by Władysław Marek Kolasa<sup>3</sup>. The study used

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1 K. Woźniakowski, S. Kwiecień, W.M. Kolasa, M. Rogoż, *Polish children's press 1824–1918: an attempt at a synthetic look*, „Rocznik Historii Prasy Polskiej” 2020, no. 1, pp. 7–29.

2 K. Woźniakowski, *Galician Periodicals for Children and Adolescents in the Time of Positivism*, „Annales Universitatis Paedagogicae Cracoviensis. Studia ad Bibliothecarum Scientiam Pertinentia” 2017, vol. 15, pp. 195–220.

3 W.M. Kolasa, *The first Polish children's magazines*, „Zeszyty Prasoznawcze” 2017, no. 4, pp. 880–903.

historical methods and quantitative content analysis of journals (Table 1-2). Empirical research was performed on a combined sample (N = 241), which consisted of two corpora of texts: 127 and 114 statements with a total volume of 505 pages.

The social and political conditions prevailing in Galicia and the Free City of Cracow until the mid-1840s were not conducive to the development of culture, so the publishing movement was modest. However, a marked revival was brought by the Spring of Nations, which resulted in the number of titles increasing and the periodicals becoming more diversified. Although this was a short-lived state, as after seven months of freedom, most titles collapsed, some gains proved to be permanent<sup>4</sup>. The events of 1848 positively influenced the expansion of the periodical press and other changes<sup>5</sup>. Among other things, the position of political newspapers and so-called “magazines for the people” had been consolidated, and their pages had become professionalized<sup>6</sup>. Although censorship was tightened again after 1852, this did not halt the growth of the press: “The circulation and number of subscribers increased, new readers were acquired. Specialized and professional periodicals became popular among young people, women and the people”<sup>7</sup>. Under such circumstances, the first Galician periodicals addressed to children and young people appeared: first *Przyjaciół Dzieci* (1848–1852), then *Dzwonek* (1850–1851).

The founder of the Lviv-based *Przyjaciół Dzieci* was Franciszek Ksawery Bełdowski, an employee of the Library of the Ossoline National Institute, where he served as a diurnist (part-time clerk). The future editor had little literary experience. From the few accounts recorded, it is known that he was born in Gorlice and, for a time, was a folk teacher in Pilsen. Involved in preparations for the 1846 uprising, he was convicted and imprisoned in the Spilberg fortress in Brno. After his release, he settled in Lviv, where he became associated with the Ossolineum from 1847. From that time on, he devoted himself to self-education (drawing, wood engraving) and, encouraged by Wincenty Pol, tried his hand at literature. The fruit of these passions were several publications, including woodcuts for *The Agricultural Catechism Based on the Principles of Chemistry and Geology* (1847) and the drama *The Return of the Mountaineers from Bern* (1848)<sup>8</sup>. The decision to establish the magazine was probably influenced by a number of factors. It was fostered primarily by discussions

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4 W.M. Kolasa, *On the Statistics and Geography of the Polish Press in the Period between the Uprisings (1832–1864)*, „Annales Universitatis Paedagogicae Cracoviensis. Studia ad Bibliothecarum Scientiam Pertinentia” 2015, vol. 13, pp. 3–14.

5 W. Zawadzki, *Pamiętniki życia literackiego w Galicji*, ed. Antoni Knot. Kraków 1961, pp. 181–288; M. Tyrowicz, *Prasa Galicji i Rzeczypospolitej Krakowskiej 1772–1850: studia porównawcze*, Kraków 1979.

6 W.M. Kolasa, *Historiografia prasy polskiej (do 1918 roku): naukometryczna analiza dyscypliny 1945–2009*, Kraków 2013, pp. 161; J. Jarowiecki, *Dzieje prasy polskiej we Lwowie do 1945 roku*, Kraków 2008, pp. 38–52.

7 B. Kosmanowa, *Prasa polska i jej odbiorcy*, Part 3, *Od trzeciego rozbioru do Powstania Styczniowego*, [in:] *Media dawne i współczesne*, vol. 3, Poznań 2008, pp. 21.

8 J. Piotrkowski, *Bełdowski Franciszek Ksawery*, [in:] *Polski słownik biograficzny*, vol. 1, Kraków 1935, pp. 409–410; A. Horbowski, *Wartości wychowawcze lwowskich czasopism dla dzieci i młodzieży: („Przyjaciół Dzieci”, „Czytelnia dla Młodzieży”)*, [in:] *Książki, czasopisma, biblioteki Krakowa i Lwowa XIX i XX wieku*, [vol. 2]. Kraków 1993, pp. 165–176.

on popular education, initiated in May 1848 by Lviv activists<sup>9</sup>, the advent of technical possibilities (the reactivation of the printing press at the Ossolineum in 1848) and Bełdowski's pedagogical experience.

The first issue of *Przyjaciół Dzieci* appeared on July 6, 1848 and went out at regular weekly intervals until December 19, 1849. This was followed by a six-month break due to illness and then Bełdowski's death; after that, the weekly was headed for a period by Hipolit Witowski (June 6, 1850 to June 30, 1852). During the entire period of the paper's publication, 182 issues were published, with a total of 1,355 pages. Although the periodical differed significantly during the time of the two editors, its general character was similar. The periodical was conservative in nature and primarily pursued an educational mission. The magazine was monotonous and unvaried, while its creators used old editorial patterns, developed back by the editors of the first Warsaw periodicals for children. From reading the articles, it can be concluded that the magazine's main target audience was school-aged children (about 10–14 years old) from all statuses. Despite its easy accessibility, facilitated by cheap subscriptions, calculated at a cost (2 zlotys 30 kr. per year for Lviv and 3 zlotys 30 kr. for provincial readers), the magazine did not gain wider popularity. According to the publisher's calculation for the first half of 1852, the magazine was subscribed to by 105 people (73 from the provinces and 32 from Lviv), whose payments covered the costs by about 98%. In 1848–1850 the circulation was probably higher, but certainly did not exceed 200 copies. In June 1852, when the number of subscribers dropped to 41, Witowski announced that he was discontinuing the publication of the weekly<sup>10</sup>.

The two editors shaped the magazine's pages in slightly different ways (Table 1). Bełdowski valued natural history the highest (35.5%), but at the same time devoted a lot of space to printing historical (21.3%), moral (19.5%) and religious (18.5%) texts. At the time of his editorship, the articles were not signed, hence, it is difficult to make a clear assessment of authorship. However, the uniformity of the style of all contributions from 1848–1849 allows us to hypothesize that they were written by Bełdowski himself. The editor had an undoubted didactic talent. The language of the statements printed in *Przyjaciół* was simple, cordial and direct. These qualities were already appreciated by his contemporaries. Władysław Zawadzki, an outstanding witness of the era and expert on the press of the period, placed Bełdowski's talent next to that of Stanisław Jachowicz, noting that "he was able to perfectly lower himself to the level of children's notions, make interesting every subject he touched with his pen; give in an appealing shape for children's minds a useful thought – to entertain and teach together"<sup>11</sup>.

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9 G. Gzella, „Pisma dla ludu” pod zaborami w pierwszej połowie XIX wieku, Toruń 1994, pp. 42.

10 H. Witowski, *Wykaz finansowy redakcji Przyjaciół Dzieci*, „Przyjaciół Dzieci” 1852, no. 26 (20 VI), pp. 208.

11 W. Zawadzki, *Dziennikarstwo w Galicji w roku 1848 (dalszy ustęp z pamiętników)*, Lwów 1878, pp. 117–118.

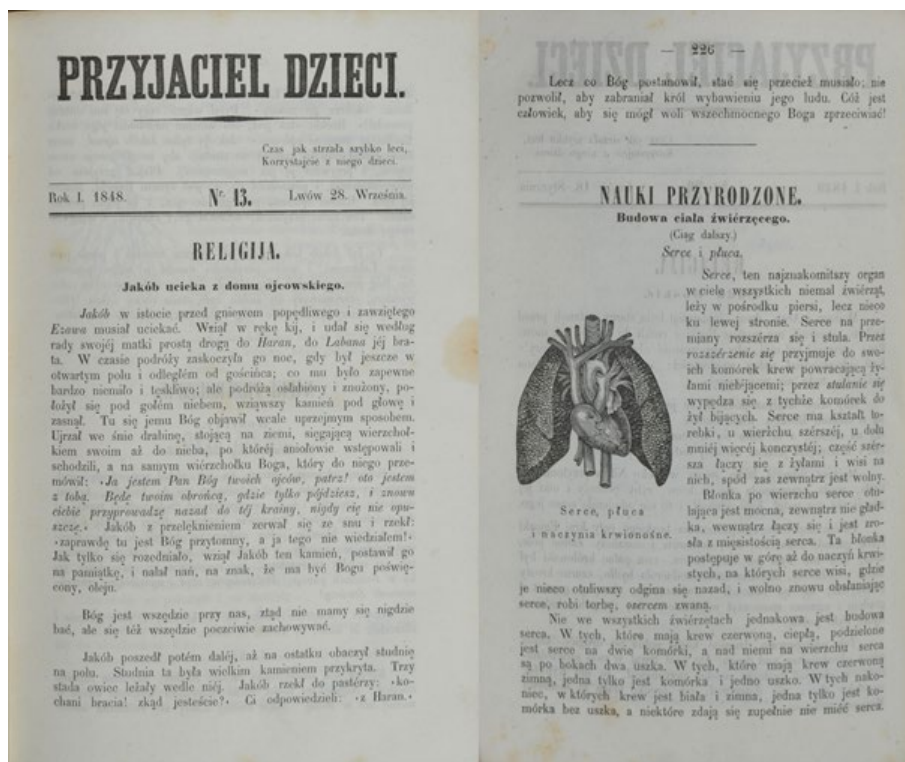
Table 1. Topics of the Lviv *Przyjaciel Dzieci* 1848–1852 (volume of contributions)

Subject (type) of contribution	A. Bełdowski's Editorial		B. Witowski's editorial	
	N	%	Pages	%
Literary Prose. Moral texts	17,2	19,5%	25,3	19,8%
History, culture, biographies	18,7	21,3%	9,4	7,3%
Poetry	4,1	4,7%	13,6	10,6%
Natural history, geography, technology	31,2	35,5%	50,2	39,2%
Including: Geography	15,5	17,6%	10,5	8,2%
Nature	12,1	13,8%	17,6	13,8%
Physics. Technology	3,6	4,1%	22,1	17,3%
Anecdotes, proverbs, games, entertainment	0,5	0,6%	8,3	6,5%
Information, announcements	0	0,0%	2,8	2,2%
Religion	16,3	18,5%	9,4	7,3%
Books	0	0,0%	0	0,0%
Other	0	0,0%	9	7,0%
Together	88	100,0%	128	100,0%

Own calculations: combined sample, n = 27 numbers, 100% = 127 statements or 100% = 216 pages. The following issues were analyzed: 1848/49, nos. 1, 8, 15, 22; 29, 36, 43, 50; 1849/50, nos. 5, 12, 19, 26, 33, 40, 47; 1851, nos. 2, 9, 16, 23, 30, 37, 44, 51; 1852, nos. 6, 13, 20, 26.

After Witowski took over as editor, the face of the weekly changed. The area dedicated to history (from 21.3% to 7.3%) and religion (from 18.3% to 7.3%) decreased by almost triple the amount, and there were shifts within natural history. The share of physics increased significantly (from 4.1 to 17.3%), and the percentage of geography pieces fell (from 17.6% to 8.2%). In contrast, there was more poetry (from 4.7% to 10.6%) and anecdotes, games and entertainment (from 0.6% to 6.5%). The changes, to some extent, corresponded to the interests of Witowski, who specialized in natural history and had a substantial body of work in this area, including popular textbooks: *Historia naturalna obejmująca [...] dla szkolnego i domowego użytku młodzieży podług najlepszych źródeł* (V. 1–3, 1849–1851) and *Krzysztof Kolumb czyli Odkrycie Ameryki* (1853). Unlike Bełdowski, Witowski had no literary talent. The articles printed in *Przyjaciel* from 1850 on became difficult, and their language resembled texts from school textbooks. Although Witowski introduced some active participation elements into the pages of the weekly, in particular games and riddles, and increased the share of poetry, these features did not alleviate the monotony of the magazine. A harsh assessment of the periodical was given by Ewaryst Estkowski, who wrote that “the dry, dead, moralizing speech of this weekly cannot... make any impression on children, nor pleasantly or vividly move their tender souls”<sup>12</sup>.

12 Quoted after: P. Chmielowski, *Czasopisma polskie dla młodego wieku*, [in:] *Encyklopedia wychowawcza*, vol. 3, Warszawa 1885, p. 129.

Figure 1. Lviv *Przyjaciół Dzieci* (1848, Nos. 13 and 29) – title page and typical article

Source: scan from author's archive [8.10.2023].

During the first three years of its existence, the Lviv-based weekly systematically embellished the text with illustrations. The woodcuts were made by Bełdowski himself, who learned the craft at the Lviv Stauropigian Printing House in 1847<sup>13</sup>. The posted illustrations were schematic and uncomplicated (Fig. 1). They were dominated by small woodcuts with an area of no more than 30% of the column and were usually related to the text, illustrating the people, places and events described. During Bełdowski's editorship, illustrations were printed regularly (1–3 per issue) and occupied an average of 4% of the issue's area. After Witowski took the chair, the share of woodcuts steadily declined, in 1851 they were rarely included (0.7%), and a year later they were not printed at all.

Lviv's *Przyjaciół Dzieci* did not stand out from the national press for the young. In terms of form, it still imitated the book. It had an authorial character, did not follow an editorial model of text acquisition and did not implement any channel of communication with readers. The editors' experience also left a stigma on the nature of the

13 M. Opatek, *Drzeworyt w czasopiśmie polskich XIX stulecia*, Wrocław 1949, p. 43; D. Kamińska, *Grafika polskich tygodników ilustrowanych dla dzieci w drugiej połowie XIX wieku na przykładzie warszawskiego, lwowskiego i poznańskiego „Przyjaciół Dzieci”*, „Annales Universitatis Paedagogicae Cracoviensis. Studia ad Bibliothecarum Scientiam Pertinentia” 2015, vol. 13, p. 23.

weekly. Since both had careers as educators, the content of the various issues resembled textbooks, being dominated by didactic statements and saturated with moralism. Ideologically, the weekly was not uniform. Beldowski favoured a traditional, conservative world order that valued religion and patriotism. During Witowski's editorship, these values were replaced by rationalism, which prized experience and observation. Regardless of the distinction made, *Przyjaciel Dzieci* remained in line with pedagogical trends of the time and supported Galician folk education<sup>14</sup>.

Parallel to the *Przyjaciel Dzieci*, there was published in Lviv the quarterly ***Dzwonek (1850–1851)***, edited by Valentina Trojanowska. The author already had some achievements in the field of literature for children and young people. As a schoolgirl, she published in the *Dziennik dla Dzieci*, and then collaborated with the Warsaw press; in 1843–1844, together with Paulina Krakowowa, she edited *Aurora*. She arrived in Lviv in 1846, and she was given a position as a home teacher to the daughters of Leon Sapieha, later Speaker of the Galician Sejm<sup>15</sup>. According to Grażyna Gzella's findings, the magazine "grew out of literary meetings in the Sapiehs' salon, organized for the amusement of their daughters." Girls' peers and older ladies with their parents gathered in the evenings. Participants showed off their musical skills, declamation and poetry composition. In time, it was decided that the salon's output should be recorded in the form of a manuscript periodical. Handwritten issues of the periodical "were distributed, for a fee of one krajcar, from house to house, to interested readers, and the proceeds were used for philanthropic purposes"<sup>16</sup>. According to the testimony of Sapieha's secretary Julian Horoszkiewicz (privately Trojanowska's husband), the printed version of the magazine was published by the Duchess of Sapieha only after the evenings ceased, and the proceeds were earmarked for charity<sup>17</sup>. In 1850–1851, the Printing House of the Ossoline National Institute published four issues of *Dzwonek* with a total of 519 pages.

The circumstances of the magazine's creation meant that the periodical had a peculiar character, and its content was far from the current patterns in the youth press. It resembled Warsaw almanacs or crypto-periodicals (Fig. 2). The magazine had a workshop character hence not all works represented the highest level. Among the authors, however, there were an astonishing number of recognized artists and personalities. In addition to the work of W. Trojanowska, *Dzwonek* published texts by Wincenty Pol, Stefan Witwicki, Zygmunt Szczęśny Feliński, Seweryna Badeniowa, J. Horoszkiewicz, Rev. Karol Antoniewicz and other participants in literary evenings. The content of the works varied. In addition to fiction, there were printed articles on education, nature, history, and the countryside, as well as fleeting thoughts and reflections. However, they did not form a coherent message,

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14 A. Mamulska, *Oddziaływania wychowawcze XIX-wiecznej prasy dla dzieci na przykładzie tygodnika „Przyjaciel Dzieci” (1848–1852)*, „Scripta Comeniana Lesnensia. Miscellanea” 2007, vol. 5, pp. 115–116.

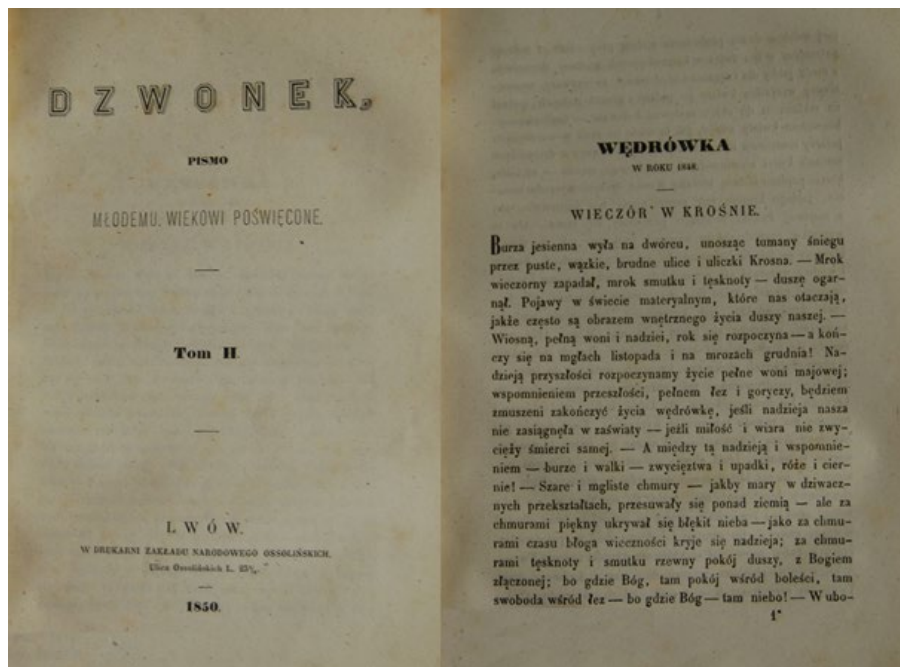
15 A. Strzelecka, *Horoszkiewiczowa z Trojanowskich Walentyna*, [in:] *Polski słownik biograficzny*, vol. 10, Kraków 1964, p. 13.

16 G. Gzella, „*Dzwonek. Pismo młodemu wiekowi poświęcone*” (Lwów 1850–1851), [in:] *Kraków – Lwów*, vol. 7, Kraków 2005, p. 378.

17 J. Horoszkiewicz, *Notatki z życia*, Wrocław 1957, p. 259, quoted after: G. Gzella, „*Dzwonek. Pismo młodemu wiekowi poświęcone*”..., op. cit., p. 379.

hence they are now only a testimony of the era, containing insights into education in aristocratic spheres<sup>18</sup>.

Figure 2. Lviv *Dzwonek* (1850, vol. 2) – title page and typical article



Source: scan from author's archive [8.10.2023].

In the 1850s, conditions for the development of the press again deteriorated in Galicia. It was hampered by censorship activities and the introduction of the bail system. As a result, the overall number of press titles fell, and no children's magazines were published. Only the political changes in the monarchy after losing the war with France (1859), which eventually led to the autonomy of Galicia (1867), brought a change. These factors had a positive effect on the publishing market, and between 1860 and 1866 the Lviv and Cracow press revived greatly. In March 1860, a decadal paper for young people (*Czytelnia dla Młodzieży*) was established, while in July 1861 a biweekly for children (the so-called **second Lviv Przyjaciel Dzieci**) was launched.

The founder and editor of the new *Przyjaciel Dzieci* was Aniela Zawadzka (née Zimmermann), wife of the well-known Lviv literary figure Władysław Zawadzki (1824–1891). It is known from scarce sources that she was a thoroughly educated person, and in 1858 she and her husband moved permanently from the Nadycze farmstead to Lviv<sup>19</sup>. Zawadzka was listed as the editor in charge for three years (July 1, 1861 – September 1, 1864); the role was then taken over by Stanisław Nowiński, who continued the venture for two more years (until June 30, 1866).

18 M. Tyrowicz, *Prasa Galicji i Rzeczypospolitej Krakowskiej...*, op. cit., p. 165.

19 A. Knot, *Wstęp*, [in:] W. Zawadzki, *Pamiętniki życia literackiego w Galicji...*, op. cit. p. 7.

The periodical was published regularly every two weeks, and each issue contained 16 pages. Editorially, it did not stand out among other Galician periodicals of the period. Single-spaced printing was used, individual articles (usually 3–6 per issue) were separated by a distinguished title, while the text was typeset in large, legible fonts. The only novelties were the illustrations and the decorative vignette. However, the magazine's qualities were effectively diminished by the poor-quality paper used in 1861. Ideologically, the magazine was conservative in nature and focused exclusively on education and the propagation of traditional morality. The editor was clearly inspired by Tańska's *Rozrywki*, numerous traces of which can be seen in the magazine's pages and program. In the program proclamation, readers were promised "stories, descriptions of various countries, cities and peoples... retellings of various events from Polish history, lives of saints and various famous men" and were told, "you will learn how to behave and what to learn so that you will earn the love and praise of your elders... and be useful to your homeland"<sup>20</sup>. The program was carried out fairly consistently, although, unlike *Rozrywki*, the sectional layout was abandoned. The model developed in 1861 survived without major modifications until 1866. Over five years, 121 issues of the magazine were published, with a total of 1,936 pages. Zawadzka's periodical was relatively inexpensive. An annual subscription of *Przyjaciel* amounted to 4 zł. 20 ct., that is, it corresponded to 1/4 the price of *Gazeta Lwowska*, including supplements (16 zlotys). This fact probably influenced its popularity as the periodical found many subscribers. According to Irena Homola, one edition was printed in 600 copies<sup>21</sup>. These figures probably apply only to the first yearbook, since starting in 1862 the editors complained of financial difficulties<sup>22</sup>. The magazine was addressed primarily to school children (9–14 years old), regardless of their status. All the same, the editorial board's sympathy for both bourgeois and peasant circles is very clear.

The subject matter of *Przyjaciel Dzieci* largely corresponded to the declarations contained in the program proclamation and was not subject to major changes in the subsequent years of the magazine's publication. A quantitative analysis of the content (Table 2) shows us that the following were printed just as frequently: literary prose (21.1%), historical texts (17.5%), articles on natural history (17.5%), and poetry (16.7%). If we take volume as a benchmark, literary prose (33.4%), history (23.3%) and natural history (22.2%) came to the forefront; poems, due to their smaller size, occupied only 8.5% of column space. To a lesser extent, the editors were interested in other issues: religion (4.0%), anecdotes (2.5%) and reporting on publishing news (0.9%). It is worth mentioning that the biweekly magazine was completely uninterested in entertainment (hence the lack of games, amusements, etc.) and made no attempt to establish contact with the reader (no correspondence section).

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20 *Kochane dzieci*, „Przyjaciel Dzieci” [Lwów] 1861, no.1, p. 3.

21 I. Homola, *Prasa galicyjska w latach 1831–1866*, [in:] *Prasa polska w latach 1661–1864*, Warszawa 1976, p. 243.

22 *Od redakcji*, „Przyjaciel Dzieci” [Lwów] 1862, no. 24, p. 384; idem: 1863, no. 24, pp. 383–384; 1864, no. 24, pp. 383–384; 1865, no. 24, pp. 383–384.



Table 2. Topics of the Lviv *Przyjaciół Dzieci* 1861–1866

Subject (type) of statement	Frequency		Volume	
	N	%	Pages	%
Literary Prose. Moral texts	24	21,1%	96,4	33,4%
History, culture, biographies	20	17,5%	67,2	23,3%
Poetry	19	16,7%	24,7	8,5%
Natural history, geography, technology	20	17,5%	64,2	22,2%
Including: Geography	11	9,6%	40,8	14,1%
Nature	9	7,9%	23,4	8,1%
Physics. Technology	0	0,0%	0	0,0%
Anecdotes, proverbs	4	3,5%	7,3	2,5%
Information, announcements	20	17,5%	12,5	4,3%
Religion	3	2,6%	11,5	4,0%
Books	3	2,6%	2,7	0,9%
Other	1	0,9%	2,5	0,9%
Together	114	100,0%	289	100,0%

Own calculations: combined sample, n = 18 issues, 100% = 114 statements or 100% = 289 pages. The following issues were analyzed: 1861, nos. 1, 8; 1862, nos. 3, 10, 17, 24; 1863, nos. 7, 14, 21; 1864, nos. 4, 11, 18; 1865, nos. 1, 8, 15, 22; 1866, nos. 5, 12.

*Przyjaciół* adopted an editorial model of magazine creation, hence a large number of texts came from contributors. In 1861, the author's texts accounted for 52% of the magazine's volume, while in subsequent years they oscillated between 38–44%. Despite the numerous contributors, a lot of compilation work fell on the shoulders of the editors. A reading of selected contributions reveals that the editors often resorted to alterations, adaptations and translations, but never cited the source or original. Editorial texts occupied a significant space (54–62%) and were never signed. Their prose varied. Zawadzka modelled her editorial on language borrowed from Stanisław Jachowicz's *Dziennik dla Dzieci*; it was simple and direct, but at the same time naive. The magazine was edited similarly from 1864 by Stanisław Nowiński, who was assisted by Józef Chmielewski (writing under the pseudonym Józef of Bochnia). Both authors, according to Chmielewski, were "little endowed with talent, but sincerely passionate about their profession... and by all means tried to win the trust and love of the children"<sup>23</sup>.

The pages of the Lviv *Przyjaciół Dzieci* also included texts by many recognized writers and creators of children's literature. Over five years, works were published by, among others, Wincenty Pol, Karol Szajnocha, Paulina Wilkońska, Józefa Prusiecka, Seweryna Pruszkowa, Karol Baliński, Maria Ilnicka and Władysław Łoziński, who was beginning at that time; in the early days of the magazine, many texts were written by Władysław Zawadzki. Periodically, texts by other authors, including Stanisław Jachowicz, were also printed, as well as reprints from the Warsaw press (especially from *Tygodnik Ilustrowany*).

The Lviv biweekly regularly printed illustrations. Almost every issue usually featured 1–3 woodcuts, ranging from 1/4 to 1 column in size. (They constituted an

23 P. Chmielewski, *Czasopisma polskie dla młodego wieku...*, op. cit., p. 148.

average of 6% of the magazine's volume.) In most cases, the illustrations were related to the text and depicted the people, events or objects described. Woodcuts most often depicted genre scenes, land views, city architecture (churches) and exotic flora and fauna. *Przyjaciel* was the first Polish children's magazine to have an ornate title vignette depicting a genre scene in a living room where a family was portrayed busily reading and playing (Fig. 3). It was by a Viennese artist signing the work GG or JJ sc (R. v. Waldvein's XA Wien)<sup>24</sup>. Also, the illustrations used in the biweekly's content lacked legible captions, so their source is unknown. However, the biweekly constantly worked to improve the quality of the illustrations. Beginning with the 1862 yearbook, a marked difference can be observed; in subsequent years, the illustrations became more varied, contained more detail and increasingly took up an entire page.

Figure 3. Second Lviv *Przyjaciel Dzieci* (1862, no. 17) – title page and typical illustration



Source: scan from author's archive [13.10.2023].

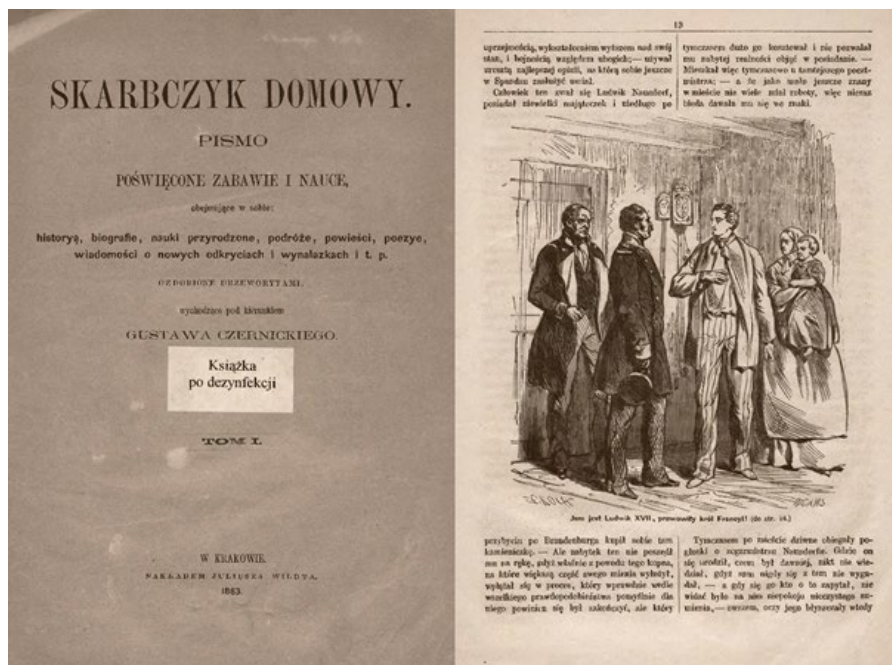
Lviv's *Przyjaciel Dzieci* was published steadily until the middle of 1866. In June 1866, however, after the outbreak of the Prussian-Austrian war, it was unexpectedly announced that due to "unforeseen accidents, which adversely affected all relations in the country"<sup>25</sup>, the editors would temporarily suspend the magazine. The biweekly founded by Aniela Zawadzka was weaker than its Warsaw namesake (*Przyjaciel Dzieci* 1861–1915), which was published simultaneously. It was inferior to it

24 D. Kamisińska, *Grafika polskich tygodników ilustrowanych dla dzieci...*, op. cit., pp. 24–25.

25 *Od redakcji*, „Przyjaciel Dzieci” [Lwów] 1866, no. 13, p. 307.

in literary and editorial terms and lacked a clearly defined program in addition to being old-fashioned. Most likely, the periodical garnered fewer and fewer readers over time, and wartime incidents were only excuses for its closure. Nonetheless, it fulfilled an important role in Galicia, as it established a journalistic tradition that was soon revived in the editorship of *Opiekun Polskich Dzieci* (1867–1873) and *Towarzystwo Pilnych Dzieci* (1876–1883).

Figure 4. Cracow *Skarbczyk* (1863, vol. 1) – title page and typical illustration



Source: Jagiellonian Digital Library, [on-line:] <https://jbc.bj.uj.edu.pl/publication/5922> – 8.10.2023.

In addition to the three Lviv periodicals discussed above, there was also *Skarbczyk Domowy* published in Galicia, which was edited in Cracow. Little is known about its history. It was founded by Gustaw Czernicki, a Cracow publicist and writer, known primarily for his translations and a few small works for children (including *Dzieci i zwierzęta domowe*, 1857). The magazine was promising. The first issue, dated 1863, was 32 pages in large format, had an aesthetically pleasing cover and contained quality woodcuts. In terms of layout and content, the editor clearly modelled the magazine on Warsaw *Przyjaciel Dzieci*. The first issue was filled with richly illustrated historical texts by Czernicki and poetry by Józef Szujski. The periodical's publisher, Juliusz Wildt, announced in the prospectus that he intended to publish a magazine modelled on *Tygodnik Ilustrowany*, which would be published in broad-sides every five weeks and would be available in Cracow and Warsaw bookstores. Despite the relatively low price of 50 crowns per issue, the magazine did not find buyers and was probably discontinued after publishing one issue.

A brief outline of the first stage of the history of Galician children's magazines shows that in terms of novelty, it was clearly inferior to the press of other districts, but it did not differ significantly in other respects. It reflected processes characteristic of the entire Polish children's and youth press of the time. The first aspect of change was the manner of editing. In the Galician centres, too, the editorial model of children's periodicals changed, for it evolved from the author's type (the first *Przyjaciół Dzieci*) to the editorial type (the second *Przyjaciół Dzieci*). In line with national trends, there was also a steady decline in the number of editorial texts in favour of authorial ones (in the first *Przyjaciół Dzieci* – 62–84%, while in the second *Przyjaciół Dzieci* – 48–62%). All magazines tried to attract well-known authors. However, the effect of the efforts depended on two factors: the prestige of the editor and the economic possibilities of the editorial office (royalties). The first factor played a key role almost throughout the period under study. The second became widespread only in the mid-1860s and was used only by large, wealthy publishers. The second Lviv-based *Przyjaciół Dzieci* (1861–1866) also tried to print well-known authors. Over five years, works were published by, among others, W. Pol, K. Szajnocha, P. Wilkońska, J. Prusiecka, S. Pruszkowa, M. Ilnicka and the then-fledgling Władysław Łoziński.

In the interwar period, Polish magazines for children and young people changed editorially, and their pages were increasingly filled with illustrations. This trend also occurred in the pages of Galician children's magazines. Editorially, children's periodicals of this period did not differ from books: a small format in a two-panel layout dominated, while the column was formed by successive articles, separated only by titles. Both editions of Lviv's *Przyjaciół Dzieci*, *Dzwonek* and *Skarbczyk Domy* were printed this way. In the 1840s and 1850s, illustrations in Polish children's magazines rarely appeared. They were printed, among others, in the first Lviv-based *Przyjaciół Dzieci*, specifically during the editorial period of F.K. Bełdowski, who was a self-taught wood engraver. The woodcuts served mainly aesthetic purposes and occupied an average of 4% of the magazine's space. The second Lviv-based *Przyjaciół Dzieci* also used illustrations on a similar scale. Woodcuts were printed here in almost every issue and accounted for 6% of the magazine's volume. However, they were not signed; hence, it is not known who their author was. Unlike Bełtoski's magazine, however, these illustrations had a stronger connection to the text as they usually depicted the places, people and objects described. Moreover, Lviv's *Przyjaciół Dzieci* was the first and only (before 1864) children's magazine to have a decorative title vignette.

During the period under study, a distinctive arrangement of content was also established in the children's press, which occurred with full force in the Lviv periodicals (Tables 1 and 2). All editors valued poetic prose and moralizing stories, which on average occupied 19–33% of the space, and historical content (including biographies and reflections on culture), which accounted for around 21–23%. Natural history, broadly defined, was allocated an average of 22–39% of the pages, with geography (14–17%) and nature (8–13%) occupying the most. Editors also valued poetry, but due to the small size of typical poems, its average share was only 4–10%. Other topics or types of expression were published far less frequently. In general, all editors valued anecdotes, entertainment and riddles (averaging 2–6% of the space) and usually printed them on the last page of the magazine. It is worth mentioning

that the surveyed magazines did not have a typical news section (known from literary magazines), but publishers published news, editorial information and inserts (2–4%) with varying activity. This category also included publications that were a manifestation of reader involvement (letters, correspondence, actions, contests), but they were very rare during the period studied. Only some editors valued publishing the news. Such a section was held occasionally in the second edition of Lviv *Przyjaciel Dzieci* (0.9%).

The language of expression also changed over several decades. The Lviv editors made lively use of the achievements of the first Warsaw editors (including Stanisław Jachowicz), and with each passing year, they took more care to make the message communicative and the argumentation adapted to the mental level of the young reader. Franciszek Bełdowski, among others, tried to follow him in the first Lviv-based *Przyjaciel Dzieci* with good results. Although the editor had no literary talent, he had pedagogical experience and was able to reach a child's level of understanding. The language of the weekly at the time of his editorship was characterized by simplicity and a cordial, direct tone. Similar borrowings are also observed in the second Lviv-based *Przyjaciel Dzieci*. The first editor (Aniela Zawadzka) modelled her language on that borrowed from Jachowicz's *Dziennik dla Dzieci*; it was simple and direct but did not entirely match the original, as it was too naive in many parts.

In addition to magazines addressed to children, Galicia also saw the appearance of the first highly ambitious magazine aimed at young people, *Czytelnia dla Młodzieży*, which was published in the period from March 1, 1860 to December 21, 1861. The founder of the magazine was Karol Cieszewski (1833–1867), who, despite his young age, was already an experienced journalist and the author of several short stories. The editorial board included two young historians, Lucjan Tatomir and Bernard Kalicki, while many authors of the “pre-storm” generation, i.e. the third and last generation of Polish Romantics, born in the 1830s and 1840s and entering the history of native literature in the late 1850s and early 1860s, collaborated. In addition to members of the editorial board, the leading contributors to the magazine, who were at the same time forming a compact group of young artists with a fairly consistent ideological profile, included Juliusz Starkel, Walery Łoziński, Mieczysław Romanowski, Alfred Szczepański, Michał Bałucki, Józef Szujski, Jan Kanty Turski, Stefan Pawlicki, Teofil Krasnosielski and Józef Chociszewski.

The “pre-storm” formation did not have an elaborate ideology. They criticized late Romanticism, idealistic philosophy and mysticism, and contrasted these trends with a program of utilitarian literature. They valued the realistic novel; in terms of subject matter, they preferred moral-political and historical issues<sup>26</sup>. The main tribune of this group was the *Dziennik Literacki* from Lviv, reopened in 1859, in the pages of which ideological battles were fought. Unlike the *Dziennik*, which brought together writers of different generations, the *Czytelnia dla Młodzieży* was edited exclusively by the “young”, recruited contributors from among them and was addressed to young people<sup>27</sup>.

26 K. Woźniakowski, „Przedburzowcy” w kręgu zagadnień edukacyjnych: wątki szkolnictwa, oświaty i nauki na łamach lwowskiej „Czytelnia dla Młodzieży” (1860–1861), [in:] *Zachować dla przyszłości*, ed. I. Michalska, G. Michalski, Łódź 2018, pp. 65–83.

27 J. Maciejewski, *Przedburzowcy: z problematyki przełomu między romantyzmem a pozytywizmem*, Kraków 1971, pp. 143–207; K. Poklewska, *Dziennik Literacki (1852–1854; 1856–*

According to the license obtained, the Lviv weekly was a socio-cultural magazine, so it could not cover purely political topics. However, this provision was regularly circumvented by the editors, who used articles, featured sketches and correspondence, which contained historical and social content. These inclusions, illuminated from a contemporary perspective, appeared in almost every issue, among which texts stood out by M. Bałucki, T. Krasnosielski, J. Starkel and A. Szczepański. In the first year of its existence (1860), 41 articles of this type were published. In the following year (1861), the number of statements of this kind increased significantly (59), and they became increasingly bold. At the same time, there was a steady increase in correspondence, which came from Warsaw, Poznań, Paris, St. Petersburg, Berlin, Wrocław, Cieszyn, Cracow, Stanisławów, Brzeżany, Tarnów and Lviv.

The radical tone of the contributions increasingly attracted the attention of censors, so seizures were increasingly ordered, and at the end of April 1861 the C.K. Police sent a warning, which, in accordance with Austrian press law, the editors had to publish on their pages<sup>28</sup>. Despite the admonition in the second half of 1861, the tone of the *Czytelnia* did not change; it even sharpened. This was manifested, among other things, in ideological articles. The most famous text of this type was written by Bałucki, in which he stated rhetorically, “perhaps unclear to them [the young generation – WMK] is the path on which they are to follow, perhaps too many feverish leaps in this their march, but far from condemnation if only because they have forged a national thought from themselves”<sup>29</sup>. By the end of December 1861, *Czytelnia* was appearing regularly. Prospects for further development were also considered, including an increase in frequency from a decadal to a weekly. These plans failed to materialize. At the beginning of 1862, the authorities decided that the inconvenient periodical should be closed, so Cieszewski was arrested on January 2 and was soon prosecuted for high treason, which lasted until 1863<sup>30</sup>.

*Czytelnia dla Młodzieży* was the first modern Polish youth magazine of an informative and journalistic nature. It had a nationwide character and expressed the aspirations of a whole generation. Publicists representing the youth of Lviv (Starkel, Łoziński and Romanowski), Cracow (Szczepański, Bałucki, Szujski, Turcki), Wrocław (Pawlicki, Krasnosielski) and Poznań (Chociszewski) wrote in its pages. It achieved a high level of readership primarily due to bold journalism and lively contact with readers and a wide network of correspondents. The editors established lively contacts with both academics from the more important clusters of Polish students throughout Europe<sup>31</sup> as well as senior high school students from all over Galicia (Cracow, Tarnow, Rzeszow, Lviv). This model was followed by some later academic periodicals (e.g. Geneva’s *Przyszłość* and Cracow’s *Ognisko*),

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1870), [in:] *Słownik literatury polskiej XIX wieku*, ed. J. Bachórz, A. Kowalczykowa, Wrocław 2009, pp. 204–207.

28 [inc.] *C.K. Dyrekcja Policji...*, „*Czytelnia dla Młodzieży*” 1861, no. 13, p. 97.

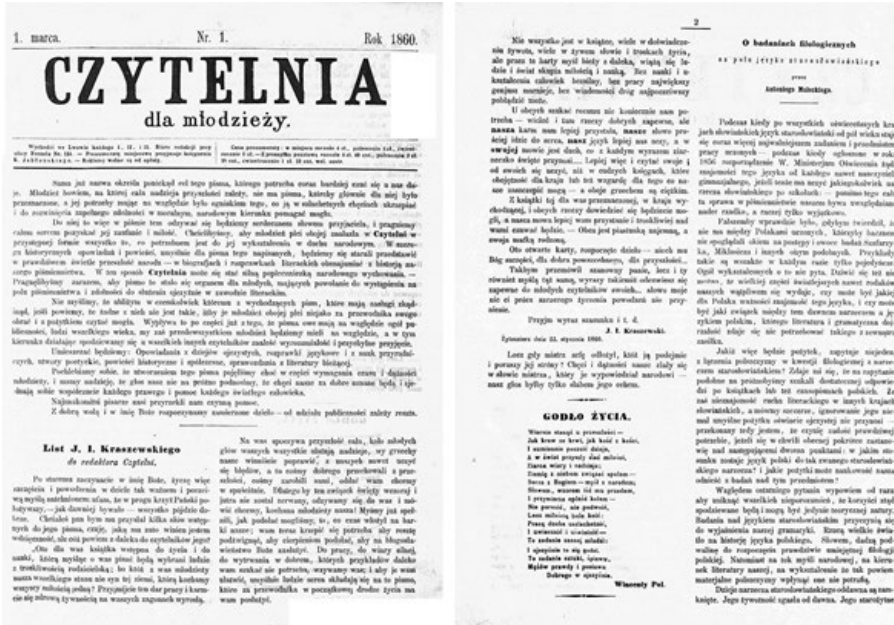
29 Elpidon [properly: Michał Bałucki], *Nasze grzechy*, „*Czytelnia dla Młodzieży*” 1861, no. 26, pp. 208–211.

30 I. Kaniowska-Lewańska, *Literatura dla dzieci i młodzieży do roku 1864: zarys rozwoju, wybór materiałów*, Warszawa 1973, pp. 166–167.

31 P. Chmielowski, *Czasopisma polskie dla młodego wieku...*, op. cit., p. 147.

as well as youth socio-political periodicals founded at the dawn of the 20th century (*Promień* and *Teka*)<sup>32</sup>.

Figure 5. *Czytelnia dla Młodzieży* (1860, no. 1, pp. 1–2)



Source: Lower Silesia Digital Library, [on-line:] <http://www.dbc.wroc.pl/publication/924> – 5.10.2023.

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32 W.M. Kolasa, *The birth of young people's political press in Poland (1899–1918)*, „Rocznik Historii Prasy Polskiej” 2021, no. 2, s. 25–48.

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## Abstract

The subject of the article is a systematic outline of the first stage of the development of the Galician press for children and young people (1848–1866). The paper uses historical methods and quantitative content analysis of magazines (combined sample N = 241). The analysis of sources indicates that 5 such titles were published in Galicia during the period under study. The majority (4) were periodicals intended for children: the first *Przyjaciół Dzieci* (Lviv 1848–1852), *Dzwonek* (Lviv 1850–1851), the second *Przyjaciół Dzieci* (Lviv 1861–1866) and *Skarbczyk Domowy* (Cracow 1863). Only one title was addressed to young people: *Czytelnia dla Młodzieży* (Lviv 1861–1862). Qualitative analysis reveals that the profile of Galician magazines aimed at young readers was diverse. All children’s magazines were conservative, and their editors continued the given patterns, while the press for young people represented by *Czytelnia dla Młodzieży* was far ahead of its time.

Keywords: children’s magazines, Galicia, 19th century, history



## **Galicyskie czasopisma dla dzieci i młodzieży 1848–1866**

### **Streszczenie**

Przedmiotem artykułu jest systematyczny zarys pierwszego etapu rozwoju galicyjskiej prasy dla dzieci i młodzieży (1848–1866). W pracy wykorzystano metody historyczne oraz ilościową analizę zawartości czasopism (próba kombinowana N = 241). Analiza źródeł wskazuje, że w badanym okresie ukazywało się w Galicji 5 takich tytułów. Większość (4) stanowiły periodyki przeznaczone dla dzieci: pierwszy „Przyjaciół Dzieci” (Lwów 1848–1852), „Dzwonek” (Lwów 1850–1851), drugi „Przyjaciół Dzieci” (Lwów 1861–1866) oraz „Skarbczyk Domywy” (Kraków 1863). Do młodzieży adresowano tylko jeden tytuł: „Czytelnia dla Młodzieży” (Lwów 1861–1862). Analiza jakościowa przekonuje, że oblicze galicyjskich czasopism przeznaczonych dla młodych czytelników było niejednorodne. Wszystkie czasopisma dziecięce były konserwatywne, a ich redakcje kontynuowały dawane wzory, zaś prasa dla młodzieży reprezentowana przez „Czytelnię dla Młodzieży” zdecydowanie wyprzedzała swoją epokę.

Słowa kluczowe: czasopisma dla dzieci, Galicja, XIX wiek, historia